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A DESCRIPTIVE STUDY OF
TELEVISION NETWORKS IN KANSAS
WITH SPECIAL ATTENTION TO
THEIR SATELLITES

By

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CONTAINS
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CHAPTER ONE

INTRODUCTION

"Glamour and social influence notwithstanding, television is a business. Television performance is influenced by the economic incentives facing owners, managers, customers, suppliers, employees, and by the structure of its markets." ¹ Ever since man invented the wheel he has been looking for ways to do the job more effectively and efficiently. Since the "wheel days" man has also progressed to doing it more economically.

In Kansas, there are presently fourteen television stations on the air. Ten of these are connected by three regional networks originating in one city (Wichita). Three are parent stations and the seven outlying, interconnected stations are referred to by the FCC as satellites. Parent stations are underlined.

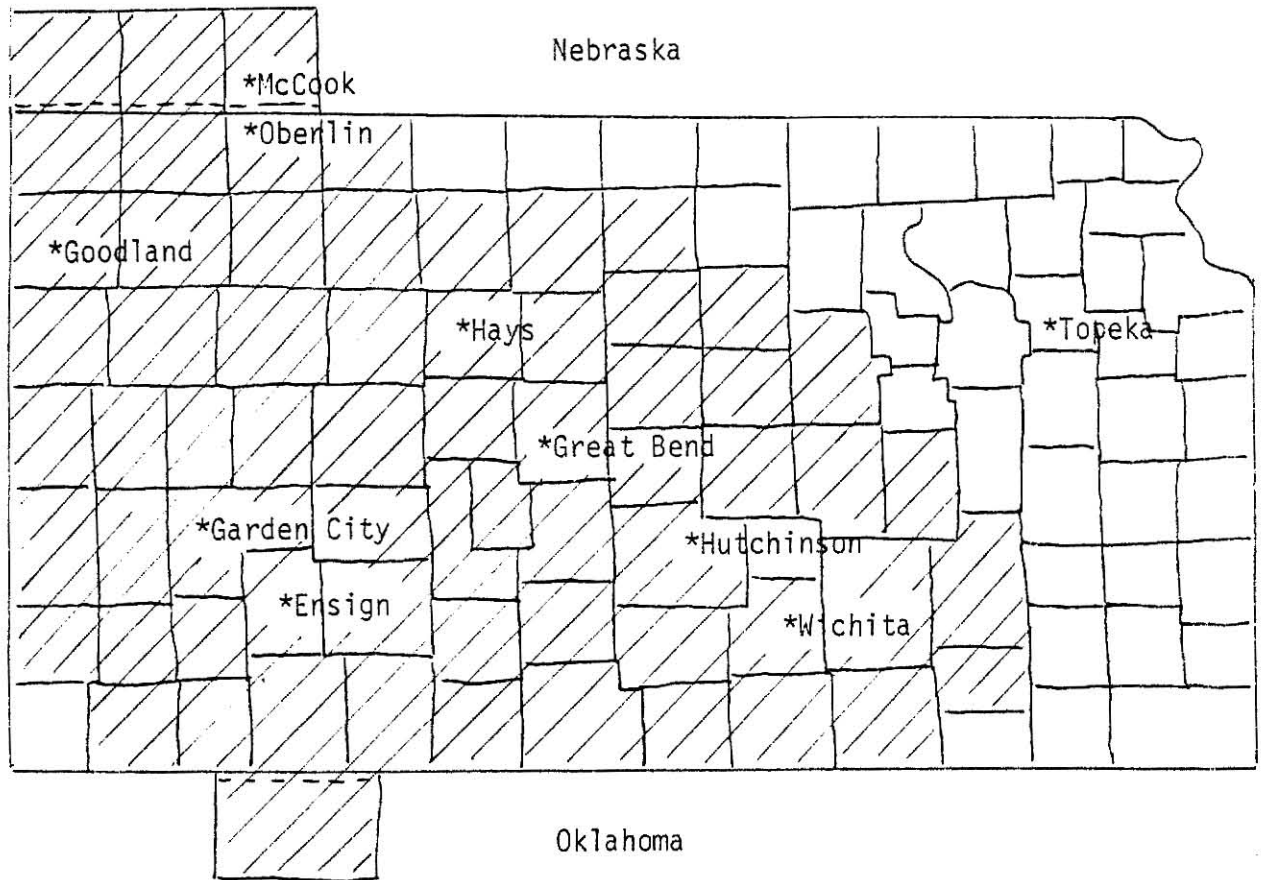
Kansas State Network: Comprising KARD-TV-FM Wichita, KCKT-TV Great Bend, KGLD-TV Garden City, all Kansas; KOMC-TV McCook, Nebraska (Oberlin, Kansas). Hqtrs: Box 333, 833 N. Main, Wichita, Kansas 67201. (Satellites are owned by KSN.)

The KakeLand Stations: Comprising KAKE-TV Wichita, KUPK-TV Garden City, both Kansas. Hqtrs: Box 12, Wichita, Kansas 67201. (Satellite is owned by KAKE-TV.)

Kansas Broadcasting System: Comprising KTVH-TV Wichita-Hutchinson; KTVC-TV Ensign; KAYS-TV Hays; KLOE-TV Goodland, all Kansas. Hqtrs: Box 12, Wichita, Kansas 67201. (Satellites are independently owned.) ²

Cost-saving advantages are the primary reason for the existence of satellites. With one parent station feeding programming to its family members, money can be saved. The map on the following page offers a perspective on the size of the Wichita-Hutchinson market, including the area covered by the satellites. The market extends from Elk and Greenwood counties on the west, to the Colorado border. Three counties in Nebraska and one in Oklahoma are also served.

Wichita-Hutchinson Market



The total number of ADI households for the market is 392,700, represented by the shaded area. It is the fifty-fourth largest market by population. The SMSA TV households for Wichita-Hutchinson is 144,040. ³

STATEMENT OF RESEARCH PROBLEM

This is a descriptive study of broadcast television satellite networks in Kansas. The question is asked, What is the structure of the three regional television networks in Kansas? More specifically, what is the structure and function of the satellite stations that form part of each network?

The author became interested in satellite television through conversations with broadcasters and educators. This interest grew after writing a thesis proposal for a research methods class at Kansas State University. The research problem evolved to include the following questions: What are the satellites? How are they staffed? What kind of local programming do they produce? After talking to broadcasters involved with satellites and finding out that little was written in this area, the author decided to make this his area of advanced study at Kansas State University.

The study utilizes on-site observation of satellite programming, equipment, and staff. Examination of the networks' structures includes investigation of the early growth, internal communication, organization charts, and job descriptions.

BACKGROUND

It became evident early that networking was one way for broadcasters to derive added revenue. Network broadcasting is almost as old as broadcasting itself. The first network broadcast occurred in January 1923, less than three years after the establishment of the first commercial broadcast stations.⁴

The development of TV satellite stations in the United States has in many ways paralleled the development of radio and TV networking in general. Just as there is no direct FCC regulation of radio or TV networks, so is there no direct regulation of satellite networks.⁵ The Chief of the Office of Network Study for the FCC, John Bass Jr., stated that there is no regulation specifically concerning satellite networks. The Commission's regulation of networks has been through the networks' owned stations and affiliates. This also applies to regional networks such as those found in Kansas.⁶

Regulation of Chain Broadcasting

The FCC oversight of networks is still governed by the basic guidelines of the 1941 Report on Chain Broadcasting, which deals with radio stations involved in network broadcasting. It is interesting to read the Commission's introductory remarks on the advantages and drawbacks of chaining stations together.

Chain broadcasting is defined in section 3 (p) of the Communications Act of 1934 as the "simultaneous broadcasting of an identical program by two or more connected stations." The growth and development of chain broadcasting found its impetus in the desire to give widespread coverage to programs which otherwise would not be heard beyond the reception area of a single station. Chain broadcasting makes possible a wider reception for expensive entertainment and cultural programs and also for programs of national or regional significance which would otherwise have coverage only in the locality of origin. Furthermore, the

access to greatly enlarged audiences made possible by chain broadcasting has been a strong incentive to advertisers to finance the production of expensive programs.

From an economic standpoint, the stations themselves are in a position to benefit greatly from their participation in chain broadcasting; such broadcasting can bring them a larger share of the money expended by advertisers for national or regional coverage. It is apparent that chain broadcasting plays an essential part in the development of the broadcast industry.

But the fact that the chain broadcasting method brings benefits and advantages to both the listening public and to broadcast station licensees does not mean that the prevailing practices and policies of the networks and their outlets are sound in all respects, or that they should not be altered. The Commission's duty under the Communications Act of 1934 is not only to see that the public receives the advantages and benefits of chain broadcasting, but also so far as its powers enable it, to see that practices which adversely affect the ability of licensees to operate in the public interest are eliminated. ⁷

These advantages still apply in the 1980's.

Because the Commission does not regulate networks, what is broadcast is still the responsibility of the satellite, not the parent station. The Commission has continued to evaluate network practices, but there have been no specific references affecting either program content or regional networks such as those found in Kansas. ⁸

Regional Television Networks

From the earliest days of federal regulation, the concept of localism has been stressed. The FCC has always believed that the broadcaster must provide local programming to address the needs and desires of his community. However, the FCC recognized that some stations could not do an adequate job of this, because of the high costs of producing local programs. A form of regional networking offered an answer. If individual stations could share the costs of producing programs and the line costs of delivering national

network programming to the audience, more money could be available for local programming. The FCC authorized satellites to provide limited, local service where insistence on full localism would have made costs unrealistically high. Present regional networks are made up of stations that are both co-owned and independently owned. They were created and exist today to afford some broadcasters a more economic and practical way of surviving, while providing others with necessary programming which would not be attainable otherwise.

The 1980 edition of Broadcasting Yearbook lists twenty-one existing regional television networks. These range in size from the Eastern Education Television Network that consists of forty-four stations, to the Central Wisconsin Combination that consists of two stations. Several networks, including the Kansas State Network, have stations that are in different states.⁹ The state of Kansas has three networks. This is unique, because no other state has more than two.¹⁰ A network can be defined in broadcasting as a series of two or more stations linked by wire or radio relay. A parent is a broadcast station that feeds network, syndicated, and local programming to a satellite.

Regulation of Satellite Broadcasting

According to John H. Bass, Chief of the Office of Network Study for the FCC, a Commission action of 1954 allowed satellite stations to operate as affiliates of another station. This was designed to encourage television outlets in small cities.¹¹ The first construction permit for a satellite station was approved the same year for KTRE-TV

in Lufkin, Texas. Its parent was located in Houston, Texas. Bass went on to say that the Commission has never formulated an all-inclusive definition of what a satellite television station is.

In general, it is a television station operating on a channel specified in the TV Table of Assignments and otherwise meeting all of the technical requirements for a regular television broadcast station, but not required to maintain studios and originating little or no local programming. Instead, it largely rebroadcasts the signal of a "parent" station usually under common ownership and located some distance away. 12

RELATED STUDIES AND SEARCH OF LITERATURE

The Library of Congress card catalog, the Kansas State University, and Manhattan Public Library card catalogs were consulted, but no books or related articles on regional television networks and satellites in the state of Kansas were found.

Dissertation and thesis indexes have been consulted, but no previous research on this area was found. Other relevant indexes such as Journalism Abstracts and Television Quarterly were consulted. Two related research articles were reported in the Journal of Broadcasting: "The Public Interest Doctrine and Terrestrial Satellite Television Stations" by James A. Wollert, summer 1978; and "Decision Making by Group Broadcasters" by W. Lawrence Patrick and Herbert H. Howard, fall 1974.

In his study, Wollert sought to find if satellite television stations provided local programming and adhered to the concept of "localism." The study presented a quantitative analysis of the amount of local news, public affairs, and non-entertainment programming aired by satellites and non-satellite stations. His study, utilizing national data, addressed the issue of FCC-authorized satellite operation, as well as localism and media concentration issues.

Wollert's research revealed that more than two-thirds of all satellites apparently exist solely to relay the television signal of the parent station, providing no, or very minimal, local programming. Scores of satellite communities then, are deprived of local programming on their local station. Wollert believed that the FCC contradicted itself with the approval of satellites. While the Commission, as well as the courts, has consistently upheld that

broadcast licensees must ascertain and serve the needs of the local community, Wollert says,

A community assigned a television license is being shortchanged when the valuable airspace is used solely to retransmit the signal of a parent, some hundred or so miles away. If the local public interest is to be served in broadcasting, in the majority of instances the current satellite policy of the FCC is not fulfilling that goal. 13

Because all of the satellites studied in this thesis provide local programming, Wollert's findings will not be reflected in this paper.

The research authored by W. Lawrence Patrick and Herbert H. Howard determined at what level particular decisions were made by the nation's "group" broadcasters. The research was limited to the non-network owned groups having combined net-weekly circulations of 500,000 households or more (excluding stations owned by ABC, CBS, and NBC). The authors used a questionnaire and sampled 61 owners for the project. Their findings were as follows:

Decisions involving the purchase, initiation, scheduling, and content of the programs and editorials tend to rest with local station managements. The decisions involving overall budgeting, purchasing, and related policies tend, however, to be handled by corporate administrators. Generally speaking, it would appear that group owners wish to control economic policy from their headquarters, while tending to allow resident managers to formulate and execute all other policies. 14

The Patrick and Howard study relates to this paper, because some of the group broadcasters operate satellites. There are cases of both parent ownership and independent ownership in this study. From information available, the author will be able to determine if the two patterns (local program decisions and group budget decisions) reported in the study conducted by Patrick and Howard exist in the satellite systems in the state of Kansas.

METHODOLOGY

Information for this study was gathered over a period of two months during September and October, 1979. Personal interviews were conducted with management and staff at the seven satellites and the three parent stations.

An interview schedule questionnaire was developed (Appendix A). The management at each parent examined the questionnaire. Other than suggesting minor wording changes, managers generally felt the questionnaire to be a good one. The questionnaire was developed to discover four broad areas of information at each satellite station.

Equipment: The first section dealt with information on equipment. Such items as furniture props, studio lighting, studio cameras, production switchers, film chains, videotape playback equipment, time base corrector, character generator, field production equipment, video tape editing, film editing, and unique equipment utilization were included.

Staff: The second section dealt with staff. The questionnaire requested information on the number of employees, specific positions and responsibilities, the use of outside consultants, programming decisions, financial decisions, and hiring practices.

Programming: The third section requested information on whether or not satellites aired any of the parent stations' newscasts, on the format for their news, a description of news sets, locally produced public affairs and entertainment programs, and airing of parent public affairs and entertainment programs.

Commercials: The fourth section examined the percentage of local commercials produced at the station, the delegation of responsibility,

the number of local commercials run during a composite day, the equipment used to produce them, and production charges.

The original questionnaire was altered after visiting the first satellite. Some information originally intended for this paper will be omitted, some will be substituted, and a new area will be added.

First, studio dimensions were omitted (Appendix A, question one). Some of the stations used parts of their studio space as storage areas. Technically, this space would have been included in the studio dimensions creating a larger studio than was actually used. In addition, the author concluded that the size of a studio had little impact on the amount or quality of programming. Questions three, four, five, and six in the original Commercials Form section (Appendix A) of the questionnaire were omitted, because the information was not readily available to the author.

Information about local production of program promos was also omitted. After studying the logs at all stations, it was apparent that program promotions were, for the most part, produced at the parent stations. In most cases, one promo made in Wichita suffices for all stations on each network. For example, KBS promos are tagged, "On the Kansas Broadcasting System." For this reason, local promo production was not considered.

In most cases, station IDs were locally produced. However, the engineer/switcher, in every case, has the freedom to choose among a variety of slides either locally produced or otherwise. There is no accurate record of which one was run at a certain time. For this reason, question six (Appendix A) was eliminated.

During the first satellite visit, the author made a decision to

include the question, "How much local commercial production is aired in one day?" Questions three, four, and five (Appendix B) were added. Do the satellites rely heavily on agency-produced material? Are the majority of the locally produced commercials produced with slides and audio cartridges only? How many local spots are run in one day? Although the entire FCC-specified "composite week" ¹⁵ was too voluminous to search through in the time available, obtaining information on local commercials aired for one day was possible.

Monday was the day chosen, because according to network/station management, it was seen as a representative day of the week (Appendix B, Commercials Form, question three). At each satellite, the author confirmed this with station personnel. The Monday of the "composite week" available on public file (Monday, March 13, 1978) was used as the day of reference. The exception was KLOE in Goodland. KLOE was off the air during the entire composite week, because ice toppled their tower. The last Monday KLOE was on the air, February 6, 1978, was used in this study.

In the commercials section, the author felt that differences in production charges might provide added insight into the total satellite picture for future research (Appendix B, Commercials Form, question five). The question, "Do you have a time base corrector?" was added, since a TBC is generally thought to be essential to stations that broadcast material recorded on 3/4" video tape (Appendix B, Equipment Form, question eight).

The questionnaire was administered orally in a question and answer format. In some cases, one research person was all that was required;

however, in many cases, various staff members responded to the different questions. Those who provided answers are noted in Appendix B.

Responses to questions that asked the age of equipment are, in most cases, estimates only. Few stations had records of precise purchase dates.

It should be noted that in some cases, a question was answered, "No, we do not have one, but we should in a few months." The information in the table reflects stations at the time the interview was conducted or as otherwise indicated, not predictions.

The interviews were conducted at the parent and satellites as listed below.

Network Visits:

Kansas Broadcasting System--March 21, September 21,
November 2, 1979.

Kansas State Network--March 21, September 20, October 4, 1979.

KAKELAND--March 21, September 20, October 4, 1979.

Satellite Visits:

KCKT--October 15, 1979.

KTVG--October 16, 1979.

KGLD--October 17, 1979.

KUPK--October 17, 1979

KAYS--October 22, 1979.

KOMC--October 23, 1979.

KLOE--October 24, 1979.

CHAPTER TWO

THE KANSAS STATE NETWORK

In the early 1950's, a group of Great Bend, Kansas, area businessmen got together over a cup of coffee and decided to put a television station on the air. Their dreams were realized on November 28, 1954, when KCKT Channel 2 signed on the air. The corporation was named Central Kansas Television Inc. (from which the call letters KCKT were derived). E. C. Waddell was the majority owner of the corporation, with forty-six percent. Waddell was a Great Bend businessman who had financial interest in an electrical and plumbing wholesale house, two brick plants, natural gas wells, and real estate. Waddell and his stockholders saw the growing interest for television service in other areas, so they decided to expand the company to include television.¹⁶

KCKT in Great Bend went on the air on November 28, 1954, providing residents in western Kansas with their first television service. This station, the third to begin operation in the state, was the first station of the Kansas State Network, as it is known today.¹⁷ The first expansion was in Garden City, Kansas; on November 5, 1958, KGLD signed on the air. The station's transmitter and studio were thirteen miles south of Garden City, located to cover the cities of Garden City, Liberal, and Dodge City. (The call letters were the first letters of each of these cities.) On October 16, 1959, the Great Bend investors completed their final move as KOMC in Oberlin, Kansas, signed on the air. The channel 8 frequency is assigned to McCook, Nebraska, but the transmitter and studios were located nine miles west of Oberlin, Kansas, providing grade A or primary coverage to both communities. KCKT was the parent

station for Central Kansas Television, Inc.

It was at this time that Central Kansas Television, Inc. had to make a name change. They no longer covered only central Kansas but now covered a four-state, eighty-five county area. In 1959, the network began operations as the "Tri-Circle TV Network" (Appendix C). As in the beginning, KOMC's and KGLD's network affiliation (NBC) was the same as the parent, KCKT. Early promotional material from the Tri-Circle boasted that the network had grown into one of the dominant broadcast organizations in the midwest (see Appendix C). But less than three years later, the Tri-Circle network was purchased by KARD-TV. Mismanagement led to the Tri-Circle's demise.¹⁸

Waddell's empire had grown bigger and bigger and he lost most of his cash flow (operational money). Although partners encouraged him to liquidate one of his many businesses to handle the cash flow, he did not. What did happen is that Waddell's creditors got together and foreclosed. Soon after, Waddell filed bankruptcy, his holdings went into receivership, and a court-appointed attorney took power over all the holdings. The race was on by several groups to get the broadcast properties. One group of businessmen from New York City negotiated with the stockholders. Another from Salina, Kansas, made an offer. The best-known person who attempted to buy the stock was Frank Blair, the ex-NBC "Today Show" newsman. It was at this time that the late president of KARD-TV in Wichita (known then as Wichita Television Inc.), George Brown, held a meeting in Great Bend. He told the stockholders to keep their stock because they were not being offered "top dollar", or full market value. Brown suggested a merger with Wichita Television Inc., a stock trade, and the formation

of a new company to be called the Kansas State Network. By purchasing some of Waddell's holdings and some of the smaller stockholders' interests, George Brown became majority stockholder, and the Kansas State Network was formed. The sale was approved by the FCC on June 13, 1961.¹⁹

The Kansas State Network began to make money almost immediately. In the 1963 annual report to stockholders, President George Brown told investors,

Our subsidiary or affiliate companies, Tri-City Television and Area TV, Inc., appear to have made a combined profit of \$30,000. Added to Wichita Television Corporation's profit of \$118,000, makes a total of \$148,000 attributable to the operation of the Kansas State Network.²⁰

It should be noted that in 1962, the profit of the Wichita Television Corporation had been only \$24,336.²¹

The promotion department was reactivated and kept busy, not only promoting color TV, but publicizing a survey of buying habits of urban and rural Kansas. The study was intended to lure national advertisers to buy all four stations.²²

On May 15, 1967, the Kansas State Network expanded once more when KARD-FM signed on the air. Less than a year later, KSN's first venture into cable television was announced in the 1968 report to stockholders.

Your company has become actively engaged in the Cable Television business. The Board of Directors and management determined that this was a natural field of expansion of our activities. In this field KSN has joined with others in applying for franchises to erect cable systems in several Kansas communities. To date, KSN with its associates has been awarded cable franchises in Lyons, McPherson, Norton, Herington, and Oberlin. KSN has additionally purchased an interest in existing cable systems in Great Bend, Hosington, and Larned. We intend to continue to expand this side of our operation.²³

This was a direct reversal of the direction the company took in 1967,

when in the Report to Stockholders it was stated,

Our efforts to obtain a UHF-TV permit in Topeka, Kansas, were halted when one applicant was granted a permit and it appeared that our application would suffer an eight month delay. Unusual legal and research expense was met in connection with this application and in our opposition to the encroachment of cable television, or CATV, in Garden City and Great Bend areas. 24

By the end of 1978, KSN operated six cable television franchises in Kansas and Oklahoma. The cable television division was important because of the relationship of cable to the satellites owned by KSN. In addition to owning three broadcast stations, they would be able to beam the KSN signal into five additional communities, thus expanding the coverage area of KSN even more.

The corporation expanded into the area of ice and cold storage in 1969, when it was announced to stockholders that KSN had become the owner of all the outstanding common stock of the Wichita Ice and Cold Storage Company.²⁵ By the end of 1978, KSN operated seven ice and cold storage warehouses. The broadcasting area of the Kansas State Network also expanded during this time. KTVJ-TV in Joplin, Missouri, was purchased in 1975. KTVJ is a CBS affiliate and was never run as a satellite of KSN.

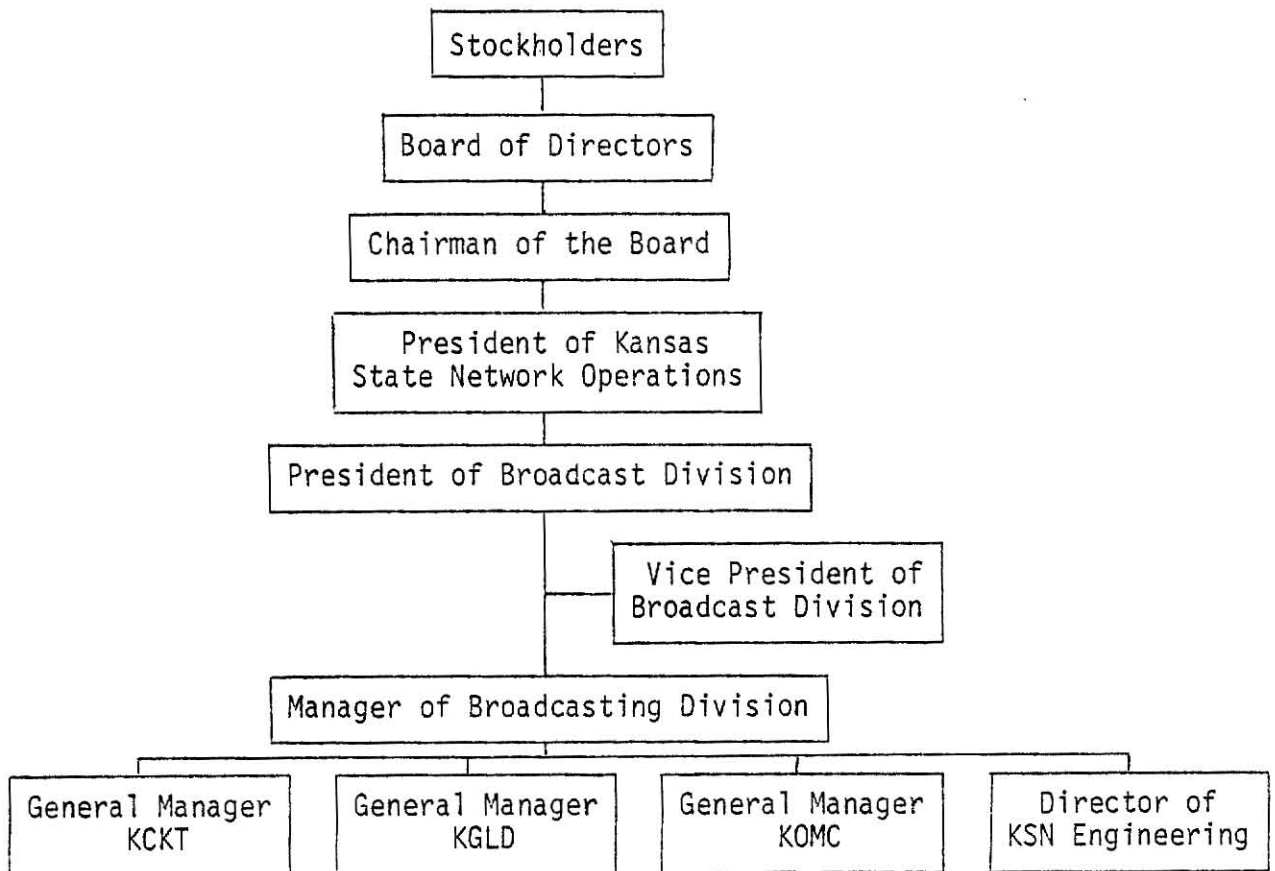
On June 12, 1979, the announcement was made that the Kansas State Network had sold its cable television division to Multimedia Inc. based in Greenville, South Carolina. The sale price was eleven million dollars. This sale did not include the thirty-five percent interest that KSN has in Air Capital Cablevision in Wichita. On August 16, 1979, it was announced that the Kansas State Network was acquired by Standard Communications Inc. for sixty-two million, nine hundred thousand dollars. Standard is a subsidiary of Standard Corp., operator of KUTV, Salt

Lake City. Both transactions are subject to FCC approval, which at the time this paper was written, had not been received.

Organizational Structure of KSN

The President and Chairman of the Board of the Kansas State Network have little or no direct communication with their broadcast satellites. The man who oversees the entire satellite operation and reports directly to the President of KSN is the President of the Broadcasting Division. Below is an organization chart showing the broadcast division of KSN.

KSN BROADCAST DIVISION 26



The President of KSN oversees the entire operation (broadcasting, cable, and ice storage). He is totally responsible for the corporate

entity and directs the cash flow of the company. The President of the Broadcast Division oversees broadcasting operations, engineering, and sales. As sales begin to level or drop, the President of the Broadcast Division will meet directly with the individual station managers to encourage and develop new sales techniques. He implements and decides the future growth of the stations. The Vice President is concerned with programming, and because all network programming decisions originate in his office, he has a direct influence on each satellite. He also communicates with the satellites in regulatory matters, such as Federal Communications Commission licensing. He may also handle personnel openings at the satellites, such as auditions for on-air positions. The man most closely associated with the satellites is the manager of the broadcasting division. He holds the purse strings for the stations. He controls the budgets of all the stations, oversees purchase orders, approves salaries, and handles day-to-day problems the individual station manager may have. ²⁷

KSN holds quarterly meetings with the station managers. Those attending from KSN will generally be the President of the Broadcast Division, the Manager of Broadcasting, and the Sales Manager. Areas such as programming may be discussed, but generally these meetings will concentrate on sales. Outside sales consultants will also be in attendance from time to time.

KSN Operations--Logging and Sales

Other departments at parent KARD have communication with the satellites. The news department may want to receive a story from the stations, if it holds enough statewide importance. However, this rarely

occurs. It is the traffic and engineering departments that have the most communication with the satellites. The logs are prepared in Wichita for each of the stations. KSN uses a computer, based in its home office, to assemble the logs. Logs for each of the four stations look the same (Appendix D) and are delivered to each city through Bankers Dispatch. (An example of a KSN log is included. It is similar in format to the logs of KBS and KAKELAND.)

On the logs, each spot is marked according to where it will run. For example, if there is "W" in front of the spot, it will run on KARD in Wichita only. If there is a "W-GB" in front of the spot, it will run on Wichita and Great Bend only, and so on. If the spot is not marked for airing on a particular satellite, it is an avail and is covered by either a local commercial or a public service announcement which originates at that station. It should be noted that though the logs are received by the satellites only a day in advance, each satellite is assured a certain amount of avails every day. These avails result from certain positions on the log that are sold in advance for KARD only. For cueing purposes, all KSN spots are the first ones run in a set. In addition, the local satellites may sell their local ten-minute newscast at 6:00 p.m. and the five minute newscast at 10:00 p.m. The logs are worked on two to three days in advance to help minimize programming and sales problems. When last-minute changes happen, the KSN traffic department works out the problems on the phone.

Sales for the Kansas State Network are generally handled from Wichita. Salespeople in each of the four communities can sell the entire network. However, this rarely happens. When it does, the

sales manager at the satellite contacts the KSN sales manager, who checks avails and confirms the opening. The satellite salesperson gets the credit for the sale, but the paperwork is issued from Wichita, because that is the originating station for a KSN sale.

The national sales for the network are handled exclusively by the Wichita office. The Wichita salespeople's attitude is to place more emphasis on selling the entire KSN. The obvious reason is rates. The higher the rate, the higher the commission.

The Wichita market, because of its massive satellite system, has one of the largest ADI's (Area of Dominant Influence) in the United States. It stands at seventy counties in a four state area.²⁸ According to KSN Sales Director, Larry Proffitt, "If the market were based strictly in Wichita, its ADI rank would probably be eighty-fifth instead of fifty-fourth. It's obvious the higher the ADI, the more national dollars come into the market."²⁹ In order for a county to be included in the ADI setup, the station must receive fifty percent of viewing in that market.

Engineering

Since the market is so widespread, it involves a massive microwave operation in which engineering is a high priority. The Chief Engineer at each of the satellites has the responsibility for station maintenance and also patrols a certain number of microwave hops. The chief at Great Bend handles two hops, while his counterparts at Oberlin and Garden City each handle three.³⁰ There are problems in a microwave system as extensive as the one KSN runs. For example, the system may go off the air due to a component failure at one of the

hops. Once that happens, it takes time to backtrack and find at which hop the problem lies. Weather sometimes prevents this from being a smooth procedure. According to the Director of Engineering for KSN, Glenn Bell, "We have snow storms in western Kansas that are really unbelievable. One time up in Oberlin, we were out of power at the station and it was snowing so bad that the power line went across the pasture, but they couldn't even find the poles in the pasture; visibility was zero." ³¹ Bell also stated that ice brings down power lines on occasion. Although the loss of microwave is the biggest problem, all of the KSN satellites are protected by an antenna backup (off-the-air relay) system. This system does not produce picture quality as good as microwave, but does give the needed backup capabilities.

THE KAKELAND STATIONS

In 1957, KAKE-TV in Wichita began to investigate the possibility of expanding its programming into western Kansas. In the early days, the sponsor dictated where programming on the networks would be seen. Most early TV programs were sponsored by a single advertiser. The sponsor would, of course, advertise in the major markets but after New York, Los Angeles, Chicago, etc., the sponsor would look at each individual market before a decision was made on whether a program would be aired in that market. Factors that decided whether a program would be aired in a market included coverage area, and whether or not the area had a local distributor of the sponsor. It was difficult for small market stations such as KAKE to attract national advertisers. ³²

In 1957, KTVC in Ensign, Kansas, was preparing to sign on the air. The owner was Wendell Elliott, who was set to affiliate with CBS. This was normal at the time, since CBS and NBC were the principal networks. ABC was a newcomer and had a limited number of programs.

The general manager of KAKE-TV at this time was Martin Umansky. Umansky met with Elliott to persuade him to affiliate with KAKE and ABC. He told Elliott that he would get ABC to allow KTVC to carry all of KAKE's programming (network syndicated and local programs). Umansky told Elliott that a full service station for the citizens of southwest Kansas was important. It was simple; if there were full-time programming, there was an audience; if there were an audience, it was much easier to attract advertisers. In addition, Umansky offered advertisers a combination; by buying KAKE, they would get KTVC at no

extra charge. KTVC would then get a portion of that revenue. KAKE would not charge KTVC for any of the programming received.

After receiving a favorable response from Elliott, Umansky spent two days with ABC lawyers and management. He persuaded them it was in the best interest of the industry to provide programming for these small stations that were starting out.

KTVC's decision to affiliate with KAKE and ABC came on the heels of the break-up of negotiations to affiliate with KTVH, the CBS affiliate in Wichita-Hutchinson. This arrangement had been dissolved because of internal disagreements between Elliott and then General Manager of KTVH, Howard Peterson.

Umansky also told ABC that if permission were given for this arrangement, the network would not have to pay the smaller stations an affiliate fee. It would be a bonus arrangement. ABC would pay only KAKE, and the concept of allowing stations to become bonus affiliates would be created. ABC accepted Umansky's proposal. About one year after this, KAKE sought out the same affiliation with KAYS in Hays, Kansas. It was agreed to and a regional network was formed.³³

The new network had no name, and to build publicity, KAKE ran a "Name the Network" contest. KAKE ran ads in international publications. Prizes such as oilwells, bushels of wheat and beef (all Kansas products) were given. An advertising agency in Chicago, the Leo Burnett Agency, won first prize with the name, "The Golden K Network."³⁴

It became obvious that satellite affiliation was the answer for struggling western Kansas broadcasters, who needed programming. It also was apparent that the major stations in Wichita derived economic benefits from the affiliation. KAKE had won the first battle against

KTVH, Hutchinson, when KTVC became a KAKE affiliate. This arrangement worked successfully for several years, but it soon turned sour.

In the early 1960's, Wendell Elliott of KTVC called Dale Larsen at KTVH and told him he was totally disenchanted with his relationship with KAKE. The essence of the conversation was that the financial arrangement that KTVC had with KAKE was no longer acceptable. Larsen then (as he put it) "wooed him away from KAKE." The two men worked out an arrangement on revenue sharing that was acceptable to both parties. Both men approached the owners at KAYS and persuaded them to affiliate with KTVH. This was the beginning of the Kansas Broadcasting System.³⁵ The KBS will be explained further in Chapter Four.

It was soon after the founding of the KBS that KAKE turned its attention to translators.³⁶ Umansky said,

It wasn't a difficult thing to do. We may have 250-300 thousand dollars tied up in the whole system. The individual translator may cost thirty-five thousand dollars initially with a low power transmitter, a tower of two to three hundred feet, and a microwave relay system.³⁷

Initially, there were six translators located in Great Bend, Hays, Herington, Junction City, Manhattan, and Russell. KAKE, for some period of time, was feeding Channel 34 in Salina its programming until that station went out of business. Then a translator was established on the frequency for a total of seven translators.³⁸

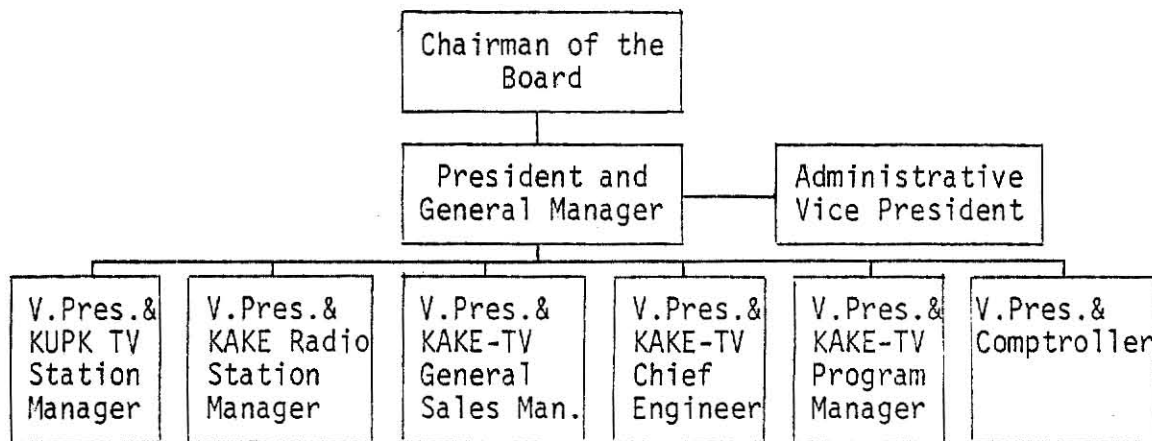
There was one available commercial VHF frequency left in Kansas for prospective investors. That frequency was taken in 1964, when KUPK-TV in Garden City signed on the air. KAKE had begun the process of getting the frequency (Channel 13) five years earlier. Objections came from an educational group, but the FCC opened the Channel 9

frequency in Garden City for educational purposes thus clearing the way for KAKE to put in a commercial station on Channel 13. The licensee was KAKE Radio and TV. KAKE had gone full circle. It had operated individually; it had affiliated with two other independently owned stations to form a network; it had created a massive network of translators; and now, it owns its own satellite. KUPK went on the air as an S-1 satellite only, but its building could accomodate a studio in the future.³⁹ According to KUPK General Manager, Bob Surber, the FCC looked favorably on licensees which took that action, and KAKE redesigned the original blueprint to include the studio.⁴⁰ The studio went into operation within the year with a half-hour, mid-morning woman's program called "Cupcake and Coffeetime."

KUPK was built with its studio and transmitter located near Copeland, Kansas. This was to provide primary coverage to Garden City, Dodge City, and Liberal. The name, "KAKELAND," to signify the network of translators as well as KAKE and KUPK-TV, was adopted soon after KUPK signed on.

The translators are very important to the overall image of the network. It is impressive for advertisers to see seven translators located in different areas of the state on a coverage card. The same card also shows that, with the exception of Herington, KAKE is carried on the local cable TV service in the translator communities. However, in spite of the importance of the translators, the emphasis of the KAKELAND network is on the two broadcast television stations.

Organization Chart
KAKE-TV and Radio Inc. 41



The Chairman of the Board is concerned with corporate interests and has little or no direct communication with the satellite. The Vice President and KAKE Radio Station Manager has no communication with the satellite station.

The President-General Manager has direct communication with the Vice Presidents including the General Manager of the satellite. However, the President-General Manager's communication is sporadic. The President-General Manager is kept abreast of activities at KUPK but does not dictate everyday decisions. This even includes rates. Umansky says of the KUPK General Manager, "He runs his own concept out there, he knows what he is going to do, and he makes a pretty decent profit." The Administrative Vice President is, essentially, the right hand of the President. Her duties within the network were not defined. The remainder of the Vice-Presidents (or their staffs) have communication with the satellite in their appropriate areas. 42

As is the case with the other networks, the most direct daily

communication is in the traffic area. However, unlike the other two networks, KAKELAND utilizes a computer, linked by wire to transmit logs to the satellite. KAKE sends two days' logs down the wire every morning (Monday-Friday) for the upcoming programming. In this manner, the satellite has two days advance for its salesmen to sell available spots locally and for traffic at the satellite to cover Wichita-only spots. The Jefferson 340 data processing terminal actually uses audio transmitted down the line from cassettes and transforms that information into the printed daily logs. There are two terminals located at the satellite; one is used strictly as a backup. The computer has two-way capabilities, and traffic personnel at KUPK can feed sales information back to KAKE for billing purposes. All sales billing is handled in Wichita. KUPK is obligated to carry a spot sold for both stations in the event of a double sale.⁴³

As will be seen in the questionnaire administered at KUPK, a majority of the local commercial production aired at the satellite was produced locally. Station Manager Bob Surber said, "KUPK places a strong priority on the retail and business community . . . We don't just peddle time; we serve as an agency to the entire area." Surber admits to spending forty percent of his time directly involved in commercial production, unusual at a satellite and perhaps unique for a general manager in any broadcast organization.⁴⁴

In 1969, Surber tried the approach of using local non-professionals as actors and models for local commercials. Over the years he has used mayors, judges, babies, students, housewives, city commissioners, and others to generate excitement in the product or service and in the community.⁴⁵

In the early days of the network, there were some problems related to engineering. Most of these were related to microwave. As in other networks, KAKELAND employs the use of a back-up off-air receiver, in the event the microwave goes out. For the most part, engineering at both stations (except for consultation) is separate. The early microwave problems have been worked out. KUPK Chief Engineer, Paul Henderliter, states that less than ten percent of his time is spent on microwave. ⁴⁶

The news department at KAKE has some communication with KUPK. In the event of a major story in western Kansas, KAKE will request video of the event. If the situation is big enough, KAKE will bypass KUPK and send its own crew.

Besides traffic, sales and programming also have daily communication with the satellite. KAKE informs KUPK of last-minute programming changes from ABC. KAKE sales keep KUPK sales up to date on packages sold, so that duplicate sales do not occur. ⁴⁷

As the author was preparing this paper, the FCC approved the sale of KAKE-TV and the KAKELAND network to the Chronical Broadcasting Company of San Francisco, California. The approval of the sale came after information relating to the structure of the KAKELAND network was obtained. KAKE Radio was sold separately to MISCO Broadcasting Corporation of Wichita. The announcement of both sales was made by the FCC on November 6, 1979.

THE KANSAS BROADCASTING SYSTEM

As mentioned in the KAKELAND section, KTVH in Wichita had made attempts to begin a network in 1957. However, because of personality conflicts and other internal problems, it took several years longer than expected. When the Kansas Broadcasting System was formed in 1962, it was the last to enter the field of regional television networking in Kansas.

From 1957 through 1962, several developments changed the outlook for establishing a third network along the lines of KSN and KAKELAND. The formation of the Golden K Network and the purchase of the Tri-Circle Network by KARD made management at KTVH realize the economic importance of a regional network. However, purchasing stations was out of the question. As KTVH President and General Manager Dale Larsen put it, "We sat here with no place to go, because the only licenses available in the state, with the exception of one VHF in Garden City (now KUPK) and some UHF's, were not available." Affiliation was the route KTVH had to take. ⁴⁸

In 1962, the Kansas Broadcasting System was formed through an initial agreement between KTVH and KTVC. That same year, KAYS and its newly purchased satellite, KLOE, in Goodland (which was part of the Golden K) joined KBS. The financial agreement with the stations worked out in the early years has basically stayed the same to the present. The basis of the contract calls for the stations to share revenue and expenses relative to the audience each station delivers. Actual figures were not made available to the author, but a hypothetical example may be helpful in understanding the formula. If according to latest Arbitron, all stations of the Kansas Broadcasting System shared

one hundred thousand homes with KTVH delivering seventy thousand, KAYS/KLOE delivering twenty thousand and KTVC delivering ten thousand, then that is the ratio for dividing the revenue and expenses.

In this example KTVH would then receive seventy dollars for every one hundred dollars the network makes. This contract is recomputed every six months, based on the latest Arbitron. KTVH personnel average the present stations' share with the previous three books to maintain stability. These figure are applied to the revenue-expense share for the upcoming six months. A letter is sent to the affiliates displaying these figures and includes the date when it will go into effect. The affiliates have a "gentlemen's agreement" with KTVH and can back out any time, but as Larsen puts it, "Who would they hook up with? What else is available?" 49

In the late 1960's, the Kansas Broadcasting System was about to unveil a major addition to the network, but at the last minute, the plans fell through. After discussion among the owners of KTVH, the affiliates of the KBS, and the KBS national sales representative, Avery-Knodel Inc., an invitation was made to WIBW-TV in Toepka, Kansas, to join the network. A tentative arrangement was reached between Larsen and WIBW Vice President, Thad Sandstrom. WIBW also was represented by Avery-Knodel. Its owner, Stauffer Communications, was excited by the idea of joining the network. The most excited man, however, was Bill Knodel, a native Kansan who was the chairman of Avery-Knodel Inc. He had initially approached KTVH and WIBW with the idea to join forces. The concept was that with WIBW belonging to the KBS, one buy could lock up eighty percent of the geographic area and ninety percent of the population of the entire

state of Kansas. Parties were held in New York and Chicago to help kick things off, and everyone was positive that this would be a major breakthrough in broadcasting advertising. Amid all the hoopla there was still one question to be answered: "Who would be the parent station?" Larsen says,

We went into it with the idea that we (KTVH) would be the parent station. Although we wouldn't be feeding WIBW its CBS signal, we would be the base for billing and collection. At some point in time Thad decided he didn't enjoy that prospect, and he decided WIBW should be the parent station. The whole affair lasted three or four months and fizzled out. 50

Hopes of reconciliation were completely dashed when both stations switched advertising representatives, making the marriage impractical.

As constituted today, the Kansas Broadcasting System primarily provides programming, sales, billing, and traffic to its affiliates. Secondary services include promotion and engineering. Unlike the other two networks, the affiliated stations stand alone and in no way does KBS make any decisions on internal affairs, personnel, or policy for the affiliates. They are, in essence, married, but not living together.

Logs for the KBS are processed in Wichita with the aid of BIAS, a broadcast computer service in Memphis, Tennessee. Logs listing KBS sales are then sent to the affiliates one day early. A certain amount of commercial time is guaranteed for a KBS-only sale. Specific information was not available to the author, but according to Sharon McKittrick, KBS national sales manager, KBS sales orders take precedence over local sales. In addition, KBS is guaranteed eight minutes of spots during the affiliates' local newscast. These spots are microwaved down to the affiliates after sign-off for airing the next day. The affiliate is aware of what these spots will be because of the advance

programming log. One invoice for the KBS sale is processed and sent from Wichita to the advertiser. ⁵¹

Engineering services at each station are independent. However, over the years some cooperation has evolved. Vice President for Engineering at KTVH, Dale Heckel, said, "One time we helped put the conversion transmitter in the station at Dodge City (KTVC). They had to update it, so I went out two or three nights in a row and helped them. Usually we help them out if they ask for it." ⁵²

Promotions for syndicated or network programming are produced in Wichita for the network. These promos are usually tagged "...on the Kansas Broadcasting System." In addition, promo slides have the Kansas Broadcasting System overlayed on them.

Management of the affiliates and KBS rarely communicate during the year. However, once a year an affiliate meeting is held, and all aspects, including contracts, are reviewed. Only top level management attends. The Kansas Broadcasting System, as it exists today, is the same system that was in place in 1962.

An unusual aspect of the network is the affiliate-with-a-satellite situation involving KAYS and KLOE. This network-within-a-network affords western Kansas advertisers a chance to buy the combined coverage areas of KAYS and KLOE if a single sale in either Hays or Goodland is not enough. Salesmen at both stations can sell the network.

KLOE in Goodland originally signed on the air as KWGB in 1959. The one-hundred-percent owner at that time was Jim Blair, who had signed on KWGB Radio in 1948. Shortly after, the call letters for both stations were changed to KBLR. Jim Blair was a Goodland area farmer who put in the radio station and then decided, several years

later, that television was the up-and-coming form of communication. The problem was that Blair didn't have the capital to build the station. Blair sold debentures, or non-guaranteed stock, to finance the new TV station; his word was his bond. Investors would get their money plus interest back, but they would not receive any stock. In the process of the establishment and subsequent sale of the station, several investors lost their initial investment and interest. ⁵³

In the early 1960's, in bad health, Blair sold his holdings to a group of ten people from Denver, Colorado. Less than a year later, the group went bankrupt. The holdings went into receivership, whereupon the court awarded the TV station to Standard Electronics of New Jersey. It had the largest lien against the company, including money owed on the transmitter and other electronic equipment. At this same time, (late 1961) Bob Schmidt of KAYS bought the radio station and in 1963 negotiated and purchased the TV station from Standard. To help change the poor image of the station, Schmidt changed the call letters for both the radio and TV stations to KLOE. ⁵⁴

Back in the days when KAKE was developing the Golden K, the network had delivered both ABC and Wichita programming to KAYS. It was, as explained earlier, a bonus arrangement for ABC, which received more than one station for the price of one. ABC did not have a payment plan for smaller stations. NBC and CBS, however, did offer an extended market plan (EMT) of payment to smaller stations and satellites. Although KAYS eventually received some payment from KAKE, it did not occur for the first couple of years, and that helped in the KAYS decision to change affiliation to KBS and CBS. ⁵⁵

At the beginning, KAYS got its network shows (then ABC) by putting up a receiving tower about sixty miles away to take ordinary broadcast signals off the air from Wichita. The service was technically no better than fair. For a wire to Wichita, the telephone company wanted \$5,500 a month. Usually, under complicated contracts, a network pays to connect up its affiliates but obviously KAYS wasn't worth \$66,000 a year in line charges to any network. Schmidt finally built his own microwave link for \$85,000; with subsequent improvements, the total investment is now, he estimates, about a quarter of a million. 56

An extension of that microwave now connects KAYS to its affiliate KLOE.

While KBS affiliates are volunteers, not captives, of the parent station, they still tend to depend on KTVH for a majority of their network or syndicated programming. The exceptions are interesting. KAYS and its satellite KLOE are both secondary ABC affiliates, carrying primarily sports programs. Not only that--KAYS owns the cable system for the city of Hays, and through agreements with those stations carried by the cable, can pick up programming that is fed directly from the cable head-end to the control room. However, the programming for ABC or other non-KBS sources carried on KAYS and KLOE cannot exceed the Arbitron limit of twenty quarter hours a week (five hours) of programming (outside of news and public affairs programming). If KAYS/KLOE exceeds the twenty quarter hours, they would no longer be considered satellites of the KBS (whose parent station is a CBS affiliate). To exceed this limit would place Hays as a market by itself and remove it from the benefits received from belonging to the Wichita market. 57

CHAPTER THREE

EQUIPMENT

This chapter will provide narrative and a table to explain the basic equipment utilized at each satellite. The satellites will be listed in the network they belong to or are affiliated with. Original data may be found in Appendix B. This format is the same for Chapters Three, Four, Five, and Six.

Kansas State Network Satellites

KCKT-Great Bend, Kansas

Permanent sets at KCKT include the news set and a living room setting. (Permanent does not necessarily mean unmovable, and/or that the station cannot put together additional sets when needed. Rather it means a standing set for production purposes.) Studio lighting consists of sixteen lights, a majority with quartz lamps. KCKT has a remote lighting package. There are two studio cameras, both IVC Model 200 that are eight years old. Both cameras have recently been re-engineered with Plumbicon tubes and new power supply units. The production switcher is a Ward model that is ten years old. The studio has two film chain units with two IVC-240 cameras, both nine years old. Both cameras were recently re-engineered with new tubes and circuitry. One of the two multiplexers was built by KCKT engineers. KCKT utilizes 2" Quad for playback, recording, and editing purposes. Those having access to the machines are engineering, production, and news. The station owns two character generators, both KSN models. (The equipment manufacturing division is no longer a part of corporate KSN). KCKT uses field production equipment (16mm) about five times a week. They process film daily.

KGLD-Garden City, Kansas

There are two permanent sets at KGLD: the news set and a living room set. The lighting consists of eleven instruments, all quartz scoops. KGLD has a remote lighting package. There are two studio cameras, both Phillips LDH-1s that are five years old; both have Plumbicon tubes. The switcher used at KGLD was built by the local engineering staff with parts supplied by KSN. The studio has one film chain with the camera an IVC-240 model. KGLD utilizes 2" Quad for playback, recording, and editing purposes. The engineers must be the ones to operate the machine although production and news also have access. The station has a KSN model character generator. Field production equipment used is 16 mm film. Both film and slides are processed through the same processing unit at KGLD.

KOMC-McCook, Nebraska (Oberlin, Kansas)

The news set is the only permanent set. The studio lighting consists of six scoops with quartz lamps. The studio utilizes a one-camera operation. The camera, an IVC-200, is fourteen years old, but in 1972, was refitted with new vidicon tubes. The camera can be positioned on the multiplexer and remotely controlled by the switcher/director on duty. Thus, KOMC can have studio and film chain color. (See Appendix B for diagram of this "Stagemaster" system.) The production switcher is a Shintron Model 370 Mark III. KOMC has 3/4" videotape playback and does have a time base corrector. The studio has two character generators, both KSN models. A 16 mm (silent) camera is used for production purposes. Black and white film for news is processed locally, but color (for commercials) must be sent away to KCKT or KARD to be processed. Three-fourth inch editing at

KOMC consists of a Panasonic 9500 deck, the use of which is restricted to the engineer/switcher.

Kakeland Satellite

KUPK-Garden City, Kansas

Permanent sets at KUPK include the news set and a living room set. Lighting consists of a total of twenty-five instruments, with a combination of quartz and incandescent lamps, and there is a remote lighting package available. There are two studio cameras. One is a Sony DXC 1200, and the other a Sony DXC 1600. The production switcher is a Concord Model TCP-2 that is eight years old. The film chain is equipped with a RCA PK-610 camera. KUPK utilizes 3/4" videotape for playback, recording, and editing purposes. The station has four decks; two for playback, and two for editing purposes. The editing unit is a Sony RM-400. Those who have access to it are the video director, program director, production personnel, engineers, and news people. In addition, the sales staff has access to a 1/2" Betamax deck used for showing commercials to clients. The station does not own a character generator, so overlay and artwork are used for graphics. The field production equipment (3/4" videotape) consists of a Sony DXC 1610 camera and V0 3800 deck. They are used five days a week. KUPK can process only 35 mm slides.

Kansas Broadcasting System Satellites

KAYS-Hays, Kansas

KAYS has two permanent sets: a news set and a living room set. The studio has a total of thirty-eight lights including scoops, spots, cyclorama base lights, and a pattern generator light. All are quartz. In

addition, KAYS does have a remote lighting package. The two studio cameras are both brand new Hitachi SK-96 models. As mentioned earlier, the studio has a Cue TV Telesync Teleprompter that is used for production purposes only. The 3-M production switcher, which is five years old, is used separately from the on-air switcher. The film chain utilizes a twelve-year-old G.E. camera and multiplexer. KAYS has both 2" Quad and 3/4" playback, recording and editing units. Two RCA Quad machines and four Sony 3/4" decks (of which two are model VO-2850 editing decks), are utilized by the news and production personnel. The station has a time base corrector. The character generator used is a Telemation unit and is four years old. Field production equipment consists of both videotape and film. Two Hitachi GP 7 and Panasonic 4400 decks are used for field videotape, and the station has one 16 mm and two sound super 8 film cameras. KAYS has a film processing unit for both 16 mm and 8 mm, and a separate unit for 35 mm.

KLOE-Goodland, Kansas

KLOE has three permanent sets including a news set, the morning news show set, and a sports show set. There are a total of twenty-five lights (eleven spots and fourteen scoops), with a majority using quartz lamps. KLOE does not have a remote lighting package. The two studio cameras are both IVC, one 200 model and one 500 model. Both are approximately seven years old. The production switcher is a Dynair US-153A model. There is a separate on-air switcher. The film chain consists of an IVC-100 model camera with a Sarkes-Tarzian multiplexer. The camera is seven years old and the multiplexer is sixteen years old. KLOE has 3/4" videotape playback, recording, and

editing units. Two Sony BVU 500s are used for those purposes. Production and engineering has access to the editors. The editors are used five hours a day, six days a week. The station has a time base corrector. A Datavision 3-M model D-3016 is the character generator used. It is one and one-half years old. Field production equipment includes both videotape and 16 mm film. The camera used is a Sony DXC 1610 with a BVU 100 recording deck. The field production equipment is used twice a week, mainly for commercial production. The film editing processing unit is for 35 mm slides only.

KTVG-Ensign, Kansas

KTVG has two permanent sets including a news set and a living room set. There are a total of seventeen lights (fourteen scoops and three spots), with the majority (thirteen) being quartz. KTVG does not have a remote lighting package. The two studio cameras are IVC-90 and IVC-200 models. Both are about ten years old. The 90 model was updated when it was moved from the film chain to its present floor use. This included installing rebuilt vidicon tubes and putting on a new lens. The production switcher is an American Data Corporation model 550 that is five years old. The studio film chain is a ten month old Harris model TF 100 camera and multiplexer. Videotape playback is in three formats at KTVG: 2" Quad, 1" and 3/4". The station has two time base correctors. The station does not own a character generator but has two menu boards. Both film and videotape are used for field production. Two Hitachi cameras (GP 7 and 3030 models) and Panasonic VCRs are used for 3/4" purposes. There is also a 16 mm film camera available. Videotape editing

consists of 3/4" only with a one year old Panasonic model 9500 that is used daily. Only engineering has access to the 2" and 1" machines, while news, production, and engineering have access to the 3/4" machines. The station can process 35 mm slides only and does so on a daily basis.

TABLE 1. EQUIPMENT

	KSN			KAKE	KBS		
	KOMC	KCKT	KGLD	KUPK	KAYS	KLOE	KTVC
Number of lighting instruments	6	16	11	25	38	25	17
Number of studio cameras	1	2	2	2	2	2	2
Average age	14yr	8yr	5yr	3yr	1wk	7yr	10yr
Number of Teleprompters	-	-	-	-	1	-	-
Average age	-	-	-	-	1yr	-	-
Number of production switchers	1	1	1	1	2	1	1
Average age	3yr	10yr	2yr	8yr	7yr	5yr	5yr
Number of character generators	2	2	1	-	1	1	-
Average age	6yr	5yr	*	-	4yr	1yr	-
Number of video tape editing equipment	1	1	1	1	4	2	1
Average age	1yr	*	*	2yr	2yr	1yr	1yr
Number of film editing processing units	2	1	1	1	2	1	1
Average age	17yr	5yr	8mo	*	5yr	1yr	*
Type of videotape playback	3/4"	2"	2"	3/4"	2" 3/4"	3/4"	1" 2" 3/4"
Type of field production equipment	film	sound film	sound film	3/4" video tape	3/4" video tape film	3/4" video tape	3/4" video tape

*Average age not known

CHAPTER FOUR

STAFF

This chapter will provide narrative and a table to explain the staffs of each satellite. The duties and responsibilities of each staff member are included. A table comparing number of staff by station call letters is found at the end of this chapter on page 48.

Kansas State Network Satellites

KCKT-Great Bend, Kansas

KCKT has eleven full-time employees and three part-time employees. The general manager, beside carrying out normal supervision duties, also carries the responsibilities of sales manager without holding the title. The engineer/switchers are responsible for board work, maintenance, and directing of news and public affairs programs. The sales people shoot slides and, on occasion, write continuity. The remainder of the personnel primarily handle duties concurrent with their titles. KCKT management classifies the staff as one management three sales, two on-air talent, two clerical, and four engineering. KCKT does not utilize the services of outside consultants. Some local programming decisions are not made from the KCKT office, but originate from KSN. All local employees are hired through the KCKT office. As for financial decisions, the general manager said that they are made locally. However, because this contrasts with the other KSN satellites, and was contradicted by the home office, the author marked NO on the questionnaire.

KGLD-Garden City, Kansas

KGLD has ten full-time employees and no part-timers. KGLD was in the process of adding one more full-time employee during this

research, as it normally operates with eleven. The general manager/sales manager does what the titles imply and in addition does some commercial production work. The chief engineer does some switching in addition to his regular duties. The sales people also shoot slides and, on occasion, write continuity. The remainder of the personnel primarily handle duties concurrent with their titles. KGLD management classifies the staff as three management, three sales, one on-air talent, one clerical, and three engineering. KGLD utilizes the Garden City Community Junior College to conduct a telephone survey to supplement ascertainment requirements every three years. Local programming decisions are made at the parent station, not in the KGLD office. According to the station manager, some local decisions are made "in the area of news." Financial decisions are not made on a local level. However, all employees are hired through the KGLD office.

KOMC-McCook, Nebraska (Oberlin, Kansas)

KOMC employs nine full-time people and no part-time people. Every employee's job description includes more than one job responsibility. The general manager/sales manager holds those responsibilities plus shooting slides, writing copy, and serving as on-air talent for news and commercials as needed. There is one salesperson who, in addition to his sales duties, shoots slides and helps produce commercials. The combination traffic/logs/receptionist person also, on occasion, sells "when no one else is around." The production person is used as talent for news on weekends. The regular news person assists in commercial production. The chief engineer's duties include occasional switching. All three engineer/switchers do audio production and direct

local productions. KOMC management classifies the staff as one management, two sales, two on-air talent, one clerical and four engineering. KOMC utilizes no outside consultants. Local programming and financial decisions are made at the parent station. All employees are hired through the local office.

Kakeland Satellite

KUPK-Garden City, Kansas

At KUPK, there are fourteen full-time and two part-time employees. The vice-president and general manager is directly involved in sales, traffic, and commercial production. The program director's duties include being the office manager, overseeing continuity, and hosting public affairs programs. The engineer/switchers have secondary duties that include editing commercials, production, and on-air announcing. The video director also assists in news (running camera and writing). KUPK management classifies the staff as four management, two sales, two on-air talent, two clerical, and four engineering. KUPK does not utilize the services of outside consultants. All local programming decisions are made at KUPK and all employees are hired locally. Financial decisions are made at KAKE.

Kansas Broadcasting System Satellites

KAYS-Hays, Kansas

KAYS operates a television station, a radio station, and a cable television office out of the same building. There are fifteen full-time and three part-time employees who work only on the television side. There are eight employees who share radio, television and/or cable responsibilities. These employees are in the areas of news and

accounting. The TV station manager/program director is involved in sales, talent on some commercials, and some audio work. There are four engineer/switchers, three of whom also switch and run camera, and one who assists the chief engineer on maintenance. There are two full-time TV salespeople. Both shoot slides and one is used for talent on commercials. The promotion director is also used as on-air talent for sports. The remainder of the employees carry out normal duties as related to their job titles. KAYS management classifies the staff as four management, three sales, three on-air talent, three clerical, and five engineering. KAYS utilizes the services of outside consultant in the area of sales. Periodic sales schools and aptitude tests are held for the sales staff. In addition, attitude surveys are administered to employees. All local programming, financial decisions and hiring decisions are made at Hays.

KLOE-Goodland, Kansas

KLOE (owned by KAYS) operates television, radio, and cable TV out of the same office. There are nineteen full-time and two part-time employees who divide their time between radio and TV. There are three additional employees that are radio or cable TV only. All of the employees have multiple responsibilities. The general manager oversees the entire radio, television, and cable operation, is involved in sales, and hosts the morning news show. The television station manager/production manager has the additional duty of weatherman for the newscast. The sales staff do a variety of jobs beside selling radio and television. One salesperson does sports play-by-play, one does some announcing, and two of the sales staff are used as fill-in talent on local productions. The radio continuity

person is also used for talent on spots. The television continuity person works as talent on the newscast (Newsbrief) and does some audio work. One radio staff announcer fills in for talent on the television side. Beside his regular duties, the art director does switching. The weatherperson also does some audio work. The remainder of the employees' responsibilities is within the expected framework of their job titles. KLOE management classifies the staff as four management, three sales, three on-air talent, two clerical, and four engineering. Local programming and financial decisions are made in Hays, not Goodland, but all employees are hired locally.

KTVG-Ensign, Kansas

There are fifteen full-time and two part-time employees at KTVG. Several have varied responsibilities. The general manager/sales manager is also the co-anchor and weather talent on the newscast. Members of the sales staff write continuity, and one of the staff shoots slides. The production manager handles some switching, in addition to his production duties. There are two production assistants. Beside their commercial work, one co-anchors the news and hosts the bowling show, while the other works part-time in sales. Two of the engineer/switchers have additional duties as audio production and building maintenance. KTVG management classifies the staff as one management, two sales, five on-air talent, three clerical, and four engineering. KTVG has utilized outside consultants twice; once to have a market research study done on attitudes towards the news and once for help in community ascertainment. All local programming and financial decisions are made locally, and all employees are hired locally.

TABLE 2. STAFF

	<u>KSN</u>			<u>KAKE</u>	<u>KBS</u>		
	<u>KOMC</u>	<u>KCKT</u>	<u>KGLD</u>	<u>KUPK</u>	<u>KAYS</u>	<u>KLOE</u>	<u>KTVG</u>
Number of full-time staff classified as:*							
Management	1	1	3	4	4	4	1
Sales	2	3	3	2	3	3	2
On-Air Talent	2	2	1	2	3	3	5
Clerical	1	2	1	2	3	2	3
Engineering	4	4	3	4	3	4	4
Number of part-time staff	-	3	-	2	3	2	1

* Some of the employees have multiple duties and may be listed in more than one classification.

CHAPTER FIVE

LOCAL PROGRAMMING

Chapter Five will provide narrative and a table to explain the local programming effort of each satellite. A table reflecting programming differences can be found at the end of this chapter on page 55.

Kansas State Network Satellites

All of the KSN satellites carry a major portion of the parent KARD's newscast, both at 6:00 p.m. and 10:00 p.m. At 6:00 p.m., the satellite originates fifteen minutes, while at 10:00 p.m., the satellite originates five minutes. This schedule runs Monday through Friday. The satellites broadcast no news on Saturdays, and only the 10:00 p.m. news on Sunday with no local segment. At each satellite, producing the news is the responsibility of a single individual (other staff members may run camera). That person, the news director, is the on-air talent, reporter, assignment editor, and producer.

The news format for all the satellites in the Kansas State Network is exactly the same. The openings, bumpers (transition slides), and shots may vary slightly from station to station, but the format is identical at each of the three stations.

The satellites program their local news block from 6:00 to 6:10:30. At 6:10:30, they hook up with the parent station for weather. During the weathercast from Wichita, they break away for current conditions in their particular community, while KARD gives the Wichita conditions. After that, they again join the parent KARD for the remainder of the newscast, which includes sports.

At 10:00 p.m., the satellites join KARD until approximately 10:16, when they break away for the local weather conditions. After joining KARD for the Kansas area weather, the stations take a thirty-second commercial break and come back for five minutes of local news from 10:17 until 10:23 p.m. KARD airs Wichita area news stories during the 10:17 to 10:23 segment. A commercial break is run, and the satellites then rejoin the parent for the sports and closing.

While the format is common to all stations in the KSN system, there are a few differences in the presentation of the news at each satellite. For example, at KCKT, the 6:00 p.m. news show begins by zooming out of the slide projected behind the talent. At KGLD, there are two cameras used for the news, and two different shots are included in the opening. At KOMC, a stationary cover shot of the set is used for the entire newscast. Sponsored news blocks vary from satellite to satellite. KCKT did not have them. At both KCKT and KGLD, the news set utilizes rear screen projection units for slides. At KOMC, the talent sits in front of a cardboard/artwork of the Newscenter 8 logo.

All three stations produce public affairs programs. Each station produces one half-hour show per month. The shows have different names at each station but look basically the same. They are interview shows examining local events, issues, and organizations in depth. The shows are aired on Saturday afternoons from 12:00-12:30 p.m. at each station. The other three weeks of the month, a public affairs show produced at KARD is aired in that time block. In all, the parent usually produced three hours and five minutes per week of public-affairs programming which was aired by the satellites.

No entertainment programming is produced at any of the KSN satellites. However, they all air a Friday afternoon children's program produced at KARD. The satellites also air any special programs in both the public affairs and entertainment areas that are produced at the parent KARD.

Kakeland Satellite

KUPK produced approximately fifteen minutes of local news, five days a week. This block is run between 10:05 and 10:20 p.m. on Monday through Friday only. KUPK does not produce any local news on Saturday or Sunday. They do carry the 5:30 p.m. and 10:00 p.m. feeds from KAKE. The local news block begins with a TV-13 weather slide and music background. Video tape of the local weather is microwaved from KAKE to KUPK minutes before 10:00 p.m. This first segment is hosted by KAKE's meteorologist, who is positioned in front of a weather set with "TV-13" on the flat. He gives national, state, and local weather. He outcues by saying, "Tracey (or current KUPK newsperson) will be here with news next." There is then a bumper of slide and music, followed by a commercial break. After the break, video is up on a wide shot of the KUPK news set with more bumper music. There is a cut to a closeup and the local newscast begins. National news with network feeds are used. In addition, regional and local news stories are aired. At approximately 10:20, the newsperson says, "That's news; sports is next." A commercial break is taken, and then the broadcast is switched back to KAKE for sports. (During football and basketball seasons, the sports segment is produced at the satellite. It consists of the sports scoreboard

of area games.) After sports and a commercial break, the newscast continues from KUPK at 10:28:30 with a last story and a close. The outro is the same as the intro (a wide shot and music). KUPK usually has a one-person newstaff. This person is assisted daily by the video director, who also runs camera.

TABLE 3. NEWS FORMAT AT KUPK

<u>Time</u>	<u>Video</u>	<u>Source</u>
10:00:00-10:00:30	Slide	Satellite
10:00:30-10:06:00	KAKE studio/talent	Parent (originate at satellite)
10:06:00-10:06:30	Bumper slide	Satellite
Break	Tape/film	Satellite
10:08:00-10:20:00	KUPK studio/talent	Satellite
10:20:00-10:20:30	Bumper/studio shot	Satellite
Break		
10:22:00-10:27:00	KAKE studio/talent	Parent
Break		
10:28:30-close	KUPK studio/talent	Satellite

KUPK produces an hour a week of public-affairs programming. This programming consists of a minority program and an in-depth interview show dealing with local issues, events, or organizations. KUPK carries one public-affairs program produced by the parent KAKE per month. This show is a magazine interview show. KUPK also carries special news programs produced periodically through the year by KAKE.

KUPK does produce some entertainment programming, including a local version of the Jerry Lewis Telethon. Another show airs during the

football season and centers around the local junior college. College personnel assist in hosting and producing.

Kansas Broadcasting System Satellites

Because KBS satellites are not owned by the parent, there are wider programming differences from station to station than with KSN. KAYS produces newscasts at 6:00 p.m. and 10:00 p.m., Monday through Saturday, and the 10:00 p.m. newscast on Sunday. They also produce a one-half hour noon news program, Monday through Friday. At KAYS, the only daily news programming aired from parent KTVH is the five minute segment during the CBS Early Morning news show. (However, KAYS picks up the 5:30 p.m. KTVH news feed on Sunday evenings, when pro-football is not in season.) KLOE picks up the same news from KTVH as KAYS does. KLOE carries some of the news programs produced by KAYS, six days a week (the half-hour noon show plus the 6:00 p.m. Saturday evening news). KTVC produces newscasts at 6:00 p.m. and 10:00 p.m., Monday through Friday. In addition, they produce a one-half-hour news/public affairs show on Saturday at 5:30 p.m. and a 10:00 p.m. newscast. On Sunday, they produce a 10:00 p.m. newscast and, when pro football is not run, a 5:30 p.m. newscast. KTVC airs no news produced by the parent, KTVH.

All of the KBS affiliates have more than one person on-air during the newscast. All three stations generally have three people on set and, with the exception of KLOE, use more than one person to gather news daily. The news director at all stations assigns news and produces the newscast. KAYS and KTVC use news intros consisting of news logos keyed (electronically matted) across the set. KLOE's

news intro utilizes a series of approximately twenty area shots edited together. All three stations have sponsored news blocks during the evening newscasts. The news sets at the KBS affiliates are large enough to handle three local reports.

KAYS and KTVK produce public affairs programs, while KLOE does not. KAYS produces one half-hour show per month, with the normal public affairs issues covered. KTVK produced one hour and fifteen minutes per week as fifteen minute segments. These talk-oriented programs are aired five days a week in the second half of the noon show. Both stations produce occasional public affairs specials. KAYS and KLOE air approximately two hours per year of public affairs programming produced at KTVH. This is in the form of a "Meet the Candidate" interview show. KTVK airs the half-hour news/interview show produced at KTVH, Monday through Friday mornings.

All three stations produce entertainment programs. KAYS produces the local version of the Jerry Lewis Muscular Dystrophy Telethon. KLOE produces a fifteen-minute sports interview show during football and basketball season. KLOE also produces a daily, (Monday through Friday) hour-long farm oriented news program called "The Good Neighbor Hour." This program may be one of the last local programs in the United States to be simulcast on a co-owned TV and radio station. The program has been on the air since May 1, 1968. KTVK produces a weekly half-hour bowling show. KTVK produces two religious programs weekly, plus assisting in airing a "live" church service that is produced by church personnel, each Sunday morning.

TABLE 4. PROGRAMMING

	KSN			KAKE	KBS		
	KOMC	KCKT	KGLD	KUPK	KAYS	KLOE	KTVG
Satellite produced news (in minutes):							
Weekdays at 6:00 p.m.	10	10	10	0	30	30	30
Weekdays at 10:00 p.m.	5	5	5	15	30	30	30
Weekdays at noon	0	0	0	0	30	**	30
Saturdays at 6:00 p.m.	0	0	0	0	30	**	0
Saturdays at 10:00 p.m.	0	0	0	0	30	30	30
Sundays at 6:00 p.m.*	0	0	0	30	30	0	30
Sundays at 10:00 p.m.	5	5	5	30	30	30	30
Satellite produced public affairs programming	.5 hr /mo.	.5 hr /mo.	.5 hr /mo.	1 hr /wk.	.5 hr /mo.	0	.5 hr /wk.
Parent produced public affairs programming	3 hr /wk.	3 hr /wk.	3 hr /wk.	.5 hr /mo.	2 hr /yr.	2 hr /yr.	2.5 hr /wk.
Satellite produced entertainment	0	0	0	*	*	*	1 hr /wk.
Parent produced entertainment	15min /wk.	15min /wk.	15min /wk.	.5hr /wk	0	0	0

* Seasonal programming (see Appendix B)

** KLOE carries 6:00 p.m. Saturday news from KAYS and the noon show.

CHAPTER SIX

COMMERCIALS

Chapter six provides narrative and a table to detail commercial production at each satellite. A table reflecting differences may be found at the end of this chapter on page 60.

Kansas State Network Satellites

KCKT-Great Bend, Kansas

KCKT produces local commercials. The sources used are videotape in the studio (2" Quad), 16 mm film (sound and silent), 35 mm slides, and audio cartridges. The two people responsible for producing the spots are the continuity and production directors. During the composite day chosen for the study, KCKT ran forty spots locally (as mentioned in the Methodology, spots are defined here as commercial announcements only, not public service announcements or shared ID's). A total of twenty-six were produced locally. The majority (fifteen) of spots produced were slide/audio cartridge. Film/cartridge spots accounted for nine of the total, and two spots used locally produced slide/audio cartridges over agency-produced videotape. In some cases, the spot may have been mastered onto videotape for playback purposes. The production charges include: 35 mm slides at \$2.50; 16 mm silent film at \$30.00/spot; 16 mm sound film at \$35.00/spot; and videotape in studio at \$25.00/spot.

KGLD-Garden City, Kansas

KGLD produces local commercials. The sources used are videotape in the studio (2" Quad), 16 mm film (sound and silent), 35 mm slides, and audio cartridges. The production personnel have the responsibility for producing the spots. During the composite day, sixty-one spots

were run locally. A total of thirty were produced locally. Twenty-one spots were produced by the slide/audio cartridge method. Nine spots were produced with a combination of film and studio videotape. The production charges include: 35 mm slides at \$2.00; 16 mm silent film at \$40.00/100 ft.; 16 mm sound film at \$40.00/100 ft.; and videotape in studio at \$20.00/session.

KOMC-McCook, Nebraska (Oberlin, Kansas)

KOMC produces local commercials. The sources used are videotape in the studio (3/4"), 16 mm film (sound), 35 mm slides, audio cartridge, and character generator. The production director is the person responsible for producing the spots. During the composite day, twenty-four spots were run locally. A total of twenty were produced locally. Slide with audio cartridge was the main method used to produce the majority of spots (fifteen). One was produced using film and audio cartridge. Two were produced with the character generator only, and two were produced with the character generator plus slide and audio cartridge. The only production charges at KOMC are for the film (which has to be processed either at KCKT or KARD) and that charge is \$12.50/30 second spot.

Kakeland Satellite

KUPK-Garden City, Kansas

KUPK produces local commercials. The sources used are videotape (remote and in studio, 3/4"), 35 mm slides, and audio cartridge. The director of video has the main responsibility for producing the local spots, but as many as five or six different staff members may assist in the production. During the composite day, 128 spots were run

locally. A total of 103 were produced locally. This does not mean 103 different commercials, as several were run repeatedly. The majority of spots were produced on videotape (87), while sixteen of the spots were produced by the slide/audio cartridge method. There are no production charges at KUPK. Production charges are included within the price of the spot. There are no separate charges, unless the advertiser is not long-term, and then the charges would vary. No estimate was given on these separate charges.

Kansas Broadcasting System Satellites

KAYS-Hays, Kansas

KAYS produces local commercials. The sources used are videotape (remote and studio; 3/4"), 35 mm slides, and audio cartridges. The production director is the person responsible for producing the spots, but several people are usually involved with the end product. During the composite day, fifty spots were run locally. A total of twenty-three were produced locally. Fourteen spots were produced with slide/audio cartridge. Nine were produced by videotape. The production charges include: 35 mm slide at \$2.00; videotape in studio at \$30.00/one-half hour (same setting \$15.00 every additional spot); videotape on location at \$60.00/hour (minimum); character generator and slides at \$20.00; artcard (special artwork) at \$7.50; and paste-up, catalog cutups, lettering, etc. at \$4.00.

KLOE-Goodland, Kansas

KLOE produces local commercials. The sources used are videotape (studio and remote, 3/4"), 16 mm film, 35 mm slides, and audio cartridge. There is no one person responsible for producing the

spots. Everyone on the staff helps in some manner. However, those listed as being responsible are the station manager, the production director, and the art director. During the composite day, thirty-two spots were run locally. A total of eighteen were produced locally. (This does not include spots run locally within the "Good Morning Hour." This program is simulcast on KLOE radio, and the spots are sold as radio spots. The video seen is a slide, and the commercials are logged through KLOE radio.) Eleven spots were produced using slide/audio cartridge. Seven spots were produced by videotape. The only production charge at KLOE is for 16 mm sound film and that is \$75.00/100 ft. which works out to be \$12.50/30 second spot.

KTVC-Ensign, Kansas

KTVC produces local commercials. The sources used are videotape (studio and remote, 3/4"), 16 mm film, 35 mm slides, and audio cartridge. The production director and his assistants have the responsibility for producing local spots. During the composite day, sixty-two spots were run locally. A total of thirty-four were produced locally. Thirty spots were produced using slide/audio cartridge. Four were produced by videotape. The production charges at KTVC include: 35 mm slide at \$2.00; 16 mm (silent) film at \$100.00/100 ft.; videotape in studio at \$25.00 or \$50.00 depending on amount of sale.

Although not mentioned in every station's survey, character generator, menu boards, and other artwork are additional sources used to produce commercials. For instance, at KAYS, a Teleprompter is not used for news purposes. However, it is used during commercial production, mounted on the camera so the talent can read the script. At KTVC, a menu board is used for news and commercial production.

TABLE 5. COMMERCIALS

	<u>KSN</u>			<u>KAKE</u>	<u>KBS</u>		
	<u>KOMC</u>	<u>KCKT</u>	<u>KGLD</u>	<u>KUPK</u>	<u>KAYS</u>	<u>KLOE</u>	<u>KTVC</u>
Method used to produce majority of the locally-produced commercials on composite day	slide /cart	slide /cart	slide /cart	video tape	slide /cart	slide /cart	slide /cart
Number of local spots run on composite day**	24	40	61	128	50	32	62
Number that were locally produced	20	26	30	103	23	18	34
Production charges:							
35 mm slides	no charge	2.50/ slide	2.00/ slide	*	2.00/ slide	no charge	2.00/ slide
16 mm silent film	-	30.00/ spot	40.00/ 100 ft	*	-	-	100.00/ 100 ft.
16 mm sound film	12.50/ 30sec.	35.00/ spot	40.00/ 100 ft	*	-	75.00/ 100 ft	-
videotape in studio	no charge	25.00/ spot	20.00/ session	*	30.00/ ½ hr	no charge	25.-50.00 /spot
videotape on location	-	-	-	*	60.00 /hour	no charge	-

* Production charges at KUPK are included within the price of the spot.

** Local spots refer to commercials sold at each station's local rate.

CHAPTER SEVEN

A DISCUSSION OF SATELLITE BROADCASTING IN THE STATE OF KANSAS

Overview

The economics of operating a television station has made most stations explore affiliation, whether it be with the national networks, broadcast groups, or regional networks. Similarly, satellite broadcasting in the state of Kansas exists because of economics. As has been shown, the development of satellite broadcasting in Kansas can be traced to the need for inexpensive and readily available programming. It was difficult, at best, for these small, sometimes rural stations to acquire the programming necessary for a full-time service directly from the national networks. Dale Larsen, the President and General Manager of KTVH the parent station of the Kansas Broadcasting System, said, "They (the satellites) had learned to adjust their operations, so if they could then secure programming to fill their day at no cost, and maybe make some money to boot, it was a very smart thing for them to do." ⁵⁸ The economics involved in acquiring programming drove all of the stations (with the exception of KUPK) to become satellites. KUPK was owned and operated from the beginning by its parent, KAKE. The narrow profit margin of satellites can be illustrated with the following example of KAYS:

In 1970, after commissions, KAYS took in over \$351,000, of which \$87,000 came from the network (which pays Schmidt \$75 per hour for prime-time transmissions), \$125,000 came from national advertisers (three-fifths of it sold, often as part of a package joining all of Kansas, by the rep firm of Avery-Knode, two fifths of it by Schmidt himself), and almost \$140,000 from local advertisers, who include local makers and wholesalers of industrial farming and oilfield equipment. The total for the year is roughly what the CBS station in New York grosses every three days, but KAYS is expected to deliver a service not greatly different from that in the metropolis. ⁵⁹

There are few distinctions to be made between the three Kansas systems. However, the network operations of KSN and KAKE differ from KBS in one major way, which is ownership. The KSN and KAKELAND networks are owned by stations in Wichita, where areas such as bookkeeping, programming, and engineering can be administered for the entire network. The KBS stations are affiliated for programming and sales purposes, but they handle their own day-to-day local operations without any interference. An advantage of the KBS approach to networking is the speed with which decisions can be effected. For example, the KAKE and KSN satellites were sometimes subjected to long waits before a piece of equipment was ordered. Because owned satellites must clear all large purchases through the parent, the buying procedure gets slowed down. Decisions made locally at non-owned satellites can be effected, because management sees the operation on a day-to-day basis, while management of owned satellites is informed by the parent on paper or through a phone call. The KAKE and KSN satellites do enjoy certain advantages, however. One advantage of having the management of owned satellites handled by the parent station is less paperwork, and with that, less worry. The parent stations can even handle license renewal and other FCC requirements, as in the case of the Kansas State Network (see page 19).

The small television station in a tiny market is handicapped by the very nature of its size, but through network sales, each can enjoy a piece of the pie. (Owned satellites also derive more income for their parent through these sales.)

In his book, About Television, Martin Mayer says,

The money machines, however, are the stations in the larger markets. Among them, all the stations in all the 290 markets listed by the FCC in its annual summary of the financial state of the industry showed total pretax profits of \$403 million in 1970. But two-thirds of that total, (\$268 million) was earned in the top 20 markets; and among them the 206 stations in the bottom 156 markets (those too small to support three stations) just squeaked by with total profits of less than \$12 million. Making a living in a small market is something that can be done only by people who care deeply about being broadcasters and have a flair for it. 60

Instead of receiving income only from the small market they serve, the satellites receive additional income through affiliation in a network, and keep the programming overhead low.

Observations

As the author traveled to each satellite to administer the questionnaire, on-site observation of each newscast was made. Viewing each newscast on the night of the interview gave the author added insight and provided some subjective observations and comparisons.

Format Independence

The Kansas State Network and KAKE own their satellites, and one only need view their newscasts to realize that the satellites lack independence. At the KSN and KAKE satellites, the news formats have been decided by the formats at the parent stations. This is especially true of the KSN satellites. (The formats were discussed in Chapter Five). Public affairs programming also rotates around what is produced at the parent station of the KSN satellites.

Local News Segment Integration

The chief engineer of KCKT in Great Bend, Kansas, Jim Bowers, said that when the Kansas State Network was formed, there were a lot of problems. He added, "Wichita forgot about the other stations." 61

The foremost reason for a station's on-air appearance being substandard is a lack of tightness and careful cueing. What is meant by cueing is the obvious (or not so obvious) audio and/or visual cue for a station to break away or join its network. Tightness means the smoothness of the transition from one video and/or audio source to another. If the format of the parent station were exact or redundant, cueing would not be much of a problem, unless the on-air switcher at the satellite is having a bad day.

As described earlier, the Kansas State Network stations depend entirely on parent Channel 3 in Wichita for most of their programming, and that even includes portions of the news at 6:00 and 10:00 p.m. Cueing and tightness, then, are crucial to the smooth presentation of the local news on KSN stations. The author's observation of the 6:00 p.m. newscast on KCKT in Great Bend found a bumper with video of a news set and audio saying, "Newscenter 3 is next." The news set was not the local one and the audio said Channel 3 instead of the local Channel 2. After a commercial break, video began to roll from Wichita, but then was cut off, and the picture of the Channel 2 news man and set appeared. The bumper from Wichita was not scheduled to run on Channel 2. KCKT simply stayed on the network too long before cutting away to its local presentation. That was the first impression the author received of one satellite that belongs to the Kansas State Network. As the author found from observing other KSN satellites, the "Newscenter 3" logo appears quite frequently on Channels 2, 8, and 11.

The actual format is somewhat confusing on the 6:00 p.m. newscast. The first portion of the 6:00 p.m. news originates at the satellite. After the commercial break between news and weather, when the satellite

joins the parent, KARD, for (what ought to be) the first time, we have the KARD anchor man talking to the KARD weather man. At this point, a first-time viewer would have no idea who these two people were, since they were introduced to the Wichita audience but not to the network. A little further into the weathercast, the local conditions for Wichita are given. At this point, the individual satellites are scheduled to break away for local conditions. That sounds simple enough, but in each newscast the author observed, the KARD weathercaster did not hesitate long enough, and a few words on Wichita's forecast slipped through. The cueing system here needs to be looked at.

There is also an aesthetic problem. The KARD weathercast uses one font on its character generator, but when the local conditions were given by the satellites, the viewers saw an entirely different set of character faces for those few seconds.

Some of the same problems, plus others, occurred during the 10:00 p.m. KSN newscast. The 10:00 p.m. news on the satellites included KARD's video intro. In addition, during the first segment carried on the entire network, some local stories of interest solely to Wichita viewers ran (i.e. a story on the Sedgwick County Zoo).

Local News Segment Integration at KUPK

KAKE's satellite, KUPK, has a news format that is quite different from the KSN satellites and seems to run smoother. For example, the weathercast originates from Wichita but is microwaved down to KUPK minutes before 10:00 p.m. In this way, the Wichita meteorologist can localize the entire weathercast to the KUPK audience. However, KUPK does join KAKE to simulcast the sports report. Occasionally, a

TV-10 slide (KAKE) may be projected behind the talent. In addition, both the Wichita weather set and the Wichita sports set are obviously different from the local KCKT news set.

Local News Production at KBS

The Kansas Broadcasting System satellites do not take any portion of their local newscast from KTVH, so the switching problems encountered by KSN (and to a lesser extent, KAKELAND) do not occur. The KBS affiliates do have to air commercials sold for the entire KBS during their newscast, but the news format they choose is up to each individual station. However, because KLOE is a satellite of a satellite (KAYS) program switching problems can be more difficult in Goodland than elsewhere on the system.

It may be argued that some of these observations do not typify the "shared" newscast that a satellite airs. There are undoubtedly differences, and the sloppy switching observed at all the KSN satellites could have been rare occurrences. It also may be argued that the audience really does not care about problems as insignificant as a Newscenter 3 slide appearing on a news show on Channel 11. In fact, in the May 1979 Nielsen survey of the 10:00 p.m. news for the Ensign-Garden City area, KGLD (KSN) easily outrated (13.4 to 5.4) KTVC, the KBS affiliate that produces its own newscast. It may be that the audience prefers the generally more-professional presentation of the news on the Wichita parent station to the all-local effort of the KBS affiliate, regardless of sloppy KSN transitions.

Logs

One other area not dealt with in the original survey forms concerns distribution of logging. Once the commercials are produced at each

satellite, they must be scheduled around network offerings, and it is here that distribution of programming logs to the satellites can be a problem. Logs sometimes do not reach the satellites in time, and the painstaking process of assembling them over the phone can occur. Once at KCKT, Bankers Dispatch had a new deliveryman who put the logs in the wrong bank box. Even at KUPK, where the system involves logs being transmitted via computer, if there is a breakdown or computer-related problem, service from Wichita can take as long as two days. All stations must deal with log delivery and the many problems that can arise.

CONCLUSIONS BASED ON SURVEY DATA

Equipment

Across the board, with the exception of KAYS, equipment at the satellite's television stations are similar. The studio cameras revealed the widest difference, ranging from broadcast quality (KAYS) to non-broadcast quality (KUPK) and from new (KAYS) to at least fourteen years old (KOMC). The switchers ranged in age and excellence but for the most part, could handle only the simplest special effects (wipes, fades, keying, etc.). Lighting makes an interesting comparison. The number of lighting instruments and the different specialized types at a station seemed directly proportionate to the number of staff a station had. KOMC, with the smallest full-time staff, had six lights (all scoops), while KAYS with the largest staff (full and part-time) had thirty-nine lights (scoops, spots, pattern generator, etc.).

In equipment, no pattern is followed from network to network. For example, even though KUPK puts the most emphasis on commercial production, it does not have a character generator. (On the other hand, because KUPK tries to use videotape instead of slide graphics, there is less need for a character generator.) KAYS has a Teleprompter which is used for commercial purposes. The major differences, network to network, are with field production equipment. All of the satellites, with the exception of the three KSN stations, produce in the field with videotape. The KSN stations use 16 mm film for field production.

The area of equipment is by far the hardest to compare. Even though much of the equipment is relatively old, without knowing the

approximate number of hours used, judgement on its quality is restricted. And though it appears on paper that the quality of equipment at the KSN and KAKE satellites is lower than at the KBS satellites, the reasons for the difference go back to basic economics. KGLD chief engineer Gwynn notes, "It's hard to justify paying one-hundred thousand dollars on new equipment if you only use it basically fifteen minutes a day." ⁶² If the picture looks good and can be accomplished with equipment that is not broadcast quality, what difference does it really make?

Staff

Hiring is done on a local level, though KSN may directly place an employee at one of its satellites. The KSN satellites have the fewest full-time employees. A good comparison can be made between KUPK and KGLD-TV. Both stations are located near Garden City and are owned affiliates. KUPK, the KAKE affiliate, has three more full-time employees and two more part-time employees than the KSN-owned KGLD. The reason for the larger management and staff at KUPK seems to be that more emphasis is placed on commercial production than at KGLD. The one "common denominator" among all satellites is the number of engineer/switchers. All stations usually have at least four on their staff at any one time. The operation of a radio station along with a television station, as KAYS and KLOE, does allow them to utilize some of their employees in both areas. Their management and staff are thus numerically larger, but more important, there is a greater range of talent and versatility in such a combined operation.

The staffing requirements for a small television studio depend on the type of productions and the scale of the operations involved.

It is not generally possible to have separate specialists to the same extent as a large studio complex. Many staff need to have a flexible approach developing expertise in several jobs, to reduce the problems of sickness and holiday reliefs on a small station. 64

This seems to exemplify the situation shared by all of the satellites. The number of staff and their duties vary as to the operation, but a person moving out of a small market usually has had a chance to do it all.

The KBS affiliates have more on-air news personnel than do the KSN or KAKE satellites. The KBS affiliates, because they produce the entire news program locally, have three person news teams, while KSN and KAKE satellites utilize just one person. In addition, that one person (news director) usually hosts the public affairs program.

All of the employees that the author met and interviewed at the satellites are true professionals. They care deeply about their work, and demonstrated great dedication. Some of the problems that satellites have are similar to those at any other TV station. For example, it would be hard to find a TV station in any size market where all the employees are completely satisfied with equipment.

For the satellites that are located outside of a city (KGLD, KUPK, KTVC, and KOMC) there is an additional problem that exists because of their location. Sometimes, bad weather prevents staff members from getting to work, and at times, KOMC staff members have been stranded overnight. Problems such as this keep the turnover rate high. As KGLD chief engineer, Morrison Gwynn said, "In fourteen years we've had eleven different newsmen and three complete turnovers in the engineering staff." 65 The turnover rate is obviously high at satellites, but so is it at other small markets. Bob Surber of

KUPK said, "We never hire an experienced person. We train all our employees from scratch because experienced people won't live here." 66

KUPK has had fifteen different newspeople in fifteen years. Management at other satellites admitted that keeping employees for any length of time was indeed a problem.

At KGLD, the engineering staff lacked one engineer/switcher. They had been looking for such a person for over two months. Chief engineer Gwynn admitted that the very structure of the job scares away applicants. "The engineer does it all by himself. He loads commercials, videotapes shows, does maintenance, switches, and works rotating shifts, both nights and days. We are doing the work of five people. It's rough and you usually don't find that at large markets." 67

Programming

Public Affairs

As noted in the questionnaire, each KSN satellite produced one-half hour per month of public affairs programming. The remainder, usually around three hours per week, is produced at the parent KARD. Although some of the programming material is of statewide interest, some is targeted for the Wichita area audience only. Once KSN ran KARD produced programming to help KPTS, the educational station in Wichita, raise money. KOMC personnel said, "People in our area thought we needed financial assistance and it confused them. It made no sense to run that out here." Each satellite in KSN airs public affairs programming in the same time slot. The network is assuming that one time slot is the best in all three communities, when in fact, the

public affairs programming is designed to fit around the parent station's schedule. Although this makes program scheduling easier for the network, the satellites should be able to decide when and how much public affairs programming should be aired in the community.

KUPK, the satellite of KAKE, produced one hour per week of public affairs programming and, conversely, aired only about eight and one-half hours per year from KAKE. KUPK demonstrates a strong commitment towards public affairs. It produces twice as much public affairs programming as KSN satellites, and there are more people directly involved in production. This demonstrates the job versatility enjoyed by KUPK's staff, as compared to the KSN satellites.

KBS is the least consistent of the three networks in the area of public affairs programming. Both KAYS and satellite KLOE air the same amount (five minutes per day and election specials) of parent-produced public affairs programming. KLOE does not produce any local public affairs programming but does carry some produced by KAYS. KTVG carries a daily agricultural show produced at KTVH, while producing an hour and fifteen minutes per week itself.

The author feels that public affairs programming is given little attention at all of the satellites. This lack of emphasis is due, partly, to the limited amount of public affairs topics available in a small community. Staff and budget size also create limitations. Another factor is that public affairs programming produces little or no revenue.

Entertainment

The KSN satellites do not produce any entertainment programming

but air a weekly children's variety program produced at KARD. KUPK originates a program on Garden City Junior College (seasonal) and a telethon. It also airs a daily variety/talk show produced at KAKE. The KBS satellites, on the other hand, all produce local entertainment programming and do not air any KTVH entertainment programs.

As with news, public affairs and entertainment programming differ by type of ownership. The KSN satellites are virtual clones of KARD, while the KAKELAND and especially the KBS satellites have more freedom to produce and program locally.

Commercials

With the exception of KUPK, satellites in the state of Kansas continue to produce the majority of spots with slides and audio cartridges as the main production elements. Interestingly, KUPK had the largest amount of locally produced spots run during the composite day chosen for the study (103 out of a total 128). All of these spots were produced on videotape. KUPK not only ran the highest number of locally produced spots, but those spots often involved the use of local people as television "stars." This novel approach, the use of live-looking videotape rather than static slides and the fact that they do not charge for spot production, are all reasons why KUPK seems to be most successful of all the satellites with its local sales. Although sales might decline if KUPK had production charges, the station is losing revenue with its present practice.

The differences between satellite production charges varied from no charges (KUPK) to specific charges on items such as paste-ups (KAYS). Among the KSN satellites, charges differed, which is surprising. In

every other category (staff, equipment, etc.) the KSN satellites are similar. In the area of production charges, the stations should be more closely aligned. It would help KSN in budgeting for the network.

Logging

Log delivery from the parent to the satellite can cause problems (see page 67). Because the satellite cannot schedule local commercials until the log is received from the parent, there will be problems as long as conventional delivery services are used. With the advancement in microcomputers and other telecommunication devices, the ease and speed of log delivery could be increased. It was noted earlier that currently the next day's commercials sold for the entire KBS are microwaved to the satellites after programming signs off the air. The author suggests the following as a method for transmitting logs. The logs could be photographed (close-up), videotaped, and microwaved at the same time. Each individual log could then be mastered off the videotape. There will still be last minute changes to be made over the phone, but this method could be more cost-effective and efficient.

FINAL OBSERVATIONS

Throughout most of this final chapter, the author has addressed problems that seem obvious at the KSN and KAKELAND satellites. It is true that KBS affiliates do not have some of the same problems, because they are independently owned. However, the KBS stations do share some disadvantages with all satellites. They also suffer a lack of freedom and flexibility to address their own markets at times. This is directly related to the fact that to remain a satellite, in the eyes of the rating services, they cannot originate more than twenty quarter-hours per week.

The FCC has said little about satellite operations in the past. Should the regulatory agency address itself to the special practices that occur when a satellite station relies on a parent station located (in some cases) hundreds of miles away? Martin Umansky of KAKE does not think satellites should receive any special FCC attention:

It's a station. It's like any other station. They (FCC) granted a station out there. Wherever you get your programming is your business. The FCC doesn't license networks. You have certain rules you have to follow: you have to keep a certain frequency, you have the responsibility of serving the community, It's no different than any other station. 68

There is no doubt that satellite networking is a superior way to market time and to reduce operating overhead. Being a part of the Wichita market has its financial advantages. The cash that the satellite stations (if they stood alone) would have spent on programming can be spent in other areas. At KAYS/KLOE and KTVC, it can be spent on what the local stations deem as necessary. At the KSN and KAKELAND satellites, it is spent on whatever the parent station decides.

The freedom and flexibility shown by non-network-owned satellites

are best exemplified by the Hi-Plains Network (Chapter Two). This freedom to develop a secondary sales network within a sales network (KBS) illustrates the free hand that non-owned satellites have to operate.

In summary, the advantages and disadvantages of the owned affiliate system compared to the non-owned system are minimal and tend to balance one another.

Advantages to the owned affiliate system:

1. Central billing.
2. Less paperwork for management at the satellite (budgets, purchase orders, FCC documents, etc.).
3. Parent assistance in the areas of management, engineering, programming, news, and sales.
4. More profit for parent.

Disadvantages to the owned affiliate system:

1. Communication problems.
2. Program log preparation problems.

Advantages to the non-owned affiliate system:

1. Local news autonomy.
2. Other local program formats are locally decided.
3. Local management autonomy.
4. Less overall operating expense because of network affiliation.

Disadvantages to the non-owned affiliate system:

1. Restriction on amount of non-parent programming aired.
2. Contractual requirements (note below).

The chief advantage of non-owned satellites (KBS) is their autonomy. They can make most decisions without contacting the parent

station. They realize their contractual obligations to accept, among other things, a certain amount of KBS commercials and to provide KBS programming availabilities.

There are other factors that may influence the operations more than owned or non-owned affiliate status. For instance, the location of the stations discourages long-term employment, and the size of the staff and limited budgets limit local programming. The popularity of the parent station may also be a factor.

It is true that the parent of an owned satellite has more work to do. The filing of the additional licenses alone is an enormous extra burden. However, taking into account basic economics, KSN and KAKE have the advantage of owning their stations. Their operations are much more controllable than KBS, and the end result is more profitable.

FUTURE RESEARCH

There are many areas of future reserach that the author suggests. One area, as suggested earlier in this chapter, is in audience preference. A comparison of attitudes might be made among the audience of a newscast that totally originates from a satellite with the audience of a newscast that is shared with a parent. As suggested by Martin Umansky, "Do they in fact resent not having a total locally produced newscast?"

Another study could be conducted among employees at satellites. As mentioned before, it is difficult to maintain a low turnover rate. One reason suggested was location. Another is the many demands of the job. Which of these factors (and others) are most influential?

Future research could also compare the over-all quality and quantity of service of an owned-and-operated satellite station to that of a network owned and operated station or a group-owned station. Additional comparisons of small markets with large ones and satellite stations in small markets to non-satellite station in small markets would result from this research.

Television technology is changing rapidly. Several years from now, it would be interesting to see how these stations have changed along with it. As mentioned, both KAKELAND and the Kansas State Network have been sold, and re-organization is possible. What implications will this hold for the satellites? Will KSN stations begin to use videotape for field production? How will commercial production be handled in the future? The author suggests a replication of this study in a few years.

If regional networks had not been formed, the existence of some satellites as purely local stations would be questionable. One only need look at past history to see the Tri-Circle network and later the Kansas State Network "bailed out" stations that were going under. The fact is, even though satellites are influenced by "out-of-towners," they provide a valuable service to their licensed area. Whether locally owned or network owned, whether they provide minimal local programming or not, they are still necessary to keep television broadcasting available in rural areas of Kansas.

In the past few years, much has been said about deregulation of the broadcast industry. From all indications, it seems this will be the path the government will take. This leaves the future of broadcast regulation in doubt. If regulation is lifted, will there be a drastic change in the local programming of satellites? From what this author has seen from seven small market television stations in Kansas, it appears that economic and public service considerations will continue to be much more influential of the level of service that satellite stations provide than any encouragement or restriction by the FCC.

FOOTNOTES

1. Bruce M. Owen, Jack H. Beebe, and Willard G. Manning, Television Economics (Lexington, Mass.: Lexington Books, D. C. Heath and Company, 1974), p. 3.
2. Broadcasting Yearbook 1980 (Washington, D.C.: Broadcasting Telecasting Building), p. D-40.
3. Broadcasting Yearbook 1980, p. B-76 (map and ADI); Spot Television Rates and Data, March 15, 1980, p. 125 (SMSA).
4. FCC Commission Order No. 37 Docket No. 5060, Report on Chain Broadcasting (Washington, D.C.: FCC, May, 1941), p. 5.
5. Douglas H. Ginsburg, Regulation of Broadcasting: Law and Policy Towards Radio, Television and Cable Communications (St. Paul, MN: West Publishing Co., 1979), pp. 171-175, 243-266, 279-285.
6. John H. Bass, Jr., Chief of the Office of Network Study, FCC, letter received April 11, 1979.
7. FCC Commission Order No. 37 Docket No. 5060, Report on Chain Broadcasting (Washington, D.C.: FCC, May, 1941), p. 4.
8. Ginsburg, Regulation of Broadcasting, pp. 171-175, 243-266, 279-285.
9. Broadcasting Yearbook 1980, p. D-40.
10. Ibid.
11. Bass, letter received April 11, 1979.
12. Ibid.
13. James A. Wollert, "The Public Interest Doctrine and Terrestrial Satellite Television Stations," Journal of Broadcasting 22:3 (summer 1978): 358.
14. W. Lawrence Patrick and Herbert H. Howard, "Decision Making by Group Broadcasters," Journal of Broadcasting 18:4 (fall 1974): 470.
15. As per FCC Rules and Regulations, every permittee or licensee of a station in the broadcast services shall maintain, for public inspection, a copy of the annual programming report containing programming information for a composite week selected by the Commission and the licensee's or permittee's program logs for that composite week.
16. Interview with Bill Ranker, General Manager KCKT, Great Bend, KS, October 15, 1979.

17. The first station to receive their license in Kansas was KTVH, Hutchinson-Wichita on July 1, 1953. WIBW-TV, Topeka received a license on November 15, 1953.
18. Ranker, interview October 15, 1979.
19. Ibid.
20. Annual Report to Kansas State Network Stockholders, 1963, p. 5.
21. Ibid.
22. Ibid, p. 3.
23. Annual Report to Kansas State Network Stockholders, 1968, p. 3.
24. Annual Report to Kansas State Network Stockholders, 1967, p. 3.
25. Annual Report to Kansas State Network Stockholders, 1969, p. 2.
26. Interview with Ron Dean, Manager Broadcast Division, Kansas State Network, Wichita, KS, October 4, 1979.
27. Interview with Bill Sikes, Vice President, Kansas State Network, Wichita, KS, September, 20, 1979.
28. AID refers to the geographic market design that defines each television market exclusive of the others. The ADI is a standard market definition. As a television buying tool it is a geographic and demographic means for maximum efficiency. As a station tool it has numerous applications for more effective sales efforts and for programming and promotion planning.
29. Interview with Larry Proffitt, KSN Sales Director, Wichita, KS, October 4, 1979.
30. Interview with Glenn Bell, KSN Engineering Director, Wichita, KS, October 4, 1979.
31. Ibid.
32. Interview with Martin Umansky, Vice President and General Manager, KAKE, Wichita, KS, October 4, 1979.
33. Ibid.
34. Ibid.
35. Interview with Dale Larsen, President and General Manager, KTVH, Wichita, KS, November 2, 1979.

36. The definition of a satellite station differs from that of a translator, which can only boost distant television signals. Translators, according to definition from the FCC rules, are low power automatic installations which pick up and rebroadcast programs of parent stations on a different frequency.
37. Umansky, interview October 4, 1979.
38. Ibid.
39. Satellites are given the title of S-1 or S-2 by the rating services. These are not categories placed on the stations by the FCC. The categories were established to inform advertisers which stations provide local programming. An S-1 satellite does not originate any programming but does have the authority to do so. S-2 satellites air programs of their parent station the majority of the time. All satellites in Kansas are presently S-2 satellites.
40. Interview with Bob Surber, Vice President and General Manager, KUPK, Garden City, KS, October 18, 1979.
41. Umansky, interview October 4, 1979 (information obtained before the sale of KAKE).
42. Ibid.
43. Ibid.
44. Surber, interview October 18, 1979.
45. Ibid.
46. Ibid.
47. Umansky, interview October 4, 1979.
48. Larsen, interview November 2, 1979.
49. Ibid.
50. Ibid.
51. Ibid.
52. Interview with Dale Heckel, Vice President Engineering, KTVH, Wichita, KS, November 2, 1979.
53. Interview with Herb Stegman, Manager KLOE, Goodland, KS, October 24, 1979.
54. Interview with Bob Schmidt, Vice President and General Manager, KAYS, Hays, KS, October 22, 1979.
55. Ibid.

56. Martin Mayer, About Television (New York: Harper and Row, 1972), p. 286.
57. Schmidt, interview October 22, 1979.
58. Larsen, interview November 2, 1979.
59. Mayer, p. 286.
60. Mayer, p. 282.
61. Interview with Jim Bowers, Chief Engineer, KCKT, Great Bend, KS, October 15, 1979.
62. Interview with Morrison Gwynn, Chief Engineer, KGLD, Garden City, KS, October 17, 1979.
63. Interview with Ted Gleason, Chief Engineer, Mid Kansas Microwave, Junction City, KS, December 20, 1979.
64. Alan Bermingham, et.al., The Small TV Studio (New York: Hastings House Publishers, 1975), p. 152.
65. Gwynn, interview October 17, 1979.
66. Surber, interview October 18, 1979.
67. Gwynn, interview October 17, 1979.
68. Umansky, interview October 4, 1979.

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APPENDIX A

* * * * *

* EQUIPMENT FORM *

* * * * *

Station _____ Resource Person _____

Date _____ Title _____

1. Measure studio(s) dimensions. _____

2. List set furniture props.

3. Type of studio lighting.

Remote lighting package? Yes _____ No _____

4. List and describe studio cameras.

A. model

B. age

C. special characteristics

5. Does the studio have a teleprompter? Yes _____ No _____

A. model

B. age

C. special characteristics

6. Production switcher Yes _____ No _____

A. model

B. age

C. special characteristics

7. Does the studio have film chain(s)? Yes _____ No _____

A. model(s)

B. age

C. number of slide carousels

D. number of projectors

8. Type of videotape playback.

2" _____

3/4" _____

1/2" _____

9. Does station own a character generator? Yes _____ No _____

A. model

B. age

C. special characteristics

10. Does station use field production equipment? Yes _____ No _____

Type: videotape _____

1" _____

3/4" _____

1/2" _____

film _____

sound _____

11. Does station possess video tape editing equipment? Yes _____ No _____

A. model

B. age

Does station possess film editing processing unit? Yes _____ No _____

12. Does the station possess a unique approach to equipment utilization? (For example, is the film chain camera also a floor camera.) Explain in detail below.

* * * * *
* STAFF FORM *
* * * * *

Station _____

Resource Person _____

Date _____

Title _____

1. How many full time employees are there at the station? _____
part time? _____

2. Starting with your position please explain the complete duties and responsibilities of all your employees.

Title:

Responsibilities:

3. How many of your staff would you classify as:

A. management _____

B. sales _____

C. on-air-talent _____

D. clerical _____

E. engineering _____

4. Does your station utilize the services of outside consultants? Yes ____ No ____

If yes in which area(s)? Please explain.

A. management

B. sales

C. on-air talent

D. clerical

E. engineering

F. other

5. Are all local programming decisions made from this office? Yes ____ No ____

6. Are all financial decisions made on a local level? Yes ____ No ____

7. Are all local employees hired through this office? Yes ____ No ____

* * * * *

* PROGRAMMING FORM *

* * * * *

Information will be obtained from FCC logs and/or observation and personal interviews. It will be based on examination of composite week logs and observation of one night (6:00-10:30 p.m.) programming. If local programming also consists of morning and afternoon blocks these will also be observed.

Station _____ Resource Person _____

Date _____ Title _____

1. Description of format used for local program blocks.

Does station air any part of newscast from mother station? Yes _____ No _____

local news/weather/sports morning? number of minutes _____

time _____

weekend _____

minutes _____

time _____

local news/weather/sports noon? number of minutes _____

time _____

weekend _____

minutes _____

time _____

local news/weather/sports evening? number of minutes _____

time _____

weekend _____

minutes _____

time _____

2. Format for newscast:

A. number of on-air talent _____

B. typical number of news reporters used daily _____

C. how is news produced?

1. by news director? Yes _____ No _____

C. how is news produced? (cont.)

2. other? Yes _____ No _____

explain.

D. format used (explain)

intro Yes _____ No _____

stationary shots Yes _____ No _____

movement Yes _____ No _____

bumpers Yes _____ No _____

E. description of set used.

3. Does station produce public affairs programming? Yes _____ No _____

Number of hours per week _____

Type of programming

Show(s) description

When are programs aired _____

Format

Does station air public affairs programming produced at mother station?

Yes _____ No _____

How many hours per week _____ When are programs aired _____

Description of programming

4. Does the station produce any entertainment programming? Yes _____ No _____

If yes, what type?

music _____

sports _____

other _____

explain

Does the station air entertainment programming produced at mother station?

Yes _____ No _____

How many hours per week _____

* * * * *

* COMMERCIALS FORM *

* * * * *

Station _____ Resource Person _____

Date _____ Title _____

1. Does station produce local commercials? Yes _____ No _____

If yes what is used to produce them?

format

videotape _____	_____
16mm film _____	_____
35mm slides _____	_____
audio cart _____	_____
live booth announcer _____	_____
other _____	_____

2. Who has the responsibility for producing local spots? _____

3. In composite week _____% local commercials were parent produced.

In composite week _____% local commercials were locally produced.

In composite week _____% local commercials were outside produced.

Total number paid commercials _____

4. In composite week _____% local public service announcements were parent produced.

In composite week _____% local public service announcements were locally produced.

In composite week _____% local public service announcements were outside produced.

Total number PSA's run _____

10 sec. _____

15 sec. _____

30 sec. _____

60 sec. _____

other _____

5. In composite week _____% station/program promotions were parent produced.
 In composite week _____% station/program promotions were locally produced.
 In composite week _____% station/program promotions were outside produced.

Total number station/program promotions run _____

10 sec. _____

15 sec. _____

20 sec. _____

30 sec. _____

60 sec. _____

other _____

6. In composite week _____% station ID's were parent produced.
 In composite week _____% station ID's were locally produced.
 In composite week _____% station ID's were outside produced.

APPENDIX B

5. Production switcher? Yes X No

A. model Chintron Model 370 Mark III

B. age 3 years old

C. retrofitted No

D. special characteristics None

6. Does the studio have film chain(s)? Yes X No

A. model(s) same camera as studio camera

B. age

C. retrofitted

D. number of slide carousels 1 projector, 3 drums

E. number of projectors two 16 mm

F. multiplexing method normal

G. special characteristics Explained in more detail in question 12

7. Type of videotape playback.

2"

1"

3/4" X

1/2"

8. Does station have a time base corrector? Yes X No

9. Does station own a character generator? Yes X No _____

If not, what graphics capabilities are otherwise available?

A. model (2) 1. KSN
2. KSN

B. age 1. 7 years old
2. 4 years old

C. retrofitted No

D. special characteristics Early model uses audio cartridge tape as storage unit to save information for easy recall.

10. Does station use field production equipment? Yes X No _____

If so, how often is it used?

Type: videotape _____

1" _____

3/4" _____

1/2" _____

film X Black and white for news, color for commercials

sound _____

Is field equipment and studio equipment separate? Yes

11. Does station possess video tape editing equipment? Yes X No _____

A. model Panasonic 9500

B. age less than one year

C. retrofitted

D. special characteristics

E. How much used once/week

F. Who has access Engineers/Switchers

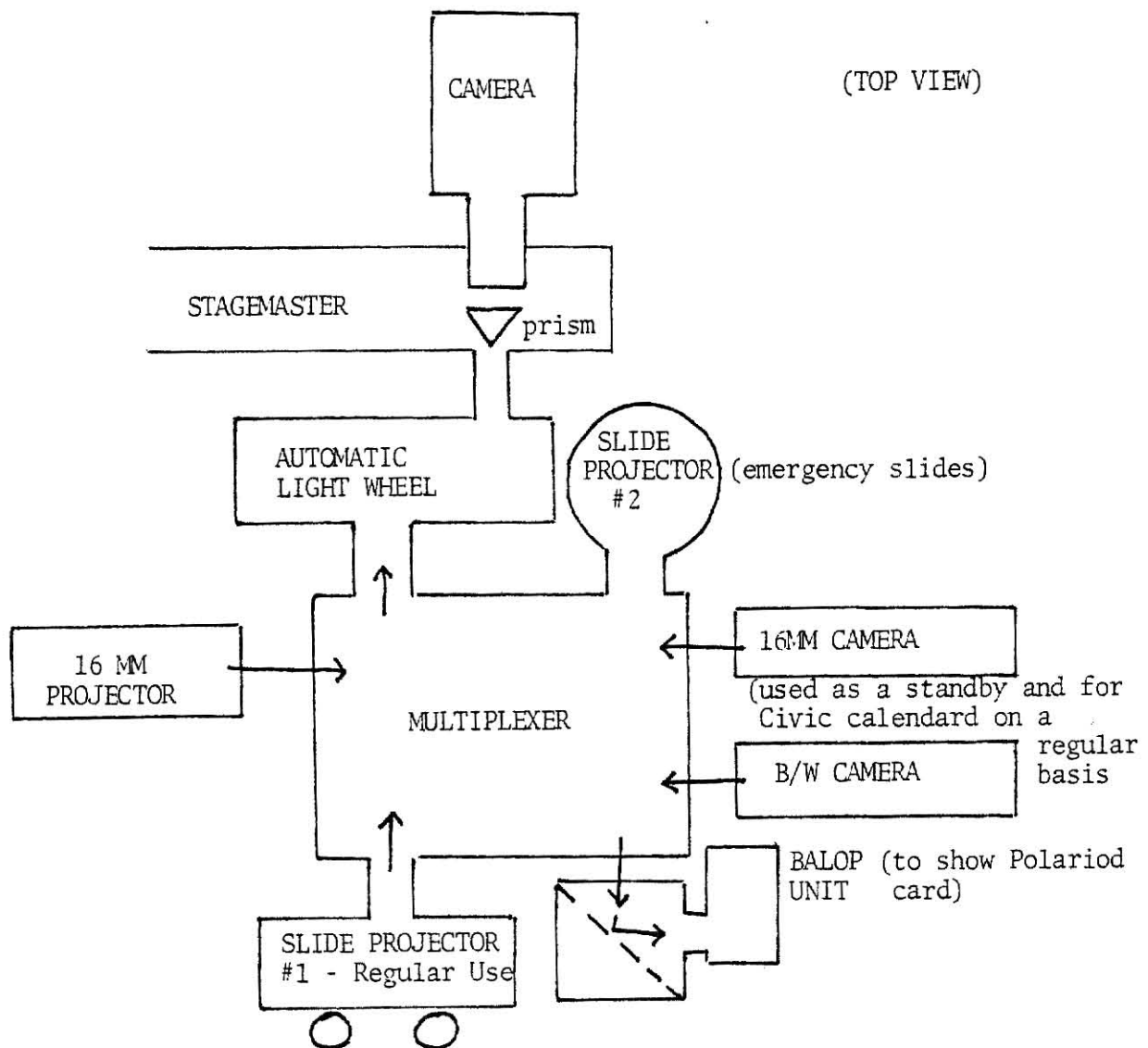
12. Does station possess film editing processing unit? Yes X No
- A. model (2) 1. 35 mm slides - Uniroller Model 352
2. 16 mm (B/W) film
- B. age 1. no information given
2. 17 years old
- C. retrofitted No
- D. special characteristics None
- E. How much used 3 or 4 times a week (both units)
- F. Who has access Newsman, one Engineer

13. Does the station possess a unique approach to equipment utilization? (For example, is the film chain camera also a floor camera.) Explain in detail below.

The station utilizes a one camera operation. The multiplexer unit manufactured by Beston Electronics in Prairie Village, Kansas utilizes prisms, bevel chips, and plastic lens for application of the camera as a film chain and floor camera. It is remotely controlled by the Engineer on duty. He has the power to pan, tilt, and focus. A diagram of this setup is included in the discussion section of this chapter.

KOMC is the only satellite in Kansas to employ a one camera operation. The multiplexer unit manufactured by Beston Electronics in Prairie Village, Kansas, utilizes prism, bevel chips, and plastic lens. The unit is located between the control room and the studio. One side of the stagemaster is open to shoot through a 3 x 4 foot opening in the wall to the studio.

Diagram of KOMC Stagemaster



The Balop unit utilizes a series of Polarid size cards shot by the black and white camera. It is used on a daily basis for "Civic Calendars." The light source for the unit is provided by 2, 6-inch flourescent lamps.

Slide project #2 is used as a standby emergency unit only. It is primarily used for weather warning slides that remain in the carousel for quick use. It too utilizes the black and white camera.

The automatic light wheel is used to maintain a constant light level into the color camera.

The prism in the multiplexer reflects the image 90 degrees as it is moved remotely. It changes the image without reversing the shot. In essence the stagemaster unit makes the output image from the prism the same as the input.

This unit has provided KOMC with studio color, and film chain color with one camera.

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* STAFF FORM *

* * * * *

Station KOMC - Oberlin/McCook Date 10-23-79

Resource Person(s) Bob Bertheimer Title General Manager/Sales Manager

1. How many full time employees are there at the station? 9*
- part time? 0

2. Starting with your position please explain the duties and responsibilities of your employees.

Title:

Responsibilities:

- | | |
|----------------------------------|---|
| a. General Manager/Sales Manager | Overall supervision of station, sales manager, shoots slides, writes some copy, talent as needed |
| b. Salesperson | Sales, shoot slides, works with Production person to produce commercials |
| c. Traffic/Logs/Receptionist | Schedules spots, types logs, occasionally sells, writes copy, oversee local billing list, answer phones, secretarial duties |
| d. Production Director | Produces commercials, writes continuity, shoots slides, processes film, voice-overs, weekend talent for news |
| e. News Director | Gathers news, shoots news film, talent for newscast, assists Production person |
| f. Chief Engineer | Transmitter and Microwave supervision, maintenance on equipment, occasional switching |
| h. Engineer/Switcher | On board switcher, equipment maintenance, direct/product local programming, some audio production |

*News Director was hired but had not begun his duties as of this date.

3. How many of your full-time staff would you classify primarily as:

A. management 1

B. sales 2

C. on-air-talent 2

D. clerical 1

E. engineering 4

4. Does your station utilize the services of outside consultants? Yes No X

If yes in which area(s)? Please explain.

How Often

A. management

B. sales

C. on-air talent

D. clerical

E. engineering

F. other

5. Are all local programming decisions made from this office? Yes No X

6. Are all financial decisions made on a local level? Yes No X

7. Are all local employees hired through this office? Yes X No

* * * * *

* PROGRAMMING FORM *

* * * * *

Information was obtained from Monday log of composite week.

Station KOMC-Oberlin/McCook Date 10-23-79

Resource Person(s) Bob Berkheimer Title General Manager/Sales Manager

1. Description of format used for local program blocks.*

Does station air any part of newscast from parent station? Yes X No

WEEKDAY local news/weather/sports MORNING? number of minutes None

time _____

WEEKDAY local news/weather/sports NOON? number of minutes None

time _____

WEEKDAY local news/weather/sports EVENING? number of minutes 15 minutes

time 6:00 p.m. - 10 minutes

WEEKEND local news/weather/sports? 10:00 p.m. - 5 minutes

SATURDAY

MORNING: number of minutes None

time _____

NOON: number of minutes None

time _____

EVENING: number of minutes None

time _____

SUNDAY

MORNING: number of minutes None

time _____

NOON: number of minutes None

time _____

EVENING: number of minutes 5 minutes

time 10:00 p.m.

* News format explained in more detail in discussion.

2. Format for newscast:

A. number of on-air talent 1

B. typical number of news reporters used daily 1

C. who makes the final decisions on what gets on the air?

Usually Newsman

D. who makes the assignments?

Newsman

E. format used (explain)

intro Yes X No (at 6:00 p.m. only)

stationary shots Yes X No

movement Yes No X

bumpers Yes No

sponsored news blocks Yes X No

At 6:00 p.m. on Thursday only and at 10:00 p.m. news block

F. description of set used.

Desk, brown paneling and "Newscenter 8" card suspended behind talent.

3. Does station produce public affairs programming? Yes X No

Number of hours per week 1/2 hr/month

Type of programming Public Affairs/Talk Show

Show(s) description "Forum 8" - hosted by Newsman or Production person this show deals with upcoming events or service organizations

When are programs aired Saturday 12:00-12:30 p.m.

Format 30 minute talk show, on occasion slides and film could be used.

Does station air public affairs programming produced at mother station?

Yes X No

How many hours per week 3 hr. 5 minutes * When are programs aired

*Could be more if special is run that week.

Description of programming

Sunday 12:00 noon - "Access" - 30 minute talk show dealing with statewide topics.

Saturday 12:30 p.m. - "Perspective" - 30 minute talk show dealing with
(alternating) statewide topics.

"Opinion" - Minority programming

Saturday 12:00 noon - "Around the Town" - Talk and variety show, cultural
(runs 2 times/month) and arts.

In addition every 4-6 weeks KSN produces an indepth documentary on a variety of subjects. Thirty and sixty minute shows aired week nights at 6:30 or 7:00 p.m.

Weeday Mornings

"Kansas Today" - 5:35 a.m. - 15 minute agricultural show

7:00 a.m. - 5 minute agricultural show

Twice a year ½ hour agricultural documentary

4. Does the station produce any entertainment programming? Yes No X

If yes, what type?

music

sports

other

explain

Does the station air entertainment programming produced at mother station?

Yes Z No

How many hours per week

Friday 12:15 p.m. - "Kids Country" - 15 minute variety show exploring topics
of interest to children.

Usually two Christmas specials, ½ hour in length aired at 6:30 p.m. weekdays
or weekends.

* * * * *

* COMMERCIALS FORM *

* * * * *

Station KQMC - Oberlin/McCook Date 10-23-79

Resource Person(s) Bob Berkheimer Title General Manager-Sales Manager

1. Does station produce local commercials? Yes X No _____

If yes what is used to produce them?

format

videotape	<u>X</u>	<u>3/4"</u>
16mm film	<u>X</u>	<u>processed at parent station</u>
35mm slides	<u>X</u>	_____
audio cart	<u>X</u>	_____
live booth announcer	_____	_____
other	<u>X</u>	<u>character generator</u>

2. Who has the responsibility for producing local spots? Production person

3. During composite day (sign-on to sign-off) 24 local spots were run. A total of 20 were produced locally.

These commercials included: 4 that were run twice.

_____ that were run three times.

_____ that were run four times.

_____ that were run five times.

4. Source used to produce local spots on composite day.

slide/cart 15

film/cart 1

sound on film _____

videotape
studio or remote _____

other 4 (2 spots were produced with character generator only and
2 spots were produced with character generator cart/slide)

5. Production charges:

35 mm slides no charge

16 mm silent film _____

16 mm sound film \$12.50/30 sec spot

videotape in studio no charge

videotape on location _____

other _____

* * * * *

EQUIPMENT FORM

* * * * *

Station KCKT - Great Bend Date 10-15-79

Resource Person(s) Bill Ranker Title General Manager

Jim Bowers Chief Engineer

1. List permanent set furniture props.

newset, living room setting (couch, chairs, etc.)

2. Type of studio lighting. 15 scoops (majority Quartz)
1 spot

Do you have enough lighting instruments so that you do not have to tear down one lighting arrangement for a standing show to do another? Yes

Remote lighting package? Yes X No _____

3. List and describe studio cameras. (2)

A. model IVC-200

B. age 8 years old

C. retrofitted Both cameras have been re-engineered with new Plumbicon tubes and power supply units within the last month.

D. special characteristics

4. Does the studio have a teleprompter? Yes _____ No X

A. model

B. age

C. retrofitted

D. special characteristics

5. Production switcher? Yes X No

A. model Ward

B. age 10 years

C. retrofitted

D. special characteristics None

6. Does the studio have film chain(s)? Yes X No

A. model(s) (2) IVC-240

B. age 9 years old

C. retrofitted Purchased last year both cameras were re-engineered with new tubes and circentry before use.

D. number of slide carousels 1 projector, 2 drums

E. number of projectors three 16 mm

F. multiplexing method normal

G. special characteristics one multiplexer was engineered locally

7. Type of videotape playback.

2" X

1"

3/4"

1/2"

8. Does station have a time base corrector? Yes No X

9. Does station own a character generator? Yes X No

If not, what graphics capabilities are otherwise available?

A. model (2) 1. KSN
2. KSN

B. age 1. fours years old
2. six years old

C. retrofitted

D. special characteristics

10. Does station use field production equipment? Yes X No

If so, how often is it used? five times/week

Type: videotape

1"

3/4"

1/2"

film X

sound X

Is field equipment and studio equipment separate? Yes

11. Does station possess video tape editing equipment? Yes X No

A. model one 2" Quad machine has editing capabilities

B. age not known

C. retrofitted

D. special characteristics

E. How much used no answer given

F. Who has access Engineering, Production, News

12. Does station possess film editing processing unit? Yes X No

A. model Jamison Compact 16

B. age five years old

C. retrofitted

D. special characteristics

E. How much used Process 20,000 ft/year

F. Who has access News Director, Continuity, Production

13. Does the station possess a unique approach to equipment utilization? (For example, is the film chain camera also a floor camera.) Explain in detail below.

The newset is designed to utilize a front screen projection system. The camera located approximately 20 feet from the talent shoots through the backside of a one-way mirror. Below the camera a projector reflects the slide on a prism which projects to the screen behind the talent. The talent advances the slide carousel with a remote switch located in front of him.

* * * * *

* STAFF FORM *

* * * * *

Station KCKT - Great Bend Date 10-15-79

Resource Person(s) Bill Ranker Title General Manager

Mark Gordon News Director

1. How many full time employees are there at the station? 11

part time? 3

2. Starting with your position please explain the duties and responsibilities of your employees.

Title:

Responsibilities:

- | | |
|--|--|
| a. General Manager | Overall supervision of operation, holds responsibility of sales manager without concurrent title |
| b. Chief Engineer | Equipment maintenance, microwave supervision |
| c. News Director | Gather news; shoot, process, edit film; on-air talent, host public affairs show |
| d. Program Director/
Traffic Director | Assemble logs, schedules commercials, local billing and some bookkeeping |
| e. Production Director | Processes film, operate camera, audio production |
| f. Continuity Director | Writes continuity, produces commercials after consultation with sales department |
| g. Salesman (2) | Sales, on occasion shoot slides and write copy |
| h. Engineer/Switcher | On board switcher, some maintenance, director during local production |
| i. Receptionist/Typist
(part-time) | Assists Program/Traffic Director, secretarial duties |
| j. Film Man
(part-time) | Edits next days film spots in order on one reel, runs audio board during 10:00 p.m. newscas |
| k. Janitor (part-time) | Building maintenance |

3. How many of your full-time staff would you classify primarily as:

A. management 1

B. sales 3

C. on-air-talent 2

D. clerical 2

E. engineering 4

4. Does your station utilize the services of outside consultants? Yes No X

If yes in which area(s)? Please explain.

How Often

A. management

B. sales

C. on-air talent

D. clerical

E. engineering

F. other

5. Are all local programming decisions made from this office? Yes No X

6. Are all financial decisions made on a local level? Yes X No *

*Ranker said yes although this contradicts with the other KSN satellites and home office answer.

7. Are all local employees hired through this office? Yes X No

* * * * *

* PROGRAMMING FORM *

* * * * *

Information was obtained from Monday log of composite week.

Station KCKT - Great Bend Date 10-15-79

Resource Person(s) Mark Gordon Title News Director

1. Description of format used for local program blocks.*

Does station air any part of newscast from parent station? Yes X No

WEEKDAY local news/weather/sports MORNING? number of minutes None
time _____

WEEKDAY local news/weather/sports NOON? number of minutes None
time _____

WEEKDAY local news/weather/sports EVENING? number of minutes 15 minutes
time 6:00 p.m. - 10 minutes
10:00 p.m. - 5 minutes

WEEKEND local news/weather/sports?

SATURDAY

MORNING: number of minutes None
time _____

NOON: number of minutes None
time _____

EVENING: number of minutes None
time _____

SUNDAY

MORNING: number of minutes None
time _____

NOON: number of minutes None
time _____

EVENING: number of minutes 5 minutes
time 10:00 p.m.

* News format explained in more detail in discussion.

2. Format for newscast:

A. number of on-air talent 1

B. typical number of news reporters used daily 1

C. who makes the final decisions on what gets on the air?

News Director

D. who makes the assignments?

New Director

E. format used (explain)

intro Yes X No

stationary shots Yes X No

movement Yes X No

bumpers Yes No

sponsored news blocks Yes No

F. description of set used.

Table-paneling backdrop with screen behind talent for slides.

3. Does station produce public affairs programming? Yes X No

Number of hours per week 1/2 hr/month

Type of programming Public Affairs/Talk Show

Show(s) description "Community Byline" - hosted by the News Director - the show examines local events and organizations in depth

When are programs aired Saturday 12:00-12:30 p.m.

Format 30 minute/talk only

Does station air public affairs programming produced at mother station?

Yes X No

How many hours per week 3 hr. 5 minutes* When are programs aired

*Could be more if special is run that week.

Description of programming

Sunday 12:00 noon - "Access" - 30 minute talk show dealing with statewide topics.

Saturday 12:30 p.m. - "Perspective" - 30 minute talk show dealing with
(alternating) statewide topics.

"Opinion" - Minority programming

Saturday 12:00 noon - "Around the Town" - Talk and variety show, cultural
(runs 2 times/month) and arts.

In addition every 4-6 weeks KSN produces an indepth documentary on a variety
of subjects. Thirty and sixty minute shows aired week nights at 6:30 or 7:00 p.m.

Weekday Mornings

"Kansas Today" - 5:35 a.m. - 15 minute agricultural show

7:00 a.m. - 5 minute agricultural show

Twice a year ½ hour agricultural documentary

4. Does the station produce any entertainment programming? Yes No X

If yes, what type?

music

sports

other

explain

Does the station air entertainment programming produced at mother station?

Yes X No

How many hours per week

Friday 12:15 p.m. - "Kids Country" - 15 minute variety show exploring topics
of interest to children.

Usually two Christmas specials, ½ hour in length aired at 6:30 p.m. weekdays
or weekends.

* * * * *

* COMMERCIALS FORM *

* * * * *

Station KCKT - Great Bend Date 10-15-79

Resource Person(s) Jan Becker Title Program Traffic/Director

1. Does station produce local commercials? Yes X No _____

If yes what is used to produce them?

format

videotape X 2" Quad Hi and Low Band

16mm film X _____

35mm slides X _____

audio cart X _____

live booth
announcer _____

other _____

2. Who has the responsibility for producing local spots? Continuity and
Production Directors

3. During composite day (sign-on to sign-off) 40 local spots were
run. A total of 26 were produced locally.

These commercials included: 0 that were run twice.

4 that were run three times.

0 that were run four times.

0 that were run five times.

4. Source used to produce local spots on composite day.

slide/cart 15

film/cart 9

sound on film _____

videotape

studio or remote _____

other 2 Half produced slide/cart local and agency video tape

In some cases the spot may be mastered onto videotape for playback purposes.

5. Production charges:

35 mm slides \$2.50/slide

16 mm silent film \$30.00/spot

16 mm sound film \$35.00/spot

videotape in studio \$25.00/spot

videotape on location _____

other _____

Station	<u>KGLD - Garden City</u>	Date	<u>10-17-79</u>
Resource Person(s)	<u>Jim Austin</u>	Title	<u>General Manager/Sales Manager</u>
	<u>Morrison Gwynn</u>		<u>Chief Engineer</u>
	<u></u>		<u></u>
	<u></u>		<u></u>

5. Production switcher? Yes X No

A. model Built by local engineers
Parts supplies by KSN

B. age 2 years old

C. retrofitted

D. special characteristics

6. Does the studio have film chain(s)? Yes X No

A. model(s) IVC-240

B. age 4 years old

C. retrofitted

D. number of slide carousels 1 projector, 2 drums

E. number of projectors two 16 mm

F. multiplexing method normal

G. special characteristics

7. Type of videotape playback.

2" X

1"

3/4"

1/2"

8. Does station have a time base corrector? Yes No X

9. Does station own a character generator? Yes X No

If not, what graphics capabilities are otherwise available?

A. model

B. age

C. retrofitted

D. special characteristics

10. Does station use field production equipment? Yes X No

If so, how often is it used?

Type: videotape

1"

3/4"

1/2"

film X

sound X

Is field equipment and studio equipment separate? Yes

11. Does station possess video tape editing equipment? Yes X No

A. model RCA Quad

B. age not known

C. retrofitted

D. special characteristics

E. How much used daily

F. Who has access Production, Engineering, News
Engineers must operate it.

12. Does station possess film editing processing unit? Yes X No

A. model Jamison CJ 35 UNF-3

B. age 8 months old

C. retrofitted

D. special characteristics Can process both 35 mm slides
and 16 mm film

E. How much used 4 days per week

F. Who has access Production and News

13. Does the station possess a unique approach to equipment utilization? (For example, is the film chain camera also a floor camera.) Explain in detail below.

The newset is designed to utilize a front screen projection system. The camera located approximately 20 feet from the talent shoots through the backside of a one-way mirror. Below the camera a projector reflects the slide on a prism which projects to the screen behind the talent. The talent advances the slide carousel with a remote switch located in front of him.

* * * * *

* STAFF FORM *

* * * * *

Station KGLD-Garden City Date 10-17-79

Resource Person(s) Jim Austin Title General Manager/Sales Manager

1. How many full time employees are there at the station? 10*

part time? 0

2. Starting with your position please explain the duties and responsibilities of your employees.

Title:	Responsibilities:
a. General Manager/Sales Manager	Overall supervision, sales, some production
b. Chief Engineer	Overall maintenance of equipment, maintain microwave, some switching
c. Production Manager	Commercial production, write copy, shoot slides, film, run studio camera
d. Production Assistant	Assists Production Manager with same responsibilities
e. Traffic Manager/Receptionist	Schedules commercials, some bookkeeping, keeps local billing, assembles logs, general secretarial duties
f. News Director	Gathers news. On air talent for newscast
g. Salesman (two)	Sales, shoots slides on occasion, some continuity
h. Engineer/Switcher (two)	On board switcher, some maintenance

*Normally 11 full-time employees - short one Engineer/Switcher

3. How many of your full-time staff would you classify primarily as:

A. management 3

B. sales 3

C. on-air-talent 1

D. clerical 1

E. engineering 3

4. Does your station utilize the services of outside consultants? Yes X No

If yes in which area(s)? Please explain.

How Often

A. management

KGLD utilizes the Garden City Junior
College to conduct telephone survey
to supplement ascertainment requirements. Every three years

B. sales

C. on-air talent

D. clerical

E. engineering

F. other

5. Are all local programming decisions made from this office? Yes X No *

*Austin said yes but added "only in the area of news"

6. Are all financial decisions made on a local level? Yes No X

7. Are all local employees hired through this office? Yes X No

* * * * *

* PROGRAMMING FORM *

* * * * *

Information was obtained from Monday log of composite week.

Station KGLD - Garden City Date 10-17-79

Resource Person(s) Jim Austin Title General Manager/Sales Manager

1. Description of format used for local program blocks.*

Does station air any part of newscast from parent station? Yes X No

WEEKDAY local news/weather/sports MORNING? number of minutes None

time _____

WEEKDAY local news/weather/sports NOON? number of minutes None

time _____

WEEKDAY local news/weather/sports EVENING? number of minutes 15 minutes

time 6:00 p.m. - 10 minutes

10:00 p.m. - 5 minutes

WEEKEND local news/weather/sports?

SATURDAY

MORNING: number of minutes None

time _____

NOON: number of minutes None

time _____

EVENING: number of minutes None

time _____

SUNDAY

MORNING: number of minutes None

time _____

NOON: number of minutes None

time _____

EVENING: number of minutes 5 minutes

time 10:00 p.m.

* News format explained in more detail in discussion.

2. Format for newscast:

- A. number of on-air talent 1
- B. typical number of news reporters used daily 1
- C. who makes the final decisions on what gets on the air?
News Director
- D. who makes the assignments?
News Director

E. format used (explain)

intro Yes _____ No X

stationary shots Yes _____ No X

movement Yes X No _____

bumpers Yes X No _____

sponsored news blocks Yes _____ No X

F. description of set used.

Desk with front screen projection system used to highlight slide behind talent.

3. Does station produce public affairs programming? Yes X No _____

Number of hours per week ½ hr/month

Type of programming Public Affairs/Talk Show

Show(s) description "Probe 11" deals with any upcoming local events, examines and publicizes local service organizations.

When are programs aired 12:00-12:30 p.m. Saturday afternoons

Format 30 minutes

Does station air public affairs programming produced at mother station?

Yes X No

How many hours per week 3 hr. 5 minutes* When are programs aired
Could be more if special is run that week.

Description of programming

Sunday 12:00 noon - "Access" - 30 minute talk show dealing with statewide topics

Saturday 12:30 p.m. - "Perspective" - 30 minute talk show dealing with
(alternating) statewide topics.

"Opinion" - Minority programming

Saturday 12:00 noon - "Around the Town" - Talk and variety show, cultural
(runs 3 times/month) and arts.

In addition every 406 weeks KSN produces an indepth documentary on a variety
of subjects. Thirty and sixty minute shows aired week nights at 6:30 or 7:00 p.m.

Weekday Mornings

"Kansas Today" - 5:35 a.m. - 15 minute agricultural show

7:00 a.m. - 5 minute agricultural show

Twice a year ½ hour agricultural documentary

4. Does the station produce any entertainment programming? Yes No X

If yes, what type?

music

sports

other

explain

Does the station air entertainment programming produced at mother station?

Yes X No

How many hours per week

Friday 12:15 p.m. - "Kids Country" - 15 minute variety show exploring topics
of interest to children.

Usually two Christmas specials, ½ hour in length aired at 6:30 p.m. weekdays
or weekends.

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* COMMERCIALS FORM *

* * * * *

Station KGLD - Garden City Date 10-17-79

Resource Person(s) Jim Austin Title General Manager/Sales Manager

1. Does station produce local commercials? Yes X No _____

If yes what is used to produce them?

format

videotape	<u>X</u>	<u>2" Quad Hi and Low Band</u>
16mm film	<u>X</u>	_____
35mm slides	<u>X</u>	_____
audio cart	<u>X</u>	_____
live booth announcer	_____	_____
other	_____	_____

2. Who has the responsibility for producing local spots? Production Department

3. During composite day (sign-on to sign-off) 61 local spots were run. A total of 30 were produced locally.

These commercials included: 9 that were run twice.

5 that were run three times.

_____ that were run four times.

_____ that were run five times.

4. Source used to produce local spots on composite day.

slide/cart 21

film/cart _____

sound on film _____

videotape
studio or remote _____

other 9 Nine spots were produced with a combination of film
and studio videotape

5. Production charges:

35 mm slides \$2.00/slide

16 mm silent film \$40.00/100 ft

16 mm sound film \$40.00/100 ft

videotape in studio \$20.00/session

videotape on location _____

other _____

* * * * *

EQUIPMENT FORM

* * * * *

Station KUPK Date October 18, 1979

Resource Person(s) Bob Surber Title V. President & General Manager

Paul Henderliter Chief Engineer

1. List permanent set furniture props.

newset, living room set

2. Type of studio lighting. A total of 25 lights, various scoops, and spots 1/3 quartz lights.

Do you have enough lighting instruments so that you do not have to tear down one lighting arrangement for a standing show to do another?

Remote lighting package? Yes X No _____

3. List and describe studio cameras.

A. model 1. Sony DXC 1200
2. Sony DXC 1600

B. age 1. 1½ years old
2. 4 years old

C. retrofitted no

D. special characteristics

4. Does the studio have a teleprompter? Yes _____ No X

A. model

B. age

C. retrofitted

D. special characteristics

5. Production switcher? Yes X No

A. model Concord Model TCP-2

B. age 8 years old

C. retrofitted rebuilt from accepting signwave sync to pulse sync

D. special characteristics

6. Does the studio have film chain(s)? Yes X No

A. model(s) (1) RCA PK 610 camera
Telemation multiplexer

B. age 9 years old

C. retrofitted

D. number of slide carousels 1, 2 drums

E. number of projectors 2, 16 mm

F. multiplexing method normal

G. special characteristics

7. Type of videotape playback.

2"

1"

3/4" X 4 machines: 2 VO 2850's
2 VO 2850-A's

1/2"

8. Does station have a time base corrector? Yes X No

9. Does station own a character generator? Yes _____ No X

If not, what graphics capabilities are otherwise available?
overlays with artwork

A. model

B. age

C. retrofitted

D. special characteristics

10. Does station use field production equipment? Yes X No _____

If so, how often is it used? 5 days a week

Type: videotape _____

1" _____

3/4" X DXC 1610 Sony

1/2" _____

film _____

sound _____

Is field equipment and studio equipment separate? Yes

11. Does station possess video tape editing equipment? Yes X No _____

A. model Sony RM 400 Editor

B. age 2½ years old

C. retrofitted

D. special characteristics

E. How much used 5 days a week

F. Who has access Program Director, Video Director, Production,
Engineering and News Departments

12. Does station possess film editing processing unit? Yes X No

A. model (35 mm only) Kodak process E-6

B. age not known

C. retrofitted

D. special characteristics

E. How much used varies, usually one or two times a week

F. Who has access Production

13. Does the station possess a unique approach to equipment utilization? (For example, is the film chain camera also a floor camera.) Explain in detail below.

No

* * * * *

* STAFF FORM *

* * * * *

Station KUPK Date October 18, 1979

Resource Person(s) Bob Surber Title V. President & General Manager

1. How many full time employees are there at the station? 14

part time? 2

2. Starting with your position please explain the duties and responsibilities of your employees.

Title:	Responsibilities:
a. Vice President and General Manager	Overall supervision of station, directly involved in sales, traffic, continuity, some directing; although not holding the title is Sales Manager.
b. Program Director	Office Manager, continuity, assignment editor, hosts public affairs programs, builds sets, some sales.
c. Chief Engineer	Responsible for all maintenance, microwave supervision, supervises other engineers.
d. Engineer/Switcher (3)	Switching programming, some maintenance, edit commercials, production, some audio production.
e. Sales Manager	Sales, account executive.
f. Salesperson	Sales, reports directly to General Manager.
g. Traffic Manager	Handles all sales contracts, handles computer, all accounting handled on KUPK.
h. Traffic Assistant (2)	Scheduling commercials, logs, receptionist, secretarial duties.
i. Production Director	Writing, producing commercials, produce public affairs programming.
j. Video Director	Photography, videotapes commercials, some news.
k. News Director	Writes, edits, presents news, hosts public affairs programs.
l. Director of Minority Affairs (part-time)	Hosts and produced ½ hour weekly Mexican-American show.
m. Commercial Announcer (part-time)	On-air talent for commercials, audio work.

3. How many of your full-time staff would you classify primarily as:

- A. management 4
- B. sales 2
- C. on-air-talent 2
- D. clerical 2
- E. engineering 4

4. Does your station utilize the services of outside consultants? Yes No X

If yes in which area(s)? Please explain.

How Often

A. management

B. sales

C. on-air talent

D. clerical

E. engineering

F. other

5. Are all local programming decisions made from this office? Yes X No

6. Are all financial decisions made on a local level? Yes No X

7. Are all local employees hired through this office? Yes X No

* News format explained in more detail in discussion.

2. Format for newscast:

A. number of on-air talent 1

B. typical number of news reporters used daily 2

C. who makes the final decisions on what gets on the air?

News Director

D. who makes the assignments?

News Director (on most occasions)

E. format used (explain)

intro Yes X No

stationary shots Yes X No

movement Yes No X

bumpers Yes X No

sponsored news blocks Yes No X

F. description of set used.

Desk - blue flat as background

3. Does station produce public affairs programming? Yes X No

Number of hours per week 1 hour

Type of programming

"Mexican American Dialog"

"Focus on Southwest"

Show(s) description

Mexican American Dialog - entertainment, minority news, instructional

Focus on Southwest - public affairs dealing with community activities

When are programs aired varies depending on ABC programming; usually
Sunday afternoons 12:30-1:30

Format

Both shows are $\frac{1}{2}$ hour in length

Does station air public affairs programming produced at mother station?

Yes X No

How many hours per week varies When are programs aired varies

Description of programming

Periodic news/public affairs specials throughout year (usually 8½ hr) dealing with in-depth issues of statewide importance aired at various times.

Second Tuesday - news magazine dealing with local and statewide issues aired once a month 6:00-6:30 p.m.

4. Does the station produce any entertainment programming? Yes X No

If yes, what type?

music X

sports X

other

explain The "Bronc Buster Show" - this show is produced during the football season at Garden City Community Junior College. Hosts are sometimes college personnel and sometimes staff. Some remote video, some stories not relating to football included.

Does the station air entertainment programming produced at mother station?

Yes X No

How many hours per week ½ hour

Additional ½ hour Kalidescope program included weekday news from parent.

* * * * *

* COMMERCIALS FORM *

* * * * *

Station KUPK Date October 18, 1979

Resource Person(s) Bob Surber Title V. President & General Manager

1. Does station produce local commercials? Yes X No _____

If yes what is used to produce them?

format

videotape X 3/4"

16mm film _____

35mm slides X _____

audio cart X _____

live booth announcer _____

other _____

2. Who has the responsibility for producing local spots? Director of video.
However as many as 5 or 6 different staff may be involved.

3. During composite day (sign-on to sign-off) 128 local spots were run. A total of 103 were produced locally.

These commercials included: 5 that were run twice.

5 that were run three times.

3 that were run four times.

1 that were run five times.

1 that were run six times

1 that were run nine times

2 that were run eleven times

1 that were run sixteen times

4. Source used to produce local spots on composite day.

slide/cart 16

film/cart 0

sound on film 0

videotape
studio or remote 87

other _____

5. Production charges: *

35 mm slides _____

16 mm silent film _____

16 mm sound film _____

videotape in studio _____

videotape on location _____

other _____

* Production charges included within price of spot. No separate charges unless advertiser is not long-term and then charges would vary. No estimate given.

* * * * *

EQUIPMENT FORM

* * * * *

Station KAYS - Hays, Kansas Date October 22, 1979

Resource Person(s) Bernie Brown Title Station Manager

1. List permanent set furniture props.
Living room set, cyclorama, newset

2. Type of studio lighting.

38 lights quartz, various scoops, spots, cyclorama base lights, pattern generator light
Do you have enough lighting instruments so that you do not have to tear down one lighting arrangement for a standing show to do another? Yes

Remote lighting package? Yes X No _____

3. List and describe studio cameras.

A. model (2) Hitachi SK-96

B. age 1 week

C. retrofitted

D. special characteristics

4. Does the studio have a teleprompter? Yes X No _____

A. model Cue TV Telesynce

B. age 1 year

C. retrofitted

D. special characteristics Use for production purposes only

5. Production switcher? Yes X No _____

A. model (2) 1. 3-M Special Effects Generator
2. Custom-made on air switcher

B. age 1. 5 years old
2. 10 years old

C. retrofitted 2. refitted in the past few years to increase inputs

D. special characteristics

6. Does the studio have film chain(s)? Yes X No _____

A. model(s) G.E. Camera and Multiplexer

B. age 12 years old

C. retrofitted

D. number of slide carousels 1, 2 drums

E. number of projectors 3, 16 mm; 1, super-8

F. multiplexing method normal

G. special characteristics

7. Type of videotape playback.

2" X (2) RCA

1" _____

3/4" X (4) 2 Sony VO 2860; 2 Sony 2850

1/2" _____

8. Does station have a time base corrector? Yes X No _____

9. Does station own a character generator? Yes X No

If not, what graphics capabilities are otherwise available?

A. model Telemation

B. age 4 years old

C. retrofitted

D. special characteristics

10. Does station use field production equipment? Yes X No

If so, how often is it used? often

Type: videotape X

1"

3/4" X 2, Panasonic 4400's; 2, Hitachi GP7's

1/2"

film X

sound X 1, 16 mm; 2, Sound Super 8

Is field equipment and studio equipment separate? Yes

11. Does station possess video tape editing equipment? Yes X No *

*Same as 3/4" playback machines all four have editing capabilities

A. model (4) 1. Sony VO2850 (2)
2. Sony VO2860 (2)

B. age 1. 3 years old
2. 1½ years old

C. retrofitted

D. special characteristics

E. How much used 2860's - 5 hours a day/5 days a week

F. Who has access News and Production

12. Does station possess film editing processing unit? Yes X No

A. model (2) 1. Jamison, 8 and 16 mm film
2. Image maker, 35mm

B. age 1. six years old
2. three years old

C. retrofitted

D. special characteristics

E. How much used Jamison - rarely
Image maker - daily

F. Who has access Production

13. Does the station possess a unique approach to equipment utilization? (For example, is the film chain camera also a floor camera.) Explain in detail below.

No

* * * * *

* STAFF FORM *

* * * * *

Station KAYS Date October 22, 1979

Resource Person(s) Bernie Brown Title Station Manager

1. How many full time employees are there at the station? 15 (23)*

part time? 3

*TV and radio station share 8 people in news and accounting.

2. Starting with your position please explain the duties and responsibilities of your employees.

Title:	Responsibilities:
a. Vice President and General Manager	Overall supervision of TV/Radio and Cable TV.
b. Station Manager/Program Director	Responsible for day to day operation, some sales, talent for commercials, audio work.
c. Chief Engineer	Overall supervision of microwave and bench.
d. Engineer/Switcher (4)	Program switching (one does maintenance) and studio camera work.
e. Salesmen (2)	Sell KAYS television only, shoot slides and one is used for talent on commercials.
f. Traffic/Continuity Director	Supervision of traffic and logs, continuity.
g. Traffic Assistant	Continuity, handles KLOE logs.
h. Production Director	Responsible for commercial production, slides, art work, overall graphics.
i. Assistant to Production Director	Assists Production Director
j. Promotion Director	On-air promotion, on-air talent for sports.
Below is a list of those employees fo KAYS Inc. that share their working day for both radio and television. Only television duties will be explained.	
k. News Director	Gather, write, host newscast, assign news.
l. News Reporter (3)	Assist in gathering news, talent for newscasts.
m. Accounting Office Manager	Accounting, billing for corp., payroll.
n. Office Assistant (2)	Assist Office Manager.
o. Custodian	Building maintenance
p. Weekend Weather (parttime)	On-air talent
q. Weekend Sports (parttime)	On-air talent
r. Camera Person (parttime)	Camera for 6:00 and 10:00 p.m. newscasts

KAYS also utilizes an intern program with Fort Hays State College.

3. How many of your full-time staff would you classify primarily as:

A. management 4

B. sales 3

C. on-air-talent 3

D. clerical 3

E. engineering 5

4. Does your station utilize the services of outside consultants? Yes X No

If yes in which area(s)? Please explain.

How Often

A. management

B. sales Sales school and aptitude test held for sales staff.

C. on-air talent

D. clerical

E. engineering

F. other Attitude survey for employee administered to obtain attitudes toward company.

5. Are all local programming decisions made from this office? Yes X No

6. Are all financial decisions made on a local level? Yes X No

7. Are all local employees hired through this office? Yes X No

* * * * *

* PROGRAMMING FORM *

* * * * *

Information was obtained from Monday log of composite week.

Station KAYS Date October 22, 1979

Resource Person(s) Bernie Brown Title Station Manager

1. Description of format used for local program blocks.*

Does station air any part of newscast from parent station? Yes X No _____

WEEKDAY local news/weather/sports MORNING? number of minutes 5

time 7:25 a.m.

WEEKDAY local news/weather/sports NOON? number of minutes _____

time _____

WEEKDAY local news/weather/sports EVENING? number of minutes _____

time _____

WEEKEND local news/weather/sports?

SATURDAY

MORNING: number of minutes _____

time _____

NOON: number of minutes _____

time _____

EVENING: number of minutes _____

time _____

SUNDAY

MORNING: number of minutes _____

time _____

NOON: number of minutes _____

time _____

EVENING: number of minutes 30

time 5:30, 60% of the year

* If format explained in more detail in discussion

2. Format for newscast:

A. number of on-air talent 3

B. typical number of news reporters used daily 4

C. who makes the final decisions on what gets on the air?

News Director

D. who makes the assignments?

News Director

E. format used (explain)

intro Yes _____ No _____

stationary shots Yes X No _____

movement Yes _____ No X

bumpers Yes X No _____

sponsored news blocks Yes X No _____

F. description of set used.

New newset under construction employing three sections

3. Does station produce public affairs programming? Yes X No _____

Number of hours per week 1/2 hour/month

Type of programming

"Sunflower Journal" - interview show

Show(s) description

The show generally hosted by the news director explores and examines local and area issues

When are programs aired Friday 6:30 p.m.

Format Generally talk but will employ video inserts depending on issue or topic.

Does station air public affairs programming produced at mother station?

Yes X No

How many hours per week 2 hrs/year When are programs aired varies

Description of programming

Election year interview with state candidates.

4. Does the station produce any entertainment programming? Yes X No

If yes, what type?

music

sports

other X

explain Jerry Lewis Muscular Dystrophy once a year

Does the station air entertainment programming produced at mother station?

Yes No X

How many hours per week

* * * * *

* COMMERCIALS FORM *

* * * * *

Station KAYS Date October 22, 1979

Resource Person(s) Bernie Brown Title Station Manager

1. Does station produce local commercials? Yes X No _____

If yes what is used to produce them?

format

videotape X 3/4"

16mm film _____

35mm slides X _____

audio cart X _____

live booth
announcer _____

other _____

2. Who has the responsibility for producing local spots? Production Director
however several people are ususally involved

3. During composite day (sign-on to sign-off) 50 local spots were
run. A total of 23* were produced locally.

*This does not include KBS spots microwaved to affiliates and run within newscast
These commercials included: 4 that were run twice.

_____ that were run three times.

_____ that were run four times.

_____ that were run five times.

4. Source used to produce local spots on composite day.

slide/cart 14.

film/cart _____

sound on film _____

videotape
studio or remote 9

other _____

5. Production charges:

35 mm slides \$2.00/slide

16 mm silent film _____

16 mm sound film _____

videotape in studio \$30.00/½ hr. - same setting \$15.00 every additional spot

videotape on location \$60.00/hour (minimum)

other Character Generator/slides \$20.00

Artcard (special art) \$7.50

Paste-up, catalog cutups, lettering \$4.00

* * * * *

***EQUIPMENT FORM ***

* * * * *

Station KLOE - Goodland, Kansas Date October 24, 1979

Resource Person(s) Herb Stegman Title Station Manager

1. List permanent set furniture props.

Newset, morning news show set, sports show set

2. Type of studio lighting. 25 total lights, 11 spots and 14 scoops
majority quartz lamps

Do you have enough lighting instruments so that you do not have to tear
down one lighting arrangement for a standing show to do another? Yes

Remote lighting package? Yes _____ No X

3. List and describe studio cameras.

A. model (2) 1. IVC 200
2. IVC 500

B. age seven years old

C. retrofitted

D. special characteristics

4. Does the studio have a teleprompter? Yes _____ No X

A. model

B. age

C. retrofitted

D. special characteristics

5. Production switcher? Yes X No

A. model Dynair VS-153A
(separate RCA on-air switcher)

B. age five years old

C. retrofitted

D. special characteristics

6. Does the studio have film chain(s)? Yes X No

A. model(s) IVC-100
Sarkes-Tarzian multiplexer

B. age camera - seven years old
multiplexer - sixteen years old

C. retrofitted

D. number of slide carousels 1, 2 drums

E. number of projectors 2, 16 mm

F. multiplexing method normal

G. special characteristics

7. Type of videotape playback.

2"

1"

3/4" X Sony BUU 500

1/2"

8. Does station have a time base corrector? Yes X No

9. Does station own a character generator? Yes X No

If not, what graphics capabilities are otherwise available?

A. model Datavision 3M D-3016

B. age 1½ years old

C. retrofitted

D. special characteristics

10. Does station use field production equipment? Yes X No

If so, how often is it used? Twice a week, mainly for production

Type: videotape X

1"

3/4" X Sony DXC 1610 - BVU 100

1/2"

film X

sound

Is field equipment and studio equipment separate?

11. Does station possess video tape editing equipment? Yes X No

A. model (2) Sony BVU 500
(same as on-air machines)

B. age 1½ years old

C. retrofitted

D. special characteristics

E. How much used five hours/day, six days/week

F. Who has access Production and Engineering

12. Does station possess film editing processing unit? Yes X No

A. model King Concept
35 mm processor

B. age 1½ years old

C. retrofitted

D. special characteristics

E. How much used three days/week, two hours each time

F. Who has access Assistant Production Director

13. Does the station possess a unique approach to equipment utilization? (For example, is the film chain camera also a floor camera.) Explain in detail below.

No

* * * * *

* STAFF FORM *

* * * * *

Station KLOE Date October 24, 1979

Resource Person(s) Herb Stegman Title Station Manager

1. How many full time employees are there at the station? 19*
 *KLOE operates TV, radio and cable TV. All of these 19 employees divide time between part time? 2
 radio and TV. There are three additional employees that are radio or cable TV or
2. Starting with your position please explain the duties and responsibilities of your employees.

Title:	Responsibilities:
a. General Manager	Oversee entire radio, television and cable TV operation, sales, hosts morning news show.
b. Television Station Manager/ Production Manager	Production scheduling, personnel and switching scheduling, talent (weather) on newscast, audio work, continuity.
c. Radio Station Manager/ Sales Manager Radio and TV	Overall supervision of radio station, direct sales for radio and TV.
d. Bookkeeper	Billing, accounting, handles local payroll.
e. Salesperson (3)	Sales, shoot slides, one salesperson does sports play-by-play on radio, one does some announcing, two of three are used for fill-in TV talent on local production.
f. Receptionist/TV Traffic	Answers phones, assembles TV logs after communication with Hays.
g. Radio Continuity and Radio TV Sales	Continuity for both radio and TV sales, talent for spots.
h. Television Continuity	Writes both TV and radio copy, talent for newscast, audio work.
i. News Director Radio & TV	Gather, edit, writes news, talent on 6:00 and 10:00 p.m. newscast.
j. Sports Director Radio & TV	Gather, edit, write sports, talent on 6:00 and 10:00 p.m. newscast, radio play-by-play, radio boardshift.
k. Weatherperson	Talent on 10:00 p.m. newscast, commercial audio work.
l. Staff Announcer	Primarily radio, does fill in for talent on TV.
m. Switcher/Engineer/Director (3)	Switching programming, production work, directing, maintenance
n. Art Director	Develops film, art work and graphics, eng. operator, masters commercials for airing, some switching.
o. Production (parttime)	Both these position are handled by local high scho
p. Cameraperson (parttime)	students. Includes a variety of jobs: camera work

3. How many of your full-time staff would you classify primarily as:

A. management 4

B. sales 3

C. on-air-talent 3

D. clerical 2

E. engineering 4

4. Does your station utilize the services of outside consultants? Yes No X

If yes in which area(s)? Please explain.

How Often

A. management

B. sales

C. on-air talent

D. clerical

E. engineering

F. other

5. Are all local programming decisions made from this office? Yes No X

6. Are all financial decisions made on a local level? Yes No X

7. Are all local employees hired through this office? Yes X No

* * * * *

* PROGRAMMING FORM *

* * * * *

Information was obtained from Monday log of composite week.

Station KLOE Date October 24, 1979

Resource Person(s) Herb Stegman Title Station Manager

1. Description of format used for local program blocks.*

Does station air any part of newscast from parent station? Yes X No

WEEKDAY local news/weather/sports MORNING? number of minutes 5
time 7:35 (from KTVH)

WEEKDAY local news/weather/sports NOON? number of minutes 30
time 12:00-12:30 (from KAYS)

WEEKDAY local news/weather/sports EVENING? number of minutes
time

WEEKEND local news/weather/sports?

SATURDAY

MORNING: number of minutes
time

NOON: number of minutes
time

EVENING: number of minutes 30
time 6:00 (from KAYS)

SUNDAY

MORNING: number of minutes
time

NOON: number of minutes
time

EVENING: number of minutes 30
time 6:00 (from KTVH 60% of the time)

* News format explained in more detail in discussion.

2. Format for newscast:

A. number of on-air talent 3

B. typical number of news reporters used daily 1

C. who makes the final decisions on what gets on the air?

News Director

D. who makes the assignments?

News Director

E. format used (explain)

intro Yes X No

stationary shots Yes No X

movement Yes X No

bumpers Yes X No

sponsored news blocks Yes X No

(10:00 p.m. only)

F. description of set used.

curved desk fro three sets

blue flats for keying purposes

weathermap to side

3. Does station produce public affairs programming? Yes No X

Number of hours per week

Type of programming

Show(s) description

When are programs aired

Format

Does station air public affairs programming produced at mother station?

Yes X No

How many hours per week 2 hrs/year When are programs aired varies

Description of programming

Election year interview with statewide candidates

4. Does the station produce any entertainment programming? Yes X No

If yes, what type?

music

sports X

other X

explain Sports - "Tri-States Sports" - 15 minute sports interview show during football and basketball season only.
"Good Neighbor Hour" - morning farm orientated talk program with news.

Does the station air entertainment programming produced at mother station?

Yes No X

How many hours per week

* * * * *

* COMMERCIALS FORM *

* * * * *

Station KLOE Date October 24, 1979

Resource Person(s) Herb Stegman Title Station Manager

1. Does station produce local commercials? Yes X No _____

If yes what is used to produce them?

format

videotape	<u>X</u>	<u>3/4"</u>
16mm film	<u>X</u>	_____
35mm slides	<u>X</u>	_____
audio cart	<u>X</u>	_____
live booth		
announcer	_____	_____
other	_____	_____

2. Who has the responsibility for producing local spots? Station Manager,

Production Director, Art Director, would use everyone on staff if need arose.

3. During composite day (sign-on to sign-off) 32 local spots were run. A total of 18* were produced locally.

These commercials included: 1 that were run twice.

_____ that were run three times.

1 that were run four times.

_____ that were run five times.

* this does not include spots run during the "Good Morning Hour". The program is simulcast with KLOE radio and the spots are sold as radio spots and video seen is a slide during audio. The commercials are logged through KLOE radio.

4. Source used to produce local spots on composite day.

slide/cart 11
film/cart _____
sound on film _____
videotape
studio or remote 7
other _____

5. Production charges:

35 mm slides no charge
16 mm silent film _____
16 mm sound film \$75.00/100 ft. - \$12.50/30 sec. spot
videotape in studio no charge
videotape on location no charge
other _____

* * * * *

EQUIPMENT FORM

* * * * *

Station KTVC - Ensign, Kansas Date October 16, 1979

Resource Person(s) Ed Hamlin Title Engineer/Switcher

1. List permanent set furniture props.

Newset, living room set, cyclorama curtains

2. Type of studio lighting. 17 total lights, 14 scoops, 3 spots, 13 quartz

Do you have enough lighting instruments so that you do not have to tear down one lighting arrangement for a standing show to do another? Yes

Remote lighting package? Yes _____ No X

3. List and describe studio cameras.

A. model (2) 1. IVC-90
2. IVC-200

B. age ten years old (both)

C. retrofitted updated 90 from film chain use to floor use - new lens (2 yrs)
in addition rebuilt vidicon tubes

D. special characteristics

4. Does the studio have a teleprompter? Yes _____ No X

A. model

B. age

C. retrofitted

D. special characteristics

5. Production switcher? Yes X No
- A. model American Data Corporation Model 550
- B. age - five years old
- C. retrofitted
- D. special characteristics.
6. Does the studio have film chain(s)? Yes X No
- A. model(s) Harris Model TF 100 camera
- B. age 10 months old
- C. retrofitted built extra island to add extra 16 mm camera
- D. number of slide carousels 1, 2 drums
- E. number of projectors 2, 16 mm
- F. multiplexing method normal
- G. special characteristics multiplexer has B/W camera for preview purposes
7. Type of videotape playback.
- 2" X RCA
- X IVC
- 1"
- 3/4" X
- 1/2"
8. Does station have a time base corrector? Yes X (2) No

9. Does station own a character generator? Yes _____ No X

If not, what graphics capabilities are otherwise available?
menu boards (2)

A. model

B. age

C. retrofitted

D. special characteristics

10. Does station use field production equipment? Yes X No _____

If so, how often is it used?

Type: videotape _____

1" _____

3/4" X Panasonic VCR - Hitachi cameras GP7
Hitachi 3030

1/2" _____

film _____

sound _____

Is field equipment and studio equipment separate? Yes

11. Does station possess video tape editing equipment? Yes X No _____

A. model (3/4" only) Panasonic 9500

B. age one year old

C. retrofitted

D. special characteristics

E. How much used Daily - commercial playback, news stories

F. Who has access 1" machine - Engineers
3/4" machines - News, Production, Engineers

12. Does station possess film editing processing unit? Yes X No

A. model not known
35 mm only

B. age

C. retrofitted updated in 1974 to handle color slides

D. special characteristics

E. How much used Daily

F. Who has access Production

13. Does the station possess a unique approach to equipment utilization? (For example, is the film chain camera also a floor camera.) Explain in detail below. No

* * * * *

* STAFF FORM *

* * * * *

Station KTVC Date October 16, 1979

Resource Person(s) Ed Hamlin Title Engineer/Switcher

Bil Bailey General Manager

1. How many full time employees are there at the station? 15

part time? 2

2. Starting with your position please explain the duties and responsibilities of your employees.

Title:	Responsibilities:
a. General Manager/Sales Manager	Oversee entire operation, sales, co-anchor newscasts.
b. Salesperson (2)	Both sell, one shoots slides and write copy.
c. Production Manager	Photographer, Eng. operator, commercial producer, some switching.
d. Production Asst./ News	Assists production manager, audio production, hosts bowling show, co-anchor news.
e. Production Asst./ Sales	Assists production manager, graphics, parttime sales.
f. News Director	Gathers, write, edit news, anchor 6:00 and 10:00 p.m. news.
g. News Reporter	Gather news during week, anchor weekend newscast.
h. Bookkeeper	Bookkeeping, payroll, continuity, billing.
i. Bookkeeper Assistant	Assist bookkeeper.
j. Traffic Director	Daily-assemble logs.
k. Chief Engineer	Oversee operation, supervise microwave.
l. Engineer/Switcher (2)	Switch programming, one does audio production, one does building maintenance.
m. Noon Show Hostess (parttime)	Produce and co-host noon time program.
n. Cameraperson	Operate camera for newscast.

3. How many of your full-time staff would you classify primarily as:

A. management 1

B. sales 2

C. on-air-talent 5

D. clerical 3

E. engineering 4

4. Does your station utilize the services of outside consultants? Yes X No

If yes in which area(s)? Please explain.

A. management Have utilized market research ^{How Often} study for attitudes towards news.

B. sales

C. on-air talent

D. clerical

E. engineering

F. other Community Ascertainment Consultant.

5. Are all local programming decisions made from this office? Yes X No

6. Are all financial decisions made on a local level? Yes X No

7. Are all local employees hired through this office? Yes X No

* * * * *

* PROGRAMMING FORM *

* * * * *

Information was obtained from Monday log of composite week.

Station KTVC Date October 16, 1979

Resource Person(s) Bill Bailey Title General Manager

1. Description of format used for local program blocks.

Does station air any part of newscast from parent station? Yes No X

WEEKDAY local news/weather/sports MORNING? number of minutes _____
time _____

WEEKDAY local news/weather/sports NOON? number of minutes _____
time _____

WEEKDAY local news/weather/sports EVENING? number of minutes _____
time _____

WEEKEND local news/weather/sports?

SATURDAY

MORNING: number of minutes _____
time _____

NOON: number of minutes _____
time _____

EVENING: number of minutes _____
time _____

SUNDAY

MORNING: number of minutes _____
time _____

NOON: number of minutes _____
time _____

EVENING: number of minutes _____
time _____

2. Format for newscast:

- A. number of on-air talent 4
- B. typical number of news reporters used daily 4
- C. who makes the final decisions on what gets on the air?

News Director

- D. who makes the assignments?

News Director

- E. format used (explain)

intro Yes _____ No X

stationary shots Yes _____ No X

movement Yes X No _____

bumpers Yes X No _____

sponsored news blocks Yes X No _____

- F. description of set used.

Desk (2-set) rear reflector screen, weather map to side
Front screen projection unit

3. Does station produce public affairs programming? Yes X No _____

Number of hours per week 1 hour 15 min.

Type of programming "Southwest Kansas Today"
Second half of 30 minute noon time show

Show(s) description Interview show dealing with upcoming events of interest
and area topics of interest.

When are programs aired 12:15-12:30 p.m.

Format The show is 15 minutes in length and follows 15 minutes of news,
sports, stocks, and weather.

* Occasionally KTVC will produce a half hour in-depth interview (United Way, etc.)
Show from prime time airing. Averages 3 or 4 a year.

Does station air public affairs programming produced at mother station?

Yes X No

How many hours per week 2½ When are programs aired 7:00-7:30 a.m.

Description of programming

"Country Morning" - a half hour news/entertainment show highlighting agricultural stories in the state.

4. Does the station produce any entertainment programming? Yes X No

If yes, what type?

music

sports

other X Entertainment/Sports, specials, religious

"King of the Hill Bowling" - weekly ½ hour show taped on location.

Produce telethon once a year to raise money for senior citizens.

Cristo es La Esperansa - Spanish speaking religious program, talk orientated, 7:45 a.m. Sunday.

TV Alter - Local Bible Baptist Minister hosting ½ hour program dealing with music and "spoken word", 8:00 a.m. Sunday.

First Baptist Church, Dodge City, "Live" Broadcast from First Baptist Church, 11:00 a.m. Sunday.

*Production done by church personnel, equipment owned by church.

Does the station air entertainment programming produced at mother station?

Yes No

How many hours per week

* * * * *

* COMMERCIALS FORM *

* * * * *

Station KTVC Date October 16, 1979

Resource Person(s) Jim France Title Production Director

1. Does station produce local commercials? Yes X No _____

If yes what is used to produce them?

format

videotape X 3/4"

16mm film X _____

35mm slides X _____

audio cart X _____

live booth
announcer _____

other _____

2. Who has the responsibility for producing local spots? Production Director
and Assistants

3. During composite day (sign-on to sign-off) 62 local spots were
run. A total of 34 were produced locally.

These commercials included: 3 that were run twice.

1 that were run three times.

_____ that were run four times.

_____ that were run five times.

1 that were run seven times.

4. Source used to produce local spots on composite day.

slide/cart 30

film/cart

sound on film

videotape
studio or remote 4

other

5. Production charges:

35 mm slides \$2.00/slide

16 mm silent film \$100.00/100 ft.

16 mm sound film

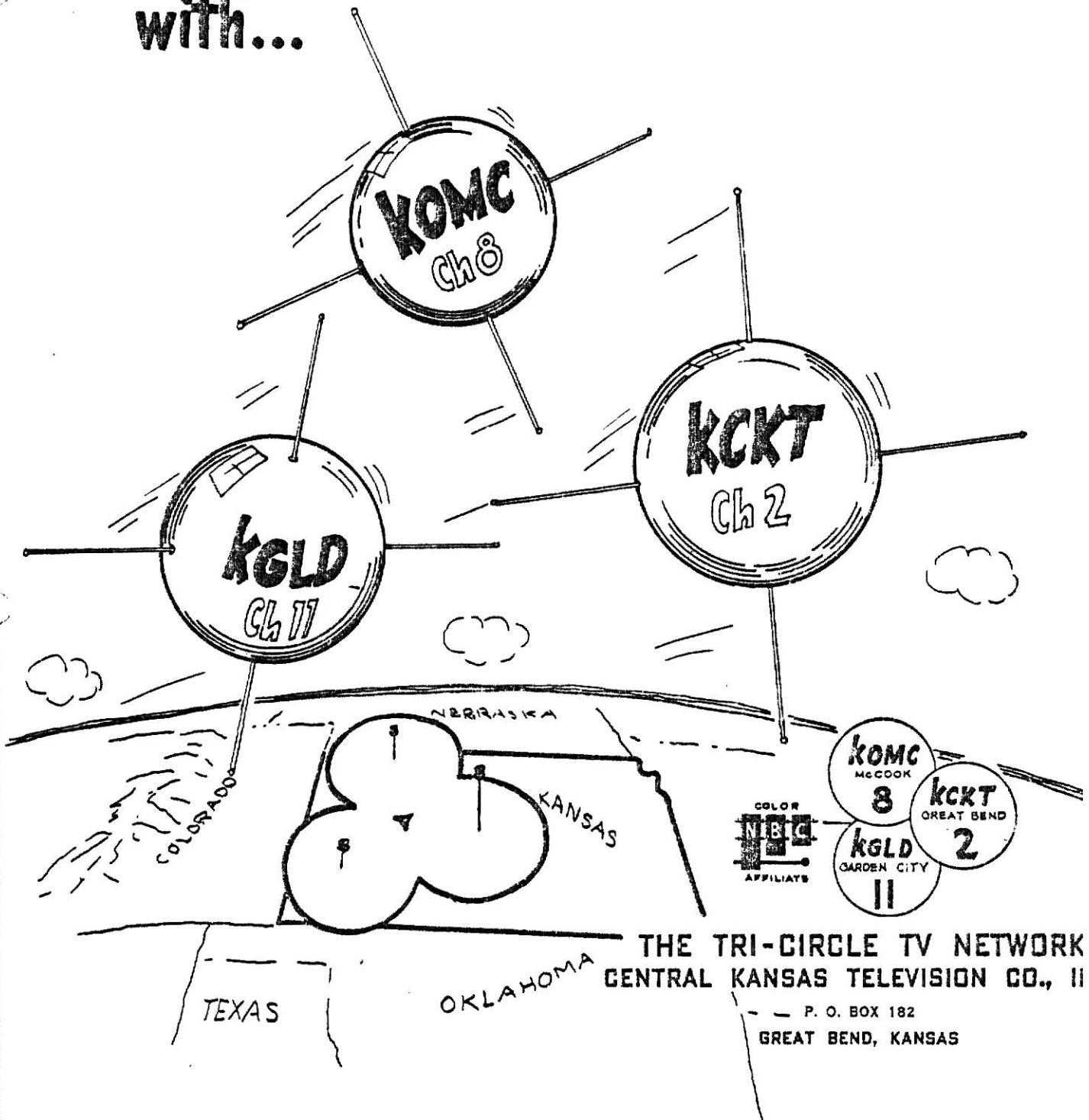
videotape in studio 25.00/50.00 depending on amount of sale

videotape on location

other

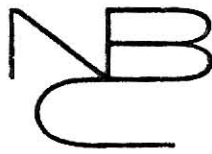
APPENDIX C

Orbit your sales
with...

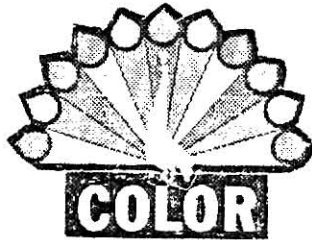


represented nationally by **THE BOLLING CO.**

Kansas City — St. Louis — Denver — New York — Chicago — Memphis
Dallas — Los Angeles — San Francisco — Boston



The Tri-Circle TV Network is a primary NBC affiliate group, thus it serves it's nearly one-million viewers with prime NBC programs.

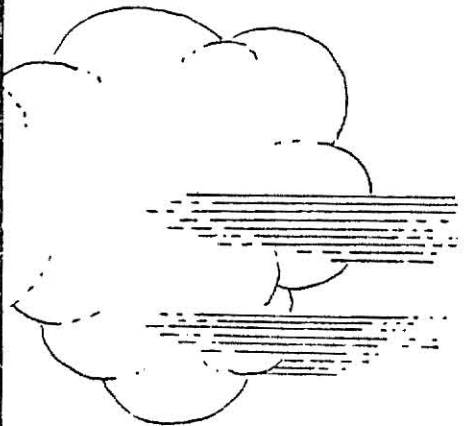
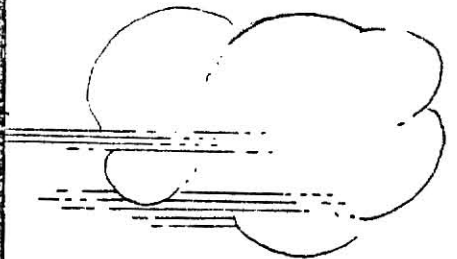


The Tri-Circle is the only source of color television in Central and Western Kansas. The highly expensive equipment needed to broadcast color was added simply to increase our service to the public.



Over the span of the few short years it has operated, the Tri-Circle TV Network, consisting of Channels 2, 8, and 11, has grown into one of the dominant broadcast organizations in the mid-USA. The record of growth is enviable, the future holds a promise of increased service and quality television to the very best audience in the land, our viewers.

THE TRI-CIRCLE TV NETWORK





THREE STATIONS SERVING 85 COUNTIES

The Tri-Circle TV Network cover a large 4 state, 85

county area, generally referred to as High Plains.

PIONEERS IN TELEVISION

1954

The FIRST station to broadcast in Western Kansas was KCKT-TV, Channel 2, located at Great Bend. KCKT Grew rapidly and remains the dominant TV station in Central and Western Kansas.

1958

The SECOND member of the Tri-Circle was KGLD-TV, Channel 11 located near Garden City. KGLD-TV broadcasts to viewers in Southwest Kansas, Southeast Colorado and the Oklahoma Panhandle.

1959

The THIRD station to join the network was KOMC-TV, Channel 8 McCook with studios at Oberlin, Kansas. Serving Northwest Kansas, Southwest Nebraska and Northeast Colorado, Channel 8 has fast become a leader in the area.

A RURAL NETWORK

Hard work, foresight and planning have produced this unique and successful regional network. The Tri-Circle serves no large metropolitan area yet it broadcasts to nearly one-million viewers.



TRI-CIRCLE NEWS

Because of the vast area it must serve, the Tri-Circle News Department utilizes a vast number of regional reporters plus an energetic local news staff, a camera team,

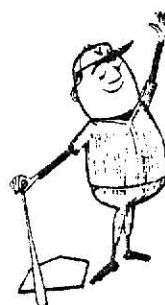
United Press, International and UPI Wire-Photo.

TRI-CIRCLE WEATHER

In this weather-conscious area, the Tri-Circle's weather department stays ahead of the developments to keep you informed in advance with 33 weatherecasts weekly.

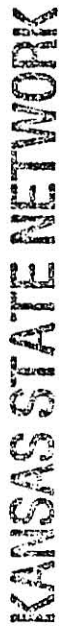


TRI-CIRCLE SPORTS



Thru it's local Sports Department and NBC coverage of national events, the Tri-Circle offers a large and varied sports schedule. Seven sportscasts come your way weekly to bring the latest scores and stories of local interest to fans.

APPENDIX D



VASAS STATE NETWORK

FRIDAY

12/14/79 Page 29

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Scheduled Start Time	Actual Start	Program/Advertiser	Product	Event Duration	Origin	Film/VTR Number	Operating Remarks	Type/ Subtype	Source	Log Ref. Number
		NEWLYWED GAME /CONT/								3010
		PIONEER/KS ELECTRONICS		.30	V/S/CT	V190		CM		3029
		W-GB-GC-K MART #782		.30	V	V2549		CM		3030
		W-GB-MCDONALDS DRIVEIN ADULT S		.30	V	V2515		CM		3040
		W-HUGHES GEORGETOWN MANOR		.10	V	V542		CM		3050
		NEWLYWED GAME /CONT/								3060
		MILTON BRADLEY	OTO	.30	V	V 2184		CM		3075
		FINN'S INC. TAPPAN		.30	V/S/CT	V796		CM		3080
		W-MARINE RECRUITMENT		.20	V	V 334		PSA		3086
		NEWLYWED GAME /CONT/								3090
		KILL AUDIO								3100
		FRIDAY PROGRAMS			CT # 35					3105
		KSN-ID		.01	S 454			OA		3110
		MILTON BRADLEY	OTO	.30	V	V 2002		CM		3122
		W-GB-GC-LONG JOHN SILVER		.30	V	V2189		CM		3125
		W-GORGES VOLVO		.30	V	V 626		CM		3127
		STATION ID			V	V 44		ID		3130

A DESCRIPTIVE STUDY OF
TELEVISION NETWORKS IN KANSAS
WITH SPECIAL ATTENTION TO
THEIR SATELLITES

By

THOMAS DAVID TADTMAN
B.S. Kansas State University 1974

AN ABSTRACT OF A MASTER'S THESIS

Submitted in partial fulfillment
of requirements for
the degree

MASTER OF ARTS

Department of Journalism & Mass Communications
KANSAS STATE UNIVERSITY
1980

ABSTRACT

The field research for this study was conducted in September and October of 1979. The operations of the three regional television networks in the state of Kansas and their satellites were examined with the intent of gathering data in an area neglected in research. The study described the network operations of the Kansas State Network (KSN), the Kansas Broadcasting System (KBS), and KAKELAND. It also included historical data describing the formation of the three regional networks. The satellite operations were examined in the areas of equipment, staff, programming, and commercial production.

The data was gathered through interviews at the parent of each network and with an interview/questionnaire administered at each of the seven satellites. A network can be defined in broadcasting as a series of two or more stations linked by wire or radio relay. A parent is a broadcast station that feeds network, syndicated, and local programming to a satellite.

Both the Kansas State Network and KAKELAND own their satellites, while the Kansas Broadcasting System does not. There are few distinctions to be made. However, the network operations of KSN and KAKE differ from KBS because of the ownership. The KBS stations are affiliated for programming and sales purposes, but they handle their own day-to-day local operations without any interference. The owned stations depend more heavily on the parent station for news and public affairs programming. Although some decisions originate from the owned satellites, any major decisions including large purchases or programming changes are made at the parent.

Information from the questionnaire revealed that the KSN operates all of its satellites under a single, uniform policy. KAKELAND owns one satellite which operates with more autonomy than the KSN satellites. Two of the KBS satellites, KAYS and KLOE, are co-owned. Both stations operate a radio station and a cable television service in addition to the television station.

There are differences in the operation of each satellite within each system. However, the uniform operating policy of KSN distinguished that system's satellites from the others.

All of the group owned satellites used portions of their parent newscast while the independent satellites did not.

Equipment varied at each satellite though it is generally old. Staffs range in size from ten to nineteen people. The larger staffs are supported by the radio-TV and cable TV combination.

The early development of regional networks and satellites in Kansas can be attributed to two things. First, the stations needed a more economical way to receive programming, and second, the networks saw the formation of a regional network as a way to make larger profits. These reasons remain valid today.