
Barry K. Graham
Old Dominion University

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A HISTORY OF PUBLIC RADIO IN AN URBAN COMMUNITY: ITS IMPACT UPON EDUCATION, CULTURE, PUBLIC OPINION AND POLICY

by

Barry K. Graham
B.S. 1982, Old Dominion University
M.S. 1989, Old Dominion University

A Dissertation submitted to the Faculty of Old Dominion University in Partial Fulfillment of the Requirements for the Degree of

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Approved By:

Maurice Berube, Ph.D.
Dissertation Chair

Dwight Allen, Ph.D.
Member

Steve Tonelson, Ed.D.
Concentration Area Director

Raymond Jones, Ed.D.
Member

Jane Hager, Ph.D.
Interim Dean of School of Education

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ABSTRACT

A HISTORY OF PUBLIC RADIO IN AN URBAN COMMUNITY: ITS IMPACT UPON EDUCATION, CULTURE, PUBLIC OPINION AND POLICY

Barry K. Graham
Old Dominion University,
May 2001

Dissertation Chair: Dr. Maurice Berube

In a relatively short history, Public Radio in Hampton Roads has emerged as a most important cultural and educational asset to the urban community. The dynamic growth of the Hampton Roads urban infrastructure is the result of several political, economic, and cultural factors. Public Radio has been one of these factors and has served as a catalyst for change and growth in the community. This case study focuses upon Public Radio stations WHRO-FM and WHRV-FM and the elements which brought about their historical development.

The study presents a history of events that marked the beginning of Public Radio in Hampton Roads. Through reliance on oral histories, media accounts, and other documented sources, a record emerges. Subsequent analysis also points to the impact of Public Radio in development of cultural institutions within the Hampton Roads community. Current research indicates that the nurturing of the arts has a dramatic impact upon development of urban communities.
This study identifies significant elements which brought about the sudden and dramatic growth of Hampton Roads Public Radio. The study also provides a basis for understanding the dynamics of cultural forces in an urban community. The analysis examines not only the development of two community based radio stations, but also a model that emerges when cultural and economic forces combine to create a vital regional endeavor.

Five research questions emerged from the study. The study concludes with several findings, including:

1. WHRO-FM and WHRV-FM are model Public Broadcasting entities and provide a key resource for urban community development.

2. WHRO-FM and WHRV-FM provide urban amplification of issues by broadcasting news and public affairs programs which are significant to the Hampton Roads region.

3. Public Radio stations WHRO-FM and WHRV-FM have had a dramatic impact upon the growth and emergence of cultural arts related functions in the Hampton Roads region.

4. Public Radio stations WHRO-FM and WHRV-FM extend educational offerings to the region through a number of public affairs programs.
Acknowledgments

Many individuals contributed to this case study. Great appreciation and acknowledgment is given to my Dissertation Committee; Dr. Raymond Jones and Dr. Dwight Allen. Special acknowledgment given to my Chairman and friend, Dr. Maurice Berube, who I swear I must have been in a former life.

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Long before I began this project, Bill Massie began to weave
the story of WTGM-FM and WRVC-FM to me. I still long to hear his voice come over my radio.

Several individuals also contributed greatly to my twenty some year odyssey of higher education: Mr. George Rhudy, History Teacher at Norview High School, Lisa Murray, Vianne Webb, and my supportive art show committee—Millie, Carolyn, Carol, Dave, Laura, and Tim. Deep thanks given to Andrea Berendt, Jackie McCartey, Rick Jennings, Randy Hobbs, Earl Watkins, and Daryl Vaught, who grilled me incessantly to get me through the candidacy exam. Deep gratitude is also given to Carolyn Banks who worked wonders on her computer to help tidy up my typing errors. Great appreciation is also given to my colleagues at Kempsville High School, especially Nancy Bowles, and Principal Dr. Louis O. Tonelson, who supported me during this grueling process.

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sister Andrea, my brother-in-law Ski, and my "kids"
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due to their belief in me.

Finally, I offer the following promise to my family,
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school again!
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CHAPTER I. INTRODUCTION

An Overview

Public Broadcasting has had a notable, albeit at times controversial, history in America. Its roots may be traced to the government's decision in the 1930s and 1940s to set aside some licenses solely for noncommercial radio broadcasting, thereby encouraging colleges and other institutions to capitalize on the educational value of this medium. By the 1960s, as the relatively new medium of television was gaining momentum, universities and school districts were similarly setting up noncommercial stations for educational television broadcasts.

After a Carnegie Commission report drew attention to the potential of public broadcasting for elevating the cultural and intellectual life of American citizens on a broad level, Congress passed the Public Broadcasting Act of 1967. Its express purpose was to set up a system or network of noncommercial television and radio stations to provide a higher cultural level of radio and television programming for the American public. In passing this bill, Congress established the Corporation for Public Broadcasting (CPB), a quasi-governmental agency which was authorized to distribute public funds to partially subsidize public broadcasting (in Vivian, 1999, pp. 172-173, 218-220).
In the context of this dissertation, the term public broadcasting refers specifically to the nonprofit television and radio stations which arose out of the Public Broadcasting Act of 1967. In Hampton Roads, Virginia, site of this study, the public broadcasting facility known as WHRO comprises a television station, two radio stations, and related educational facilities.

Although Public Broadcasting has accomplished many of its original objectives, the concept has undergone severe scrutiny by critics who, in recent years, have questioned the need for federal subsidies—or even the need for such cultural programming at all. Much of this criticism is politicized, coming in large part from politically conservative circles whose adherents are uncomfortable with what they perceive to be the political orientation of many stations and programming.

The Focus of This Study

In view of such discussions, the need for sound scholarly studies of public broadcasting is evident. This study will be a historical examination of two local Public Radio stations, a study which, it is hoped, will have value to
scholars and policy makers in the field of communications. Moreover, the stations studied, WHRO-FM and its sister station WHRV-FM, have been designated by the Corporation for Public Broadcasting as models for local public broadcasting in America.

Richard W. Carlson (1995), President and CEO of the Corporation for Public Broadcasting, has written, "The Hampton Roads region of southeastern Virginia is a community that benefits from a local station that provides first-rate radio and television and, capitalizing on that success, provides more services and programming in the form of new media. The work done at the local level inspires our work at CPB" (p. 2). In a brief statement attached to the Corporation for Public Broadcasting 1995 Annual Report, Michael Schoenfield, CPB's Senior Vice President for Policy and Public Affairs, said that the corporation had looked for "A community that exemplified everything public broadcasting has to offer." He said that after asking throughout the industry, "Hampton Roads and WHRO were identified as the community and the station representative of that."

Statement of the Problem

This is the first study of these local public broadcasting stations, and as a historical study, it employs historical methodologies. It is, therefore, process-oriented research, with the discovery of themes coming about as the
researcher is immersed in the data. In this respect, it differs from quantitative studies, which proceed from clear hypotheses that can be measured statistically. As the data emerge in a historical study, the working theses may alter significantly.

I propose to examine the impact of Public Radio on the urban community in a variety of ways. First, I shall give a history of the origins and development of the two stations, a task valuable in itself. Second, I shall attempt to address the impact of local Public Radio on the formation of public opinion and public policy in Hampton Roads through its programming. Third, I shall attempt to establish the local PBS influence and interlocking relationship with various educational institutions such as Old Dominion University and the various Hampton Roads school systems.

The PBS stations have worked closely with these school and university systems as well as the local cultural institutions. A corollary thesis is that since Public Radio in Hampton Roads emerged as Old Dominion became a university and as the various community cultural institutions such as the Virginia Symphony and Virginia Opera grew in significance, each is likely to play a key role in tandem with the others in the intellectual and cultural life of this community.
Background

Hampton Roads Public Radio originated 25 years ago. Despite obstacles—including, at times, waning financial support by its parent organization, National Public Radio—WHRO-FM and WHRV-FM have survived. Today, there exists no extensive historical overview of the events that led to the creation of these two urban community-based institutions. As WHRO/WHRV continues to evolve, the events which shaped Public Radio’s earliest history are becoming increasingly forgotten.

Funding

WHRO and WHRV epitomize the very nature of a community-based institution. The stations survive through a combination of federal financing, corporate underwriting, and most importantly, local citizenry support. As public institutions are increasingly forced to accept reductions in federal support, analysis of WHRO’s growth in this urban community can serve as a testament to community groups struggling to survive.

Influence on Other Media

WHRO changed the face of radio in Hampton Roads. More sophisticated radio programming developed as a result of WHRO’s emergence. The number of local radio stations which offer educational and cultural programming increased dramatically after the creation of WHRO. In 1979, WNSB became a
part of Norfolk State University’s communications program. The station has closely linked its programming to that of educational offerings and recently became another National Public Radio affiliate. WFOS-FM, operated by the City of Chesapeake Public Schools since 1955, also became a training ground for students interested in radio. WODU, became a part of Old Dominion University, after its creation in 1978, and continues to serve as a model college-based radio station. Countless radio stations have shifted their programming to include dialogue with local opinion leaders and policy makers.

Lazarsfeld and Merton (1948) note that mass media “bestow prestige and enhance the authority of individuals and groups by legitimizing their status, and recognition by press or radio testifies that one has arrived” (p.16). The importance of understanding WHRO’s effect on local media and by extension, on those groups and individuals whose status was legitimized through their recognition is significant.

A listing of the number of programs that address important local issues will provide a basis for understanding how Public Radio has advanced the dialogue of this urban community. It is one way to observe the impact the two local Public Radio stations have had upon the education, culture, public opinion and policy of the Hampton Roads region.
Effect on Public Opinion and Policy

Media, such as WHRO-FM and WHRV-FM, can greatly influence public opinion and the development of public policy. Each day, WHRV-FM provides several public affairs programs addressing community interests. Such programming triggers community activism in local, regional, and national issues. WHRV-FM offers Hearsay the only locally produced call-in show. Harsay offers a dialogue featuring a knowledgeable host, informative guests, and local opinion leaders. The program also invites residents to join in the discussion and offer input on matters of local interest. In this fashion, WHRV-FM operates as a moderator, a forum for exchanging points of view, and an influence in shaping public opinion that often results in policy making.

Influence on Culture

WHRO-FM, sister station to WHRV-FM, is devoted to classical music programming and operates as a cultural icon to a community which has historically struggled as a promoter of arts-related endeavors. Lenoir Chambers (1967), former editor of The Virginian-Pilot/Ledger Dispatch newspaper recalls that Norfolk was once called "The filthiest place I ever saw where there were human inhabitants of a civilized order" (p.4). Following World War II, Chambers (1967) noted, "Streets were dirty and broken. The mass transit system needed new buses it could not get and the Norfolk municipal
airport was a shabby rundown, dilapidated and makeshift station” (p.376). Countless athletic, cultural, and historical endeavors, characteristic of thriving urban communities, failed in Hampton Roads.

In the 1950s and '60s, tenuous race relations placed the community in the international spotlight as a southern city that epitomized massive resistance to federal integration mandates. After numerous county and city mergers in the 1960s, regional dysfunction emerged and a history of inter-city feuding developed. Nevertheless, Hampton Roads has endured rampant growth and emerged as a thriving urban community, rich in cultural achievements and activities. Public Radio stations WHRO and WHRV stand as one of the linchpins in this community development.

For close to three decades, Hampton Roads Public Radio has filled a special niche in the region's media marketplace. On the 25th anniversary of Public Radio in Hampton Roads, Raymond Jones (1998), Vice-President for Public Radio Services, stated, "WHRO is recognized as the regional voice in the worlds of culture and public affairs; we (WHRO) also work closely with area Chambers of Commerce and others engaged in advancing our region" (p. 9).

The growth of local arts organizations may be traced to the growth and emergence of WHRO-FM as a cultural vehicle for this community. WHRO-FM is the radio home for organiza-
tions such as The Virginia Opera, The Virginia Symphony, and the Virginia Cultural Alliance. These organizations have flourished during the period of Public Radio's rise in Hampton Roads. Such arts-related organizations are imperative to the cultural health and growth of urban communities.

The Urban Context

The emergence of WHRO-FM and WHRV-FM is the result of countless developments in the cultural and educational community that exists within the cities that make up the region known as Hampton Roads, Virginia. Particular emphasis will be placed upon the expansion of local Public Radio from its development as a minor player in 1973 to the major force that it is today.

This dissertation, thus, provides a basis for understanding the dynamics of cultural forces in an urban community. The history of WHRO-FM and WHRV-FM reviews not only the development of two community-based radio stations, but also the cultural and economic forces which combined to create a vital regional endeavor. Further analysis of events examines the planning and cultivation of resources necessary for the development of WHRO-FM and WHRV-FM. These two Public Radio stations serve the community by providing significant cultural and educational programming. Educational broadcasts such as The Jefferson Hour introduce listeners to presidential history and political theory. Hispanic programming such
as *Latino USA* and *Serenada Hispana* provide a significant political and cultural community link to a minority audience. Public Radio programming gives access and educational opportunities to groups that would have no outlet in mainstream media.

This dissertation is pertinent to the urban society, first, because it analyzes and assesses the development of an educational and cultural force in the urban Hampton Roads region; and second, the philosophy of public broadcasting needs to be analyzed and understood in order to comprehend the significant role that public broadcasting fills in a growing urban community. Douglas (1999) notes “Talk radio and NPR are (political differences aside) about using the airwaves to reinvigorate democracy” (p.327). National Public Radio asserts, “Its Public Radio affiliates have become community centers. In some communities with large non-English speaking populations, Public Radio provides a friendly place on the dial where people turn to hear programs in their native language” (1999, [http://www.NPR.org](http://www.NPR.org), p. 2). Public Radio stations WHRO and WHRV have become community driven purveyors of news, information on issues, dialogue, and alternative music programming.

It is anticipated that this dissertation will add to the body of knowledge known as urban services by analyzing the influence of a public supported media source that prides
itself as a "Community of the airwaves, where people can
turn for accurate information and a constructive dialogue,
leading toward greater knowledge and wisdom" (Weblb, 1990
p.2).

WHRO's expansion has garnered praise by many civic and
cultural arts leaders. At the time that a second radio sta-
tion (WHRV-FM) was being added to the WHRO family, a 1989
Editorial in the Virginian Pilot noted the significant role
WHRO occupied in the region. In the words of this editorial,
"The urban corridor of Hampton Roads is growing, and with
this growth comes expansion of business and emplo-yment op-
portunities and educational, social, cultural and recrea-
tional choices. WHRO's second station will add to the

Controversy

National Public Radio’s growth as a major player in
journalistic, media, and alternative music services, has not
been without controversy and criticism. Many feel that NPR
has a liberal bias and fails to present balanced program-
ning. "In 1986, journalist Fred Barnes, then of The New Re-
public, wrote an oft-cited attack on the supposed liberal
bias of NPR news, called "All Things Distorted" (in Ledbetter,
1997, p. 131).

Criticism of another kind grew as the Public Radio net-
work began to resemble mainstream commercial media in cer-
tain respects. Ledbetter (1997) states "The fact is that NPR in the 90s came more and more to resemble well-established, mainstream news organizations, with its NPR figures crossing over into mainstream media" (p. 131). Further, "NPR began searching for news commentators with mainstream (especially conservative) views, as if they would enhance the service's legitimacy" (Ledbetter, 1997, p. 131).

Local affiliates, such as WHRO-FM and WHRV-FM, have begun to feature more nationally syndicated programming and fewer local community-based presentations. Today, WHRV-FM presents approximately seven hours of locally produced air-time during its 24-hour programming day. Its sister station, WHRO-FM, on the other hand, presents a more balanced mix of local and nationally syndicated programming. Its schedule contrasts with the bulk of WHRV-FM's programming, which is produced by National Public Radio's other affiliate stations and by the British Broadcasting Company. As Hampton Roads Public Radio has expanded its services, its ability to be strictly a community-based radio operation has suffered.

Procedure for Conducting This Study
This history must be captured while individuals who created WHRO are still alive to recount and verify the events, ideas, and plans that led to the creation of Public Radio in Hampton Roads. Since the inception of WHRO-FM's dual radio format in 1990, five key individuals who helped
to create these dynamic stations have died. It is, therefore, imperative that a study such as the one proposed be undertaken before further time elapses.

Interviews with Firsthand Observers and Participants

One part of the methodology involves taking oral histories from individuals who have been associated with WHRO-FM and were directly responsible for the creation, management, and operation of radio stations WRVC-FM and WTGM-FM, two fine arts oriented stations which were the precursors to WHRO-FM and WHRV-FM. These interviews will constitute a primary source of information. The individuals were chosen because of their firsthand knowledge of the events which led to the creation of Hampton Roads Public Radio.

Historical Records

Historical records will also be analyzed and researched to verify dates, events, and people involved with the creation of WHRO and WHRV. Both primary and secondary resources will be researched. Media resources will constitute a great portion of the documentation, as will program guides and other sources from the WHRO archives. Memoirs and documents constitute a part of the research for this study. Correspondence between parties involved in Public Radio also provided insight. Additional information regarding documentation is included in chapter three.
Demographic Surveys

A third resource to further this study will be demographic surveys, conducted both by past and present Hampton Roads Public Radio affiliates regarding listenership and programming preferences. One of the surveys was conducted in 1984 by Old Dominion University Department of Sociology and Criminal Justice faculty members Donald Hugh Smith, Paul T. Schollaert, and Garland F. White, and reflects the public support necessary for WHRO to attempt a major expansion of its radio services.

Rationale for Multiple Types of Resources

Historical research warrants the collection and analysis of data for the purpose of discovery about past events. There is an emphasis in the study on the firsthand oral histories, which, as primary sources, are deemed more reliable. The combination of historical documents, oral histories, demographic material, and personal memoirs should provide sufficient information to analyze the development of Public Radio.

In the earliest phase of this study, I conducted a thorough study of documents that were in the WHRO archives. As my understanding of the events became more focused, I pursued additional resources necessary to complete the study. These resources will include oral-histories, media resources, newspaper articles, letters to the editor of the
local newspaper, and a thorough literature review of scholarly books and journals.

Collectively, the data will portray the individual, corporate, and community effort which developed over a 30-year time span to create the concept of Hampton Roads Public Radio. My preliminary literature review indicates that this history, although unique to this particular urban community, will also demonstrate some features common to the history of other local Public Radio stations and the role they have played in their communities throughout the United States.

Summary

This dissertation will add to the body of knowledge by analyzing the influence of a public supported media source that prides itself as a "Community of the airwaves, where people can turn for accurate information and a constructive dialogue, leading toward greater knowledge and wisdom" (Webb, 1990, p. 2).

In the first chapter, the researcher presented an overview of Public Radio broadcasting, the focus of the study, statement of the problem, and a background of Public Radio, its influence on other media, public opinion, policy, and local culture was also presented. The urban context of this study was also discussed.

Chapter two provides a synthesis of the literature related to this study. This review includes a discussion on
communication theory, media impact on public opinion, and radio's early history. The history includes a discussion on the emergence of community, commercial, and educational radio. A short history of Pacifica Radio, which epitomized the concept of Public Radio is presented. A second focus in the literature is a review of local media and the creation of radio station WTGM-FM, which was the precursor to WHRO-FM. The demise of WGH-FM, which had a dramatic impact upon the growth of WHRO-FM also is a part of the literature review.

Chapter three contains a design of the study, including the individuals who were interviewed regarding this historical study. The methodology includes a research chronology and five research questions, which became evident as the study progressed. The basis for this methodology is also included.

The result of this historical research is included in the succeeding chapters. The results include the impact of local Public Radio on education, public opinion, and local cultural arts organizations.
CHAPTER II.

REVIEW OF THE LITERATURE

Radio’s Early History

A literature review that encompasses the broad topic of “broadcasting” would result in a veritable plethora of books and journals. In order to focus on literature specific to this study, I limited my search to “radio history”. My immediate search produced numerous resources on the beginnings of radio and government regulation of broadcasting.

Broadcasting histories usually center on the development of radio from its infancy in the earliest part of the century to its emergence in the 1920s and 1930s as the dominant means of broadcasting. For example, Barnouw (1966) centers on the development of radio sets at the turn of the century by early pioneers Lee DeForest and Guglielmo Marconi. Howeth (1966) discusses the role of the U. S. Navy in advancing wireless transmissions in pre World War One years. Aitken (1985) focuses on the technological developments that began in radio transmissions from the turn of the century to the 1930s. Stanley (1978) traces radio’s history from its wireless beginnings to satellite transmissions in the nineteen seventies. Matelski (1995) gives the history of radio transmissions from its wireless
single-carrier concept-used much like a telephone, to that of venerable media family member in the 1990s.

Engineering histories also may be included in any radio history search. The development of radio was largely the result of experimenters seeking which electronic fields would broadcast signals. Early radio journals, such as Radio Broadcasting, first published in 1922, primarily focused upon technical aspects of broadcasting and described how to build and improve crystal radio sets for personal listening.

Most early radio stations were college/university experiments. Tufts College had an organized radio club in 1910. Station 9XM, located at the University of Wisconsin-Madison, was the first regularly broadcasting non-commercial station in the US. According to Barnouw (1966) “In 1917, this station had started sending by Morse code daily weather bulletins supplied by the weather bureau” (p.61). Engleman (1996) found that “Prior to World War One, four universities operated small radio stations, broadcasting mostly weather reports, market reports, and newscasts” (p.15).

In 1921, Latter Day Saints University in Salt Lake City, Utah, became the first school licensed to broadcast radio programming. Engleman (1996) reveals that by 1916, the Department of Commerce had issued licenses for wireless transmission to fifteen educational institutions. High
school and college radio clubs began to emerge to become a part of university culture.

A passion for radio emerged in the 1920s. Carpini (1995) found that the first scheduled advertised radio program in America was on November 20, 1920 from Pittsburgh station KDKA. “The broadcast was an eighteen hour marathon of election returns on the Cox-Harding presidential race. Over the next months, this station would continue to broadcast civic-oriented programs” (Pease & Dennis, 1995, p. 21).

Beginning Federal Regulation of Radio

Ham radio operators began widespread transmission experiments and launched an amateur boom around 1907 (Engleman, 1996). The Federal Government began to regulate radio broadcasts after ham radio transmissions led to conflict with the US Navy over control of the airwaves and conflict developed between private and public forces. Barnouw (1966) notes, “In 1912 the first radio licensing law was passed by Congress and signed by President Taft. It remained the basic radio law of the land until 1927” (p.32). Government regulation increased in the pre World War One years after the US Navy assumed control of all stations. Government regulation was addressed in the Alexander Bill of 1916, whereby Congress addressed the issue of government
ownership of a network of stations. While this bill failed passage, it indicated that the Federal Government was increasing its regulation of radio broadcasts. Subsequent Congressional acts addressed the licensing of stations. Congressional Records indicate that Government regulation was a battle between the forces seeking to expand government regulation versus those favoring radio to remain a private enterprise.

Radio engulfed American passions. In 1922, 400 stations were licensed (Engleman, 1996). Douglas (1999) observed that by "1922 sales of radio receiving sets and parts totaled $60 million; in 1923, $136 million; by 1924 $358 million" (p.52). According to Lewis (1991), "The invisible sinews of electromagnetic waves were binding the country together as never before and in the fall of 1927, after Charles Lindbergh returned, the demand for radios increased dramatically" (p. 181 and 182).

Barnouw (1966) also discusses problems the Federal Government faced in regulation of early radio. He describes how Secretary of Commerce Herbert Hoover was "Painfully - and rightfully-uncertain about his powers under the 1912 radio law, which he was to call a very weak rudder to steer so powerful a development" (p.95). Barnouw further notes "In 1927, Congress gave the licensing authority to an
independent bipartisan commission of five members for a period of one year. These men were to bring order out of chaos” (p.199).

Growth of Educational Radio

As radio became a part of American culture, many viewed it as a “Public, democratic medium” (Carpini, 1995, in Pease & Dennis, p.21) that would “Tend strongly to level the class distinctions, which depend so largely on the difference in opportunity for information and culture” (Douglas, 1987, in Engleman, p. 17). Radio was entrenched in educational institutions and public service organizations, such as libraries. Witherspoon and Kovitz (1987) underscored how the early educational stations, all based within educational institutions, viewed their mandate broadly by carrying public affairs programming and consciously providing a broadcasting service which was distinct from what would become commercial radio, “Formal education was seen as a valuable facet of the service. Public programming has always ranged from stock market reports to drama and self-improvement for adults at home” (in Engleman, 1996, p.17). According to Lewis (1991):

David Sarnoff, the founder of RCA- The Radio Corporation of America had always conceived of broadcasting as a public service underwritten by radio
manufacturers as a lure to sell their receivers. In 1922, he proposed that RCA create a network of stations that would present programs of substance and quality. Sarnoff dreamed of creating a network which was not unlike today’s National Public Radio. Each manufacturer would give a percentage of its revenue to the network, and possibly additional support would come from a public benefactor. (p.29)

Emergence of Commercial Radio

Rowland (1993) pointed out that non-commercial radio broadcasting barely survived during the heyday of AM radio and non-commercial had virtually no presence in the radio medium. Despite radio being initially established in nonprofit organizations such as universities, commercial interests began to expand. According to Engleman (1996):

Corporations such as Westinghouse, General Electric and RCA established stations throughout the country to create a nationwide audience. However, radio manufacturers established stations solely to encourage the sale of radios, which was seen as the basis of their profits. (p.18)

Barnouw (1978) observed, “Although the broadcasting era had been launched, the time buying sponsor was not yet a part of it. None of the first four-hundred stations had sold
time-for advertising or for any other purpose" (in Engleman, 1996, p.18). Radio, and how to best pay for it, became an issue by the early 1920s. Engleman (1996) states "The maiden issue of Radio Broadcast Magazine in 1922 suggested various systems of public financing" (p.18).

Engleman (1996) also indicates that in 1922, AT&T established WEAF in New York City, a new kind of station based on toll broadcasting. It represented the first plan for selling air-time and was conceived as a radio-telephone for which anyone who wished to talk to the public could pay a toll for the time. According to the original plan, "AT&T would not provide programming but channels for use by paying customers" (p.18). This programming began the pattern of public broadcasting in America.

The cost of operating stations rose following a demand by the American Society of Composers, Authors, and Publishers, who own the licenses for all published music that royalties be paid to the group every time copyrighted material was broadcast. White (1971) indicated that in 1922, "Stations were presented with formal demands for royalties to be paid every time a piece of music was played whether by live musicians operating in front of a microphone or on phonograph records" (p.48). Subsequently, many stations were unable to meet this financial demand and went out of
business. Those stations able to survive this mandate found that advertising revenue provided a means in which to finance their broadcasts.

With the rise in network domination of radio, advertising became a chief source of revenue for broadcasters. Engleman (1996) contends that “Advertising on radio, which hitherto had assumed a largely experimental and unsystematic form, became the very foundation of American broadcasting as major corporations recognized the advertising potential of the networks that dominated the nation’s airwaves after 1928” (p.23). White (1971) shows the impact of advertising revenue on network broadcasts:

“In 1944, CBS had thirteen customers who bought more than $1,000,000 worth of time each, and three who spent more than $4,000,000 each, while NBC had eleven million-dollar plus clients, ABC nine, and MBS three” (p.57).

Decline of Educational Radio

While network and commercial radio dramatically expanded, educational radio declined. According to Engleman (1996), “In 1927, 94 educational institutions had broadcast licenses; by 1931, only 49 were left” (p.26). Creation of the Federal Radio Commission in 1927 also set about a reduction in university-affiliated stations. Barnouw (1978) points out that many college affiliated stations “Were pressured to
leave" (p. 26) and "almost all stations operated by educational institutions (had) received part-time assignments, in most cases confined to day-time hours-which many considered useless for adult education" (p.27).

Policies of the Federal Government whittled away at educational stations by requiring them to share time with commercial interests and repeatedly moving their dial positions.

The 1933 rise of the Federal Communications Commission brought about significant changes in radio broadcasting. Further, radio was no longer a new phenomenon. Engineers had successfully expanded listening ranges and powerful antennas now were capable of multi-state broadcasting. Non-profit radio however was virtually dead. Severin (1978) asserts, "By 1945, a mere 29 educational stations remained on the AM band, and of those, only 13 had 5,000 watts or more power. Just two were permitted to broadcast during evening hours" (in Engleman, 1996, p.37).

Birth of Pacifica Radio

Despite the rise of commercial radio, the government did not abandon the concept of public service broadcasting. According to Barnouw (1978) "Stations were asked in license-renewal proceedings, about their public service broadcasts and what non-profit groups had participated in them" (p.31).
This trend created a secondary sponsor, who might be a non-profit institution.

The modern movement for public broadcasting radio stations began with the founding of KPFA in Berkeley, California in 1949. Lasar (1999) indicates that pacifists who lived by the motto, "There is no way to peace; peace is the way" founded KPFA (p.3). Engleman (1996) posits, "KPFA was fashioned as an alternative radio station" (P.45). Founded by Lewis Hill, he would later describe his venture as "a supplemental form of radio" (Engleman, 1996, p.25). Realizing that commercial interests could interfere with potential alternative programming, KPFA emerged as a listener supported station. Until 1959, KPFA was the nation's sole listener supported station (Engleman, 1996, p.54). The Pacifica Foundation then expanded their interests by putting KPFK-FM in Los Angeles on the air. In 1960, WBAI in New York City became Pacifica's third station, and in 1977 WPFW went on the air in Washington DC as a part of the Pacifica network. Pacifica Radio gave rise to a new community radio movement in America.

Barlow (1992) notes that in the late 1960s, Pacifica still had dreams of expanding its operations and subsequently filed a flurry of applications for non-commercial licenses with the FCC. This helped provide the
groundwork for the emergence of community radio in the 1970s. The 1970s saw a dramatic increase in the number of community-based stations that sought to create programming that provided an alternative to commercial the stations.

Birth of Public Radio

Subsequent to the rise in Pacifica Radio and community based stations, came the authorization by Congress to create Public Broadcasting. Looker (1995) suggests that National Public Radio’s creation in 1967 was in response to a critical period in radio history, in which radio had been encouraging patrons to tune out and stop listening. Rowland (1994) maintains that non-commercial broadcasting in the United States was technologically inferior, under funded, and into the 1970s barely audible in the US media culture. Rowland (1994) also cited the developing forces that helped shape policy that were also conducive to the growth and emergence of Public Radio. These forces created a more substantial public service enterprise and helped to foster a culture of awareness as to the possibilities of Public Radio programming.

The transition from educational stations primarily established within colleges and universities to a national network of Public Radio stations licensed to communities and other constituencies was not without controversy and the
shift was not painless. Haney (1981) studied the first ten years of Public Radio from 1967-1977 and found that Public Radio’s leaders came from educational television backgrounds and that there was a definitive lack of communication between the National Public Radio hierarchy and the member network stations. National Public Radio launched its flagship program *All Things Considered* in 1970 and established a precedent of radio with a news magazine as its format. By 1971, there were 104 affiliates in 34 states and Puerto Rico (Engleman, 1996, p. 94). NPR seemed poised to become a staple of FM radio.

According to Douglas (1999):

> National Public Radio was a place where people could turn and find a community also rejected by network news, people who wanted more background, more detail, and fewer sports and warfare metaphors in their evening news. Like talk radio, NPR (in the 1990s) remains much more interactive than the nightly news. Public Radio commentators deliver op-ed pieces and essays on *All Things Considered*, and letters from listeners are read every week. *Talk of the Nation* and the *Diane Rehm Show* offer live, nationwide questions and comments from callers and cover topics rarely, if ever, discussed on television. When listening to the news, one is urged to
Diane Rehm (1995) characterizes her show as "A forum for ideas and the exchange of viewpoints" which "Contributes to growing understanding of the complex issues confronting the society" (in Pease & Dennis, 1995, p.69). As society has come to challenge the concept of government, public policy, and participatory democracy, Public Radio serves as an agent of empowerment for citizens.

By the late 1980s, NPR had grown to become a significant broadcast entity in providing news service to listeners. Federal funding required NPR to accept increasing criticism from both the political right and left. Increasingly, Public Radio was thought to have a liberal bias and was attacked by conservative lawmakers. Ledbetter (1997) charged that Public Broadcasting and NPR had been "Eating taxpayer’s money" (p.1) and that NPR had become a "Political favor bank for liberal lawmakers" (p.9).

The Emergence of Community Radio

Despite the rise of Pacifica and NPR, some Public Radio supporters felt that true community radio, in which volunteers had the right to participate in all aspects of station policy and management, were being thwarted by managerial boards. Armstrong (1981) considered Lorenzo Milan The Johnny Appleseed of community radio "After he sought to
create a series of community driven stations in which volunteers would play the leading role in programming and management” (in Engleman, 1996, p.66).

Milan’s stations were models for community radio, which were devoid of corporate and managerial bodies who directed station programming. A larger model of community radio emerged in the 1970s. This movement was away from the models established by Pacifica and Public Radio. NPR and Pacifica were located in major metropolitan areas. NPR stations were usually associated within university communities or existing public television station services. According to Engleman (1996):

A community radio movement was flourishing. A National Federation of Community Broadcasters was established, which was open to non-commercial stations governed by the community they served and committed to local access, especially for women, Third World People, and other groups ordinarily excluded from the airwaves. (p.68)

Albert-Honore (1995) studied community stations and their purpose in serving a minority audience. Two stations studied, KUCB in Des Moines, Iowa, and Black Liberation Radio in Springfield, Illinois, provide a broadcast service to a segment of the community that is often neglected by
mainstream radio. Despite setbacks and a limited audience, Albert-Honore maintains a need to provide minority and diverse audiences with a radio broadcast outlet for providing viewpoints and diverse opinions. Similarly, Quinn (1994) studied the use of community based radio stations by looking at radio affiliates in rural Kentucky. Quinn theorizes that public/community radio's public affairs programming often is the only source available for residents to hear about local and regional issues.

Non-commercial radio, inclusive of National Public Radio, Pacifica, and small community or university stations, foster political discourse and expressions of cultural heritage which are dramatically lacking in mainstream commercial radio. These stations remain unique in their commitment to create an uninhibited and critical broadcasting outlet. Hampton Roads Public Radio affiliates WHRO-FM and WHRV-FM act as vehicles for groups who increasingly face challenges in promoting their cultural agendas. In a short twenty-five year history, the commitment of Hampton Roads Public Radio to broadcasting excellence has never wavered.

The Impact on Popular Opinion, Policy, and Popular Culture Radio, as a form of media, has a distinct impact upon the formation of popular opinion and subsequent public
policy. Schoenbach and Becker (1995) noted that in large complex societies opinions very often "Only become majority ones because they are disseminated via television, radio, newspapers, and magazines" (in Glasser, 1995, p. 326). Scholars suggested that even radio and media in its infancy had the potential role it had in molding public opinion and popular culture. According to Littlejohn (1978):

When scholars began to focus on mass communication, several concepts of media influence emerged. The theory of mass society assumes that the public is a large, heterogeneous, disconnected mass and that attempts to influence it through the media will facilitate direct change. (p. 333)

Lippman (1922) was among the first to postulate that there was a relationship between the mass media agenda and "The resulting public agenda" (in Dearing and Rogers, 1996, p.9). Lippman (1922), further postulated "That the mass media are the principal connection between events that occur and the images of these events in our minds" (in Dearing and Rogers, 1996, p. 11). Park (1922) found that "The editor chooses certain items for publication which he regards as more important or more interesting than others. The remainder he condemns to oblivion and the wastebasket. There is an enormous amount of news killed" (p.328). Thus, it is
the media that establishes what is news and what the public agenda covers.

McCombs, Danielian and Wanta (1995) theorized that public awareness is the first step in the formation of public opinion. The media establish public awareness by what it chooses to report and thus sets an agenda. Cohen (1963) felt that “While the media may not tell us what to think, they are stunningly successful in telling us what to think about” (in Glasser & Salmon, 1995, p.294). Lazarsfeld and Merton (1971) feared that the forces behind the media present a danger “That (these) technically advanced instruments of mass communication constitute a major avenue for deterioration of aesthetic tastes and popular cultural standards” (in Littlejohn, 1978, p.334).

Lazarsfeld and Merton (1948) conceptualized the theory that the media provide a “status conferral function and legitimize selected policies, persons, and groups” (in Marris & Thornham, 1996, p. 16). That the media set the public agenda is well established by scholars. The depth to which the media is able to map out a course of policy for public office holders is subject to conflicting studies. Wanta (1989) pursued a longitudinal analysis from 1970 to 1987 and found mixed results on the direction of influence by the media (in Glasser & Salmon, 1995). In two separate
studies, Wanta, Stephenson, Turk, and McCombs (1989) and Gilberg, Eyal, McCombs, and Nicholas (1980) found mixed results when studying the effects of the President’s State of the Union Addresses versus the media’s agenda of issues covered in the months preceding and following the addresses (in Glasser & Salmon, 1995,). McCombs and Shaw (1972) found:

The issues covered by newspapers, television, and other media would match in rank order with those issues cited by voters in Chapel Hill, North Carolina in the 1968 Presidential election. These voters perceptions of the most important issues facing the country correlated very with the pattern of news coverage. (in Glasser & Salmon, 1995, p.283)

The immediate impact of media on the public agenda was established by Eaton (1990) who found almost “Immediate effects on the public agenda from news coverage of such issues as inflation, poverty, and budget cuts” (in Glasser & Salmon, 1995, p. 286). Green (1986) indicates that the media has the power to “Focus national attention on a problem, to put a subject on a national agenda” (p.63). Green (1986) further suggests “That the power of the media to create a public agenda is great” (p. 64). Green (1986) uses Richard Nixon’s downfall from office as an example by noting, “It is simply silly to say that the media hounded Nixon from
office. That gives us too much credit” (p.62).

Considered one of the forefathers of communications theory, Laswell (1948) believed that the media play the critical role in directing attention to the issues and that “Mass media, public groups, and policy makers each have discrete attention frames or periods of time during which they pay attention to certain issues” (in Dearing & Rogers, 1996, p.11). Lazarsfeld and Merton (1948) noted that the mass media "Confer status on public issues, persons, organizations, and social movements" (in Ripley, 1994, p.24). However, the depth to which the media determines the outcome vis a vis public policy, evolves into a separate issue. Trenaman and MacQuail (1961) indicated that there was a “Correspondence between media coverage and what people think” (in Glasser & Salmon, 1995, p. 331). Lull (1995) indicates “Electronic media play an especially influential role in contemporary rule-governed interaction” (p. 60). His thesis is that media help to shape and maintain rules and the forces which underlie them by transmitting information to a mass audience and postulates that “Mass media transverse not only geographic frontiers, but also boundaries of class, race, culture, politics, education, and gender to distribute entertainment and information that instill and refresh particular points of view” (p.60).
Regardless of factors which separate a society, the media transverse these barriers and instill ideals to the masses.

McLuhan (1964) directly addressed the impact of radio on a community/masses by stating “The power of radio to retribalize (sic) mankind, is almost reversal of individualism into collectivism” (in Littlejohn, 1978, p. 348).

Wanta found mixed results when studying public issues and the influence of media between the years 1970 and 1987. Green (1986) felt that the media was an amplifier of issues, but had little role in the outcome. He cited the role of media in reporting the issues of the civil rights struggles in the 1950s and 60s as a leading cause for the advancement of minority issues in policy. Green (1986) and Wanta (1989) feel that the media can focus attention on an issue, yet have mixed or limited results in the actual formation of public policy and change. Green (1986) cites the analogy “The media can lead the public policy horse to water, but we can’t make it drink” (in Ripley, 1994, p. 65).

The literature indicates that the media may serve as a conveyer belt of information, in that they may deliver opinions, attitudes, and beliefs to the general public.
However, those events, which are emphasized and repeatedly published, are those which become issues which develop into debates of public opinion. Rosengren (1972) indicates that the mass media may try to be both a molder and a mirror of public opinion (in Glasser & Salmon, 1995). Schoenbach and Becker (1995) feel that “The press, television, and radio select, sometimes even push opinions that they see as worthwhile to become public. However, "They do so not necessarily by offering beliefs and attitudes explicitly" (in Glasser & Salmon, 1995, p. 327).

The media naturally shapes a society’s culture. The media bombard images of local, regional, national, and international events to people’s homes, cars, workplaces, and recreational areas. Radio, as one element of the media, acts as one of the instruments of public discussion.

As members of the media, radio stations like WHRV-FM offer a multitude of news and public affairs programming, provide windows of opportunity for policy makers to engage in dialogue about their community and issues that affect the citizenry. These radio stations also provide local citizens with an outlet to help focus their community’s public agenda. Carter (1992) found that “An agenda is a familiar tool for collective behavior, for a community to think
together about matters of shared consequence” (in Glasser & Salmon, 1995, p. 296). Ultimately, these two stations act as agents of information and purveyors of dialogue and discussion to the urban community. WHRV-FM, as a community-oriented station serves as an inclusive media source. The local community it serves directly influences its agenda. Other media sources, often controlled by corporate sources, are exclusive in nature and are not directly influenced by the local citizenry. Scott (1996) calls talk radio programming, “Equivalent of the old face-to-face community forums where people could meet to discuss current issues, share gossip, or talk philosophy, arts and letters” (p.8). WHRV-FM, with its heavy emphasis on public affairs programming, and listener-input programming, such as Talk of The Nation, Hearsay, Log-On, and Science Friday, provide the forum for dialogue and debate. Scott (1996) notes that in today’s society there exists “A deep sense of anger and pain. The anger is especially expressed on radio on the liberal and conservative political and issues oriented shows in which people express the view that something has gone terribly wrong in society” (p.9).

The Emergence of Hampton Roads, Virginia Public Radio Affiliates

The following comprises a historical review of local
media material concerning the decline and subsequent collapse of WRVC-FM, which was the first full time classical radio station in Hampton Roads. WRVC-FM began broadcasting in Hampton Roads in 1958. Following its collapse in 1969, some staff and the extensive music record library became part of a second fine arts station known as WTGM-FM. Material covering the subsequent development of WTGM-FM, which was the first National Public Radio affiliate in Hampton Roads, is reviewed. Finally, local newspaper articles regarding the development of the dual radio format, WHRO-FM and WHRV-FM, are also covered.

WRVC-FM was the first station in Hampton Roads dedicated to the cause of classical music. As it faced financial crisis and prepared to cease broadcasting, the local community responded. In a letter to the editor, local community leader James Babcock (1969) pleads for local residents to support WRVC and “The salvation of good music in Tidewater” (p. A14).

After the 1969 demise of WRVC-FM, the Virginia Cultural Foundation was founded in an attempt to establish an all-classical programmed station. Founder Pat Clay outlined the process by which local officials associated with the Virginia Cultural Foundation had made formal application with the FCC for permission to operate a classical music FM
radio station ("Classical Music," 1970). This process was the first step in creating a Public Radio affiliate for Hampton Roads and signaled a new beginning in alternative radio broadcasting for the region.

The Financing of WTGM-FM

In 1972, details emerged concerning a grant by the Corporation for Public Broadcasting to the Virginia Cultural Foundation in the amount of $25,000. Successful attempts were also made to garner additional funds from the Department of Health Education and Welfare. As the start date for WTGM-FM became a reality, local media began to comment on its appearance and unique status as a Public Radio affiliate. Pat Clay indicated, "That under conditions of the HEW grant, the station had to be on the air within six months" ("FM Station Nears Start," 1972). Station supporter Richard Johnston indicated in a letter to the editor, that backers of the station were proceeding to obtain the necessary federal government funding for WTGM-FM to become a reality ("HEW Makes Good Music," 1972).

Reporter Tim Morton wrote the story of what transpired to get WTGM-FM on the air, including "The public appeal for donations to get WTGM-FM the necessary operating funds and how the station's format would operate. Morton also hints at the controversy that arose when contributors pledged money
to get WTGM-FM on the air and the subsequent delay that occurred in getting the station operating ("New FM Station: A Boost For the Classical Minority," 1973).

The appeal for donations to help create a public funded station signaled the beginning of the basic element for a radio affiliate of National Public Radio. As the history of WHRO-FM evolved in this study, it became evident that public financial support for the station never wavered and increased with each year. Additional details about WTGM-FM are enclosed in chapter four.

The Demise of WGH-FM

The demise of WGH-FM played a tremendous role in the development of WHRO-FM as the dominant public affairs station in the Hampton Roads region. Additional information regarding this demise is enclosed in chapter five. After WGH-FM’s sale in 1983, speculation immediately began as to the future of its format. This format change caused a domino effect with other stations shifting their programming. Reporter Cathy Horyn wrote the details about the shift in programming at WHRO-FM and WFOS-FM after the sale of WGH-FM. From a station playing classical music 24 hours a day, WGH-FM was transformed into “Sunny 97” with an adult rock format. The new owners of WGH-FM eliminated the old formats and fired long-standing on-air personalities (“Two Stations
Reporter Fred Kirsch further discussed the demise of WGH-FM and its impact on WHRO-FM's programming. The first announcement to the public as to what became of the old WGH-FM classical music library was also discussed. WHRO-FM officials announced "WHRO-FM will soon move the 22,000-volume classical library donated by WGH's successor, WNSY, to its Hampton Boulevard studio and programming once carried by WGH-FM was being picked up by WHRO-FM" ("WHRO to expand Classical Role," 1983).

The Rise of WHRO-FM

The beginnings of a local movement to create a second Public Radio affiliate was evident by the attention the media was giving to WHRO-FM's annual fall fund-raiser in 1983. Held only weeks after WGH-FM's programming shifted from classical to adult oriented pop music, WHRO-FM saw a dramatic shift in its funding from the public. Setting a modest goal of $83,000, WHRO-FM saw almost half of the amount raised on the very first day. William Keesler heralds the raising of $200,000 by WHRO-FM officials during its fund drive and began a discussion on how WHRO-FM would augment its programming and possibly expand its operations in Hampton Roads ("WHRO to Expand Classical Role," 1983).

Reporter Marjorie Mayfield indicated that the demise of
WGH-FM was a factor in the emergence of WHRO-FM as the area’s only fine arts station. "The strength of the recent response has been attributed largely to classical music listeners WHRO-FM picked up when WGH-FM was sold and its new owners switched September 1 to adult rock" ("WHRO may net $95,000 from matching gifts," 1983).

Reporter Joe Fahy presents details regarding the return of Vianne Webb, former station manager of WGH-FM, to Hampton Roads. Fahy announced that Webb had assumed a position with WHRO-FM as Director of Cultural Program Development. Speculation had begun in the media that WHRO-FM, under the guidance of Webb, was seriously considering creating a second Public Radio affiliate as a reincarnation of the old WGH-FM. Furthermore, Webb's return to the area confirmed what many had already assumed. It was reported in the press, "Following a surprising turn of events, Webb is back in Hampton Roads and charged with developing a new 24-hour classical station modeled after the old WGH" ("A Classical Reincarnation," 1983).

A part of this historical study will indicate that WHRO-FM changed its format due to a desire to create a more diverse programming schedule. To do this, however, it had to secure the necessary funding from its listening audience. Surveys conducted by WHRO-FM officials indicated that the
classical music listening audience showed the greatest potential to provide an increase in funding.

WHRO-FM targeted this audience in hopes of securing the necessary funding for the creation of a second station. To do this, it had to alter its programming to include greater classical music offerings. When WHRO-FM's format changed in the spring of 1985, some in the public responded angrily. Joe Fahy indicated that "WHRO-FM listeners attending a station board meeting reacted angrily Tuesday to recent cuts in daytime programming of jazz and folk music saying the station had shown outright favoritism to classical listeners in direct contrast to the spirit of public broadcasting" ("Angry WHRO listeners want daytime jazz, folk music back," 1985).

Fahy further indicated that WHRO-FM kept the prospect of creating a dual radio format in the forefront of the news when it released plans to seek a permit for a second FM station. He also referenced the results of a survey conducted by WHRO-FM officials, which indicated there was significant public financial support for a second all classical station to be created in a dual radio format with the existing WHRO-FM ("Angry WHRO listeners want daytime jazz, folk music back," 1985). This survey is further discussed and presented in chapter seven.
An integral part of the research concerning the development of the dual radio format at WHRO-FM is the issue that emerged when the Newport News Public Schools filed a competing application with the FCC for an educational frequency. Two area educational entities were vying for the same mutually exclusive frequency. This promoted a delay in WHRO-FM's obtaining the 90.3 frequency for its second station. Reporter Paul Sussman indicated the impasse between WHRO-FM and Newport News was broken when the station agreed to a partnership with area schools to train students in radio production. In turn, Newport News Public Schools agreed to drop their competing frequency application ("Radio Plan would put students on the air," 1987).

Concurrent with the plan to create a second radio station was WHRO-FM's plan to build a new telecommunications center to house its radio stations, television studio and facilities, and its entire operations/administrative offices. Teresa Annas described the new facility, plus the development of a new National Public Radio affiliated station. While the article elaborated on the facility construction and renovation, it also discussed WHRO-FM's efforts at creating a second radio station ("WHRO plans expansion project to double facility," 1988).

One week after WHRO-FM's announcement that it had
secured FCC approval for a second station, an editorial appeared in the Ledger-Star. The editorial stressed the nature of what Public Radio meant to the urban corridor of Hampton Roads:

The region (also) is among the most economically healthy urban centers in the nation and the first in economic growth among the fifty largest regions. Further, the growth in the urban region does expand business and employment opportunities and educational, social, cultural, and recreational choices. ("WHRO's New Venture," 1989)

Summary

The literature indicates that radio's early history was one of experimentation, mostly among colleges and university communities. Early radio stations perceived a mandate to carry public affairs and educational programming. Thus, from its basic beginnings, radio was used as a tool to educate and advance a community culture. Brown (1998) asserts "Radio remained a small-scale phenomenon during most of the 1920s. It was not until the 1930s that radio became a pervasive influence in American life" (p.2).

As radio grew and became a staple of American culture, programming changed with commercial interests taking over the broadcasting bands. Educational radio suffered and
barely survived the broadcasting boom of the 1930s and 40s. The emergence of Pacifica Radio in 1949 was the beginning of the modern movement for what would eventually become Public Radio.

By the mid 1930’s, radio became a pervasive influence in American life. MacDonald (1979) asserts that "As a means of communication that reached millions of listeners simultaneously, broadcasting represented as powerful an assault upon sectional and parochial mentalities as any other single force in American history" (in Brown, 1998, p.9).

The literature presented in this chapter indicates that local Public Radio affiliates WHRO-FM and WHRV-FM saw their beginnings in commercial radio station WRVC-FM. After WRVC’s demise, a group of local citizens created WTGM-FM. WHRV-FM’s creation in 1990 was an attempt to expand cultural and educational programming to the urban community, whose arts related endeavors had experienced a renaissance following the years WHRO-FM had gone on the air. Further, the demise of commercial station WGH created a loss of cultural arts related broadcasting to the region. The depth to which stations WHRO-FM and WHRV-FM have influenced local culture, education and popular opinion is the focus of this historical study.
CHAPTER III.

METHODOLOGY

A historical methodology will be utilized in this study of Public Radio's development in Hampton Roads. Historical research is the attempt to establish facts and arrive at conclusions concerning the past. The anticipated result is increased understanding of the present. This research is largely a historical ethnography study. Over a period of time, I contacted individuals who reconstructed an account of events that lead to the development of two Public Radio affiliates in the Hampton Roads region.

In historical research, one follows a process of discovery. According to Tuchman (1994), "The researcher's first task is to acquire the necessary background—not only to learn the dates, names, and key events, but also to master controversies among historians about whether, how, and why those dates, names and events matter" (p.314). One confronts the data and a thesis emerges. The best one can hope for in historical research is to have a general working thesis that may be discarded or further expanded, or perhaps find something completely different.

A triangulation of resources will be used to document and aid in the reliability of this study. Primary sources will include oral testimony from individuals associated with
Hampton Roads Public Radio. Original documents will also constitute a primary source. Secondary sources will complete the compilation of documentation necessary to complete the study.

Classification of Sources

Historical research warrants the classification of materials as either primary or secondary sources. Primary sources are original artifacts and documents of the event being studied. Primary data includes firsthand accounts by participants in the events. Tuchman (1994) notes that finding and assessing "Primary historical data is an exercise in detective work. It involves logic, intuition, persistence, and common sense" (p.319). This study will employ both primary and secondary sources.

Primary data for the study will be acquired from several sources, including individual oral histories of responsible parties who put into motion the creation of WHRO-FM and WHRV-FM.

Document Review

Additional primary data includes minutes of meetings of the WHRO-FM Board of Directors, public records from the Federal Communications Commission, the WHRO-FM listener program guide, brochures on Public Radio station WHRO-FM, the WHRO-FM Commemorative Radio Listener Guide, letters to
the editor of local newspapers, personal correspondence between members of the WTGM-FM staff, and minutes of WTGM-FM staff meetings. Personal correspondence was studied to provide verification of dates and events.

Secondary data is drawn from those sources that did not directly observe the event. Secondary sources for this study consist of numerous newspaper articles on the development and decline of WRVC-FM; newspaper articles on the development of WTGM; newspaper articles on the development of WHRO-FM and WHRV-FM; scholarly books on the development of radio, radio formats, and the emergence of National Public Radio; numerous dissertations on the role and effectiveness of Public Radio and community radio; and dissertations written as case studies on the role of public and community radio in disadvantaged communities.

Altheide (1988) suggests the researcher involved with qualitative media material consider using the LEXIS/NEXIS search engine available through Internet access with major university libraries. LEXIS/NEXIS provides secondary materials in the form of transcripts gleaned from newscasts. While LEXIS/NEXIS provides key secondary resources for media related study, it is focused more to national than local events. Attempts at using LEXIS/NEXIS produced numerous articles regarding the 1994 takeover of Congress by the
Republican Party and an attempt by some members to eliminate or reduce funding for Public Broadcasting.

Certain inferences have been drawn from the material related to the formation of WHRO-FM and the growth of Public Broadcasting in the Hampton Roads region. Such assumptions have been made objectively and subjectively from news accounts, documentation, and oral histories presented by individuals involved with WHRO-FM. The death of several key individuals who took part in the formation of Public Radio in Hampton Roads presents a loss of valuable resources in completing this history.

The death of Vianne Webb, Vice-President for Public Radio Affairs from 1988-1993, constituted a tremendous loss for WHRO-FM. It is acknowledged that the development of the dual station format, as well as the vision of what Public Radio in Tidewater could become, is largely accredited to Webb. Her testimony could have provided insight for the study that is simply unavailable from any other person.

The death of Bill Massie, former principal owner of WTGM-FM as well as an announcer for WHRO-FM after its split into dual stations in 1990 also presents a loss of information, detail, and perspective that is unavailable from any other source. Additionally, Bill Massie is a legend in any history of local radio services.
The passing of Carol Taylor, special assistant to Vianne Webb and Special Programming Director for WHRV-FM from 1991-1995, also presents a loss of crucial information concerning the programming standards for WHRV-FM and the decisions made regarding the format for WHRV-FM.

The death of Bob Calvert, former announcer at WGH-AM and WGH-FM, and part time announcer at WHRO-FM from 1989-1992, also presents a tremendous loss of information. Bob Calvert had a tremendous influence in the formation of WGH as the dominant radio station in the region. Calvert could have provided keen insight into the events leading to the formation of WGH-FM as a classical music station.

Basis for Oral History Research

The literature suggests that oral histories form the main available source for a reconstruction of the past. Recent use of oral history has been largely to record information from ordinary individuals whose recollections create a historical base of events. The oral historian and their recorded recollections may supplement what is missing in historical documentation. Vansina (1985), who followed Nevins lead in developing oral tradition as research, notes "Eyewitness accounts are only partly reliable, with people tending to report what they expected to see and hear" (p.5). This study will describe the development of WHRO-FM and
WHRV-FM and includes a discussion of the vision that several individuals developed as to what Public Radio could provide the Hampton Roads community.

Procedure

This history must be captured while individuals who created the station are still alive who can verify the events, ideas, and plans that led to the creation of Public Radio in Hampton Roads. Since the inception of WHRO-FM’s dual radio format in 1990, five key individuals who helped to create these dynamic stations have died.

One part of the methodology is composed of oral histories from individuals who have been associated with WHRO-FM, and who were directly responsible for the creation, management, and operation of radio stations WRVC-FM and WTGM-FM, which were fine arts oriented stations and the precursors to WHRO-FM and WHRV-FM. These individuals are familiar with the beginnings and development of WHRO-FM and were consulted and interviewed. These individuals and their role in this history is as follows:

- Dr. Forrest “Pat” Clay, founder of the Virginia Cultural Foundation in 1969-helped lead to the creation of WTGM-FM, the precursor to WHRO-FM.
- Norman Willcox, principal owner of WRVC-FM and an executive board member of WTGM-FM.
• Chris Astle, an employee at WHRO-FM since 1991 and a member of the WGH-FM staff for over eighteen years. WGH's subsequent demise was a primary factor in the dramatic growth of WHRO-FM.

• Ms. Betty Vickers was sales manager at WGH-FM during its formative years. Later, Vickers was underwriting sales manager at WHRO-FM during the formative years of the development of WHRO-FM and WHRV-FM.

• Ms. Betty Luse, an executive producer at WHRO-FM since 1990. Luse was also a close friend to Vianne Webb.

• Mr. John Morison, President of HRETA, the parent company of Public Radio stations WHRO-FM and WHRV-FM.

• Jae Sinnett, Jazz Producer at WHRV-FM since its founding in 1990.

• Neal Murray, Producer at WHRV-FM since its founding in 1990.

• Kathleen Zentz, Producer at both WHRO-FM and WHRV-FM for over twenty years.

• Beatriz Amberman, Producer since 1998 of “Hispanic Symphony and Folklore” on WHRO-FM.

• Terri Karlsson, (former) Director of the Virginia
Cultural Alliance.

- Raymond Jones, Vice-President of Radio Services, WHRO.
- Joann Faletta, conductor of the Virginia Symphony

These interviews constitute a primary source of information. Individuals were chosen who had first hand knowledge of the events which led to the creation of Hampton Roads Public Radio and as to the impact it has had upon culture, education, and public opinion in the region.

Historical records also were analyzed and researched to verify dates, events, and people involved with the creation of WHRO-FM and WHRV-FM. Both primary and secondary resources were researched. Media resources will constitute a great portion of the documentation, as will program guides and other sources from the WHRO-FM archives. Memoirs and documents dealing with WHRO-FM constitute a part of the research for this study. Correspondence between parties involved in Public Radio also provides insight.

A third resource utilized were demographic surveys, conducted both by past and present Hampton Roads Public Radio affiliates regarding listenership and programming preferences. One of the surveys was conducted in 1984 by Old Dominion University Department of Sociology and Criminal Justice faculty members Donald Hugh Smith, Paul T.
Schollaert, and Garland F. White, and reflects the public support necessary for WHRO-FM to attempt a major expansion of its radio services. This survey is discussed thoroughly in chapter seven.

Historical research warrants the collection and analysis of data for the purpose of discovery about past events. There is an emphasis in the study on the first hand oral histories, which as primary sources are deemed more reliable. The combination of historical documents, oral histories, and personal memoirs should provide sufficient and reliable information to analyze the development of Public Radio.

Collectively, the data portrays the individual, corporate, and community effort that developed over a thirty-year time span to create the concept of Hampton Roads Public Radio.

Research Chronology

1. Informed, via PBS Express (In-house Internet based service), all present WHRO-FM employees of intent to do study. Requested employees schedule interviews.
2. Informed, via PBS Express, all Hampton Roads Educational Telecommunication Association Corporate Officers of intent to do study. Requested Corporate Officers schedule interviews.
3. Conducted interviews of WHRO-FM employees outside WHRO-FM studios. Tape recorded each interview.


6. Analyzed responses to first interviews. Created rough timeline of events leading to the creation of WHRO-FM and WHRV-FM.

7. Identified additional individuals discussed from first round interviews. Mailed/Phoned requests for interviews.


9. Validated dates given in testimonies through written documentation.

10. Informed, via PBS Express, all employees of study progress. Requested additional interviews to further validate events and dates.

11. Conducted interviews of individuals identified as outside of WHRO-FM and having a role in the development of Public Radio. Tape recorded interviews and transferred onto digital audio tape.
12. Validated dates given in testimonies through written documentation.

13. Further validated information given in testimonies through follow-up interviews with all participants.

14. Analyzed responses to interviews and to written documentation.

15. Wrote results/history.

16. Provided findings to committee.

Analysis of the Data

The use of the oral history is appropriate due to the nature of this study. Hoffmann (1972) states, "The oral record has certain advantages over the written document. One advantage is that there can be no doubt as to its authorship" (in Dunaway & Braun, 1996, p.91). Where possible, the oral history was validated by written materials including personal correspondence, records, and newspaper articles.

Vansina (1965) cites the benefits in using a comparative method by combining both written and oral sources in tracing a history: "A (third) result obtained by the comparative method is that the various sources examined supplement each other so that a better idea is gained not only of the events described, but of the whole historical perspective" (p.157).
Tantamount to the success of this study is the location and analysis of written documentation about the development of Public Radio in Hampton Roads. Resources, including archival and personal materials from those involved with the creation of WTGM-FM, WHRO-FM, and WHRV-FM, provided documentation that outlined the development of Public Radio in Hampton Roads.

Many of these articles were letters to the editor of local daily newspapers. Personal correspondence between individuals associated with the development of Public Radio in Hampton Roads is also used and constitutes a primary source of information. Every attempt was made to distinguish carefully between fact and opinion. One of the challenges facing this study was the reliability and validity of these sources. The validity of oral histories may not be tested unless they can be measured against some body of evidence. Individual testimonies may be deemed reliable if the same history is repeated each time it is called for. Validity of the history is determined when judged by comparison with other sources, including written documentation.

This methodology is sound in that it included a purposeful sample of individuals who were sought out for their role in creating Public Radio affiliates WHRO-FM and WHRV-FM. As the data began to reflect patterns, individuals,
and historical accounts, these parameters were checked for validity and inconsistencies. Further, the multiple resources increased the reliability of the study.

Research Questions

As this historical study became more focused, five research questions emerged:
1. Considering the evolution of Public Radio Affiliates WHRO-FM and WHRV-FM, what were the defining events, and who were the individuals who were responsible for creation of these two community based institutions?
2. What were the internal and external factors that created Public Radio affiliates WHRO-FM and WHRV-FM?
3. What is the role of WHRO-FM and WHRV-FM in contributing to the cultural life of the urban Hampton Roads region?
4. What is the role of WHRO-FM and WHRV-FM in determining public and popular opinion of the urban Hampton Roads region?
5. What is the role of WHRO-FM and WHRV-FM in contributing to education in Hampton Roads?

Summary

In this chapter, the design of the historical study has been detailed. Included in this description are five research questions and the procedures used for conducting research and analyzing the data. Description of the primary
and secondary documentation was also reviewed. Vansina’s 1965 discussion of using a comparative analysis of both oral and written material for data analysis was discussed.

Individuals familiar with WRVC-FM, WTGM-FM, and WHRO-FM were identified and their role in the study was detailed. Additional individuals identified as public officials, public opinion makers, and cultural arts leaders were also asked to participate in the study.

Written documentation via the WHRO-FM, archival material from The Ledger-Star, The Daily-Press, and The Virginian-Pilot newspapers was also researched for historical documentation relevant to the study.
CHAPTER IV.

THE PRECURSOR TO PUBLIC RADIO IN TIDEWATER: WRVA-FM AND WRVC-FM

In 1948, WRVA became the first FM radio station in Virginia after signing on with auxiliary studios in Richmond. WRVA emerged as a dominant radio entity with its transmissions heard throughout a multi-state area. In 1950, WRVA's owners, Larus and Bros, expanded their operations by bringing WRVB-FM on the air with its transmitter and studios located in Roanoke, Virginia (C. Astle, personal communication, May 7, 1998).

WRVC-FM became the focal point of Larus and Bros operations in Southeastern Virginia and was the first full-time FM station in Norfolk. The station operated on an FM frequency of 103.5 Mhz and its studios were located on Colley Avenue in Norfolk, within close proximity of the expanding Norfolk Division of William and Mary, later to become Old Dominion University. WRVC-FM operated as the Columbia Broadcast System (CBS) affiliate in Southeastern Virginia and was primarily a relay station operating as a satellite for CBS radio programming.

Development of Classical Music Format

In 1954, WTAR-FM signed on the air and became the CBS affiliate for the Hampton Roads region. Facing competition,
WRVA then adopted a policy of local programming which featured an all classical format.

Despite the appearance of a substantive and supportive parent organization, WRVC-FM was not self-supporting. FM was still largely experimental with only four Norfolk stations on the FM band by 1959. Few radio sets had FM capability and most cars did not have an FM band. Norman Willcox, one of the founding members of Hampton Roads Public Radio, felt that FM was not going to survive as a staple of radio programming and reflected that, "Nobody had any faith that FM was going anywhere" (personal communication, March 5, 1998). Subsequently, with few people listening to the FM band, WRVC-FM was considered a worthless effort, with the original owners, Laurus and Bros losing an estimated $1,000 per month. Their losses prompted the owners to sell the station.

In 1956, WRVC-FM was sold to Hampton Roads residents, Norman Willcox, Bill Massie, and Buck Rogers. Bill Massie assumed the position of program director. Norman Willcox became the station's sales manager. Willcox would stay at the station full time until 1962. Rogers died in the early sixties and subsequently had little impact upon the station's operations. To raise necessary capital for station operations, WRVC-FM solicited funding through listener
donated funds and a public stock offering.

Bill Massie was a Lynchburg, Virginia native and graduate of the University of Virginia. In the 1940s, while a student at UVA, Massie had been program manager for WUVA, an all-classical formatted station. Massie brought his talents to WRVC-FM and changed the station's format to all classical. Facing problems in keeping its signal clean, WRVC-FM petitioned the FCC for a change in its frequency and moved its transmissions to 103.9 Mhz on the FM band.

Financing of WRVC-FM

Principal financing for WRVC-FM came through its advertising of local businesses. Two local institutions, Bruce Flournoy Car Dealership and Birchards Dairy, were early clients for WRVC-FM. However, advertising revenue for WRVC-FM was not sufficient to maintain the operating budget necessary for the station. Subsequently, the owners of WRVC-FM began to seek new operating funds.

The first reorganization of WRVC-FM was in 1961. New advisors with additional sources of funding were brought into the station, most notably Dr. Pat Clay, a professor at then Old Dominion College, and local resident Harry Moore. Warner Twiford, the arts critic for the Virginian Pilot wrote successive articles also publicly lauding WRVC-FM. Despite this reorganization, WRVC-FM faced considerable
financial difficulties. Advertising revenue was not significant enough to pay employee salaries and to maintain station operations.

Following the 1961 reorganization, WRVC-FM began appealing to the public for the necessary funding to keep the station operating. Willcox noted, "In a two week period, over $11,000 poured into the station's coffers" (personal communication, March 5, 1998). Public stock was also offered in issues of $500. This effort contributed another $10,000 for station operations. WRVC-FM had clearly become a favorite to many in the community. Lauded as the "Good Music Station" WRVC-FM was considered an educational and cultural asset to the Hampton Roads region. Many community leaders saw the importance of preserving such cultural institutions and offered their support in helping to shore up WRVC's finances. According to Willcox, "Despite this support, WRVC-FM operated each year at a deficit of over $10,000 on an operating budget of $35,000 per year" (personal communication, 3/5/98).

Despite admiration and support from notable patrons and community leaders such as Dr. Mason Andrews, a founding member of Eastern Virginia Medical School, and the wife of the former Governor of Virginia, Mrs. Colgate Darden, WRVC-FM was unable to continue its operations. Financial
obligations of the station were not being met with the limited advertising revenue and solicited public donations. WRVC-FM underwent another reorganization, with Mrs. Darden making a loan for $10,000 to keep the station on the air.

Much of the problem with WRVC-FM stemmed from its low powered antennae, which resulted in, at times, a weak signal. Further, WRVC-FM's operation as a single format on the FM band was an anomaly. FM was simply an unpopular band of operation. Most radio sets did not have the FM band of operations and listenership was never very large. Despite these two reorganizations, WRVC-FM continued to struggle financially and began to accumulate debt.

In 1969, the WRVC-FM Board of Directors decided that the station had to be sold in order to pay off the accumulated debt the station had incurred. Brinsfield Broadcasting Company bought the station and promptly changed the call letters to WOWI and shifted the station's format to a progressive/alternative rock format.

The rise of progressive WOWI outraged the former classical listening audience of WRVC-FM. Pat Clay, who would later devote a considerable amount of time to creating Public Radio station WTGM-FM, noted "Several prominent citizens stated at the time of WRVC's sale that the listening public would support a cultural station, if it
were properly organized and not privately owned as WRVC-FM had been" (personal communication, March 1, 1998).

**Founding of The Virginia Cultural Foundation**

While waiting for the sale of WRVC-FM approval from the FCC in late 1969, Hampton Roads residents and local business leaders Jimmy Griffiths, Jerry Carr, and Norman Willcox joined in organizing the Virginia Cultural Foundation (VCF) as a vehicle for starting a public FM station here dedicated to cultural and educational programming (P. Clay, personal communication, March 1, 1998).

To pursue this goal, Clay and others broadcast over WRVC-FM the formation of the Virginia Cultural Foundation. Solicitation was made for public donations to help operate a classical station. By March 1970, over $15,000 had been raised with VCF fees from 950 persons. The foundation's primary objective would be to fund a non-commercial fine arts culturally programmed station.

During this period, some of the contributors to the Virginia Cultural Foundation felt that they had been duped into contributing into a phony organization. Some contributors asked for their money back. Arts Critic Tim Morton chronicled this controversy in the Virginian Pilot:

> The great majority didn't (want their contributions returned), however, although a few of
these accused Clay and his partners of embezzling the money when nothing was heard from them for some time. One contributor called The Virginian Pilot and asked for an investigation into Clay. ("New FM Station: A Boost for the Classical Minority," 1973)

Questions about the Virginia Cultural Foundation also poured into the "Hotline" question section of The Virginian Pilot. The public was informed of the VCF intentions through repeated public announcements that the foundation was filing the necessary paperwork to begin the station.

Federal Government Assistance

The Virginia Cultural Foundation faced an immediate task of finding suitable funding for the FM station. Estimates were that over $100,000 would be needed by 1971 to begin operating the station. At this point Pat Clay and other members of the foundation approached William G. Whitehurst, Congressman from the Second District of Virginia, to inquire about potential federal funding. The Corporation for Public Broadcasting (CPB), formed via the 1967 Public Broadcasting Act, was a potential for funds provided that the station was non-commercial and community driven.

According to Tim Morton, "Whitehurst referred Clay to his administrative assistant, former radio and TV newsman,
Vic Powell. Powell had some experience with the organization of a Public Radio station in the Midwest" ("New Fm Station: A Boost for the Classical Minority," 1973). Further, Powell suggested that Clay pursue a federal grant from the recently organized Corporation for Public Broadcasting.

CPB is the quasi-public corporation formed by Congress to administer money given it either by Congress itself, where the majority of the money comes from, or by private foundations or individuals. At the time, CPB was partially supporting the operation of almost 130 Public Radio stations across the nation. However, unlike the avenue that WTGM-FM was pursuing, most of the stations were aligned with a parent organization, such as a university, public television station or educational foundation. WTGM was to be unique in that it sought to be entirely member supported. Morton commented, "Powell (also) dug up for Clay a study by National Public Radio that showed Tidewater to be one of the 10 largest areas in the country without a Public Radio station" ("New FM Station: A Boost for the Classical Minority," 1973). Clay used the information to begin a dialogue with Don Trapp of the CPB about the possibility of forming a public affiliated radio station in Tidewater.

The Virginia Cultural Foundation directed Pat Clay to pursue the necessary avenues to procure the necessary
applications for the federal grants. Clay made the application to The Department of Health Education and Welfare for an equipment grant. A second application was made to the Corporation for Public Broadcasting for operating funds. Clay was also given the task of locating a useable FM frequency here for the new station and to complete the necessary Federal Communications Commission application for a license. Dawson Mills, a member of the Virginian Cultural Foundation, would later comment to Pat Clay, "Obviously with three Federal Agencies involved in getting the new station on the air an impasse was inevitable" (D. Mills, personal communication, c. 1975). However, Clay found a suitable frequency for the station at 89.5 FM.

The FCC requires Public Broadcasting stations to maintain their frequencies in the 88-92 Mhz. range on the FM band. However, the FCC would not approve a broadcast license unless the Virginia Cultural Foundation could prove it had a suitable broadcast tower and a studio location as well as the financing for the broadcast equipment. At the same time, HEW would not approve the equipment grant until the broadcast license had been issued (P. Clay, personal communication, March 1, 1998). Station supporters faced another impasse with federal officials.
Pat Clay again appealed to Congressman Bill Whitehurst to help break the impasse. According to Clay, "Whitehurst pulled a few strings at HEW and was able to get the proposed grant moving closer to being granted" (personal communication, March 1, 1998). However, the FCC wanted a suitable location for the broadcast antenna to be stated on the application. Foundation board member Norman Willcox proceeded to ask local television station WVEC's owner, Tom Chisman, if the Foundation could list the existing TV tower's address as the location for the antenna. The site would be temporary until another location could be found. Chisman gave his permission and the application moved a step closer to being approved.

The Corporation for Public Broadcasting began to seriously consider the application for a Tidewater based station after CPB representative Don Trapp came to Tidewater to meet with the Virginia Cultural Foundation. Board member Dawson Mills noted, "Pat Clay discussed the technical details with Trapp. Board member Lee Kanter discussed the determination of the Foundation and its resources to keep the station operational" (personal communication, c. 1975). After returning to Washington, Trapp undertook the task of coordinating the efforts between the three government agencies.
WTGM-FM moved closer to becoming a reality when the CPB approved of a $25,000 grant to provide the necessary funding to the WTGM staff during the "Going-on-the-air phase of the enterprise" (P. Clay, personal communication-statement presented to Programming Policy Committee of WHRO-FM, c. 1975). Morton wrote, "HEW came through with a grant of $64,000 for the purchase of equipment" ("New FM Station: A Boost for the Classical Minority," 1973).

Developing of WTGM’s Format

There was little discussion about the nature of WTGM's format. Pat Clay indicated that "By action of the VCF Board, the programming policy was to consider [good music]: i.e., music by classically trained and recognized composers, as a high art form which should be the major thrust of the programming" (P. Clay, personal communication, March 1, 1998). With the station targeting a cultured audience, other features would be "Injected into the programming only where their quality was very high" (P. Clay, personal communication, March 1, 1998). It was this audience that the Virginia Cultural Foundation used as a basis for gaining approval of the application.

Clay recalls, "In documents submitted to the FCC and to the CPB, the cultural audience was pinpointed as a neglected
of the "Taste all too prevalent" (P. Clay, personal communication, March 1, 1998). Clay and the VCF Board sought to continue building fine arts establishments and audiences in the region. Clay further felt, "The development of organizations such as the Virginia Symphony and The Virginia Opera Association was due, in part, to the availability of classical good music over radio stations WRVC-FM, WGH-FM, and at this time, WTGM-FM" (personal communication, March 1, 1998).

The programming policy for WTGM-FM was formulated via a document which outlined a specific format for WTGM-FM. Every attempt was made by the VCF to keep WTGM-FM away from the standard National Public Radio format of news and public affairs. The document further stresses the need for WTGM-FM to emphasize classical music over other mediums, including jazz programming. The Board felt that, "Jazz and popular music (were) well represented on other stations hereabouts and should be carried on WTGM only when such programming is truly superior to any classical music available for that time slot" (WTGM policy statement, c. 1973).

By incorporating such strong language into their format
guidelines, the VCF was ensuring that classical music would be the only focus for WTGM-FM's programming. Noting that the new National Public Radio featured an abundance of talk shows and news/public affairs programming, the VCF Board stressed that WTGM-FM would remain first and foremost a classical music venue. However, Clay and the VCF Board had to agree for WTGM-FM to carry NPR's news magazine *All Things Considered* each weekday from 5:00-6:30 PM. NPR would also provide fine arts programming by producing a concert of the week and providing it to the station via a tape.

By organizing a station devoting 95% of its programming to classical music, WTGM-FM was taking on local powerhouse WGH-FM. WGH-FM shifted its format after the demise of WRVC-FM and was the sole provider of classical music to the region. Some VCF board members disliked WGH-FM's commercial format. WGH-FM also produced a jazz show on Saturday nights, thus reducing their classical music programming. WTGM-FM sought to identify itself as "The Cultural Voice of Tidewater" and draw the classical music audience into its commercial free format. Reporter Tim Morton noted, "Like all classical stations, WGH-FM (had) a dedicated and prestigious, though small, listening audience" ("New FM Station: A Boost for the Classical Minority," 1973).

However, Clay, felt like "WTGM had a shot" (personal
WTGM'S Staff

With the funding appropriation from the Corporation for Public Broadcasting, Clay and the VCF hired a staff to begin station operations. With an anticipated October 1973 date for station start up, a staff was in-place and prepared to solicit funding from the public. Clay hired Jack Stivers, a University of Richmond graduate with no experience in radio other than some college radio announcing.

Morton indicates "Clay hired back two former employees of WRVC-FM, Ray Jones, as program director, and John Jarvis Jr., as subscription director and money raiser. All three, together with Gary Williams, will be announcers on the station" ("New FM Station: A Boost for the Classical Minority," 1973). Norman Willcox recalls "The station was located in the Citizens Bank Building (on Norfolk's Main Street), and Pat Clay had all of the old WRVC-FM albums, which were to be used for WTGM-FM's programming" (personal communication, March 5, 1998).

Financial Problems Beset WTGM-FM

From the beginning, WTGM-FM was beset with financial problems. WTGM-FM was the first station in the National Public Network that was to be solely supported by financial contributions. Most other stations are operated either by
universities or by municipalities. Despite the start up funds provided by federal government entities HEW and CPB, WTGM-FM could not produce the necessary revenue to operate an FM station. A part of WTGM-FM’s financial problems stemmed from competition. WGH-FM was the acknowledged leader in classical music. WGH-FM also operated at a more prominent position on the FM band, at 97.3 MHz.

By 1975, it became obvious to the Virginia Cultural Foundation that it could not continue to support WTGM-FM’s operations. The station, staffed by the small group of radio loyalists, could not generate enough revenue to pay its bills. The first annual budget (1973) for WTGM-FM listed the following expenses:

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Printing 250.00
Advertising 525.00
Travel and conference 500.00
Equipment 1,000.00
Total: $48,249.00

WTGM-FM's income was budgeted as follows:
CPB (Corporation for Public Broadcasting) $14,900.00
Gifts 10,000.00
Foundations 8,500.00
Business 15,000.00
Total: $48,400.00

A problem facing WTGM-FM was that much of the audience and classical devotees had shifted to rival station WGH-FM. Much of the dislike of WTGM-FM stemmed from its connections to National Public Radio and the need to broadcast portions of NPR programs such as All Things Considered and Morning Edition. Further, there existed only a small staff at WTGM-FM and the need to solicit support from the public was continuous. WTGM-FM faced stiff competition from WGH-FM,
which had emerged as a successful commercial classical music station. The Virginia Cultural Foundation began to research the possibility of turning over WTGM-FM's license to an organization whose fiscal resources were sufficient to maintain the viability of the station.

**WTGM-FM Officials Approach ODU About Acquiring Station License**

In 1974, the Virginia Cultural Foundation approached Old Dominion University President Dr. James Bugg about the possibility of Old Dominion assuming the license and operations of WTGM-FM. Budget constraints of a growing urban university were considered and Bugg chose to not assume WTGM-FM's license. However, in the late 1970s, a small group of students would begin a small carrier current station on the campus of Old Dominion and dub it "WODU The Voice of Old Dominion University".

**WHRO-FM’S Assuming Of WTGM Station License**

Following the refusal of Old Dominion taking over WTGM's operations, Bob Rubin, a board member at the Virginia Cultural Foundation and a member of the WHRO-FM Board of Directors, pursued the possibility of WHRO-FM, the local Public Broadcasting Television affiliate, to seriously consider assuming the license for the station. Public Broadcasting in the area could then be consolidated in both
radio and television formats. To many, this seemed a logical move.

The WHRO board voted in 1976 to acquire all of the assets of WTGM-FM, yet none of its liabilities. WTGM-FM’s assets amounted to over $150,000 worth of equipment including a musical library. This transfer of assets was finalized when HRETA paid the principal owners of WTGM-FM a sum of $1.00. WTGM-FM was turned over to HRETA and the license and operation came under the protective umbrella of local Public Broadcasting Service WHRO.

In a transfer agreement from the owners of WTGM-FM to WHRO-FM, the programming format was to continue as fine arts oriented with classical music to be the major thrust of the programming. WTGM-FM owners, hoping that WHRO-FM would not expand traditional news and public affairs programming on WHRO-FM and keep the focus on classical music, interjected this statement as a safeguard. Additional information regarding WHRO-FM’s programming of the station is included in chapter six.

Summary

Research in this chapter indicates that the origins of Public Radio in Hampton Roads began in the commercial radio sector with the expansion of WRVC-FM into the region. WRVC-FM developed a loyal following among locals who supported a
classical-fine arts format. Financial problems prompted the owners of WRVC-FM to sell the station to a group of local residents who sought several reorganizations of the station’s finances in an effort to keep it on the air. Stock offerings began a pattern of appealing to the public for the necessary funding to keep the station solvent. Despite a loyal following, the station was sold in 1969. The station’s format was changed to a progressive rock format, which outraged the former listeners.

Oral histories given by locals who were involved with WRVC-FM indicate that the sense of loss felt after the collapse of WRVC-FM and the lack of fine-arts classical programming were a leading cause for the attempt to found a public affiliated station dedicated to classical music. The Virginia Cultural Foundation was organized as a vehicle for starting a public supported FM radio station dedicated to cultural programming. A public appeal for funding was made over the air during WRVC-FM’s waning days.

Documentation from the organizers of the Virginia Cultural Foundation indicates they approached local Congressman Bill Whitehurst about the possibility of obtaining funding via the 1967 Public Broadcasting Act. Whitehurst referred organizers to two potential sources of funding: The Corporation for Public Broadcasting and The
Department of Health, Education and Welfare. Further, the Federal Communications Commission had to undertake scrutiny of the station’s potential FM band frequency. This caused considerable delay in the station beginning operation.

WTGM-FM debuted in October 1973. Despite the support from The Corporation for Public Broadcasting and the equipment grant from HEW, financial problems beset WTGM-FM from the beginning. In 1975, organizers approached Old Dominion University about assuming operations of the station. After ODU declined to assume the license, the Virginia Cultural Foundation approached WHRO, the public television affiliate for Hampton Roads. This transfer was agreed upon and completed in 1976.

The research from this chapter indicates that Public Radio emerged from two failed classical-fine arts stations. One station was commercial and the other was affiliated with The Corporation for Public Broadcasting. Neither of these stations were profitable enough to survive and ultimately, backers were forced to sell one station-WRVC-FM and turn the other-WTGM-FM, over to a parent organization with enough financial backing to ensure its survival. This organization was WHRO.
CHAPTER V.

WGH AM AND FM

It would be impossible to analyze the growth and development of Public Radio in the Hampton Roads region without discussing the meteoric rise of WGH-FM and its impact upon cultural arts programming.

WGH’s Early Years

WGH-FM was owned by the Bottom Family of Newport News, who also owned and operated the Peninsula Virginia based daily newspaper The Daily Press. WGH-FM's earliest license from the FCC traces to October 1928, just eight years after the country's first radio station (KDKA in Pittsburgh) signed on with 50 watts of power. In its infancy WGH was WNEW, signifying its home base in Newport News (VA).

During the years 1948-1958, WGH AM and FM simulcast their programming. In the mid 1950s, WGH was an affiliate of the ABC Broadcasting Network. However, by 1958, the owners dropped the ABC affiliation and developed their own news and music production. Further changes occurred in 1958 when WGH separated the two stations with a total of 18 hours of programming per day for both frequencies (C. Astle, personal communication, May 28, 2000).

By 1965, John Jarvis, John McCall, Vianne Webb, and Phil Brown were operating WGH-FM. Chris Astle, current news
producer at WHRV-FM joined the WGH staff in 1964, replacing Phil Brown. In 1968, following the death of John McCall, Vianne Webb emerged as the station's program director.

Radio Formats Change

During the late 1960's, radio programming was undergoing a historical transformation. Formats were not specific. Those stations that experimented with different formats during their programming were shifting during this time period. According to Chris Astle, "Most stations defined their audience, identified the programming that most appealed to this demographic, and programmed their stations to meet that group's appeal" (personal communication, May 28, 2000).

The rise of FM stations during this time period also gave challenge to long dominant AM stations that could afford to be flexible in their programming without identifying a target audience. With the increase in competition, stations were forced to target their programming to specific audiences and lure listeners with detailed formats. WGH-AM was the first local radio station to emerge in this era of strict formats.

The Rise of WGH-AM

Part of the success for WGH-FM lies with the rise of WGH-AM as perhaps the most successful radio station ever to
emerge in Hampton Roads. With the rise of the youth culture in the 1960s, a new generation was demanding and creating new music. Subsequently, this demand also carried over to radio programming. The youth culture demanded rock music and stations began to court this audience. By the mid 1960s, WGH-AM had created an incredible domination of local radio. According to former WGH-FM announcer Raymond Jones, "At one time, over 50% of radios were tuned to WGH-AM and it was not uncommon for our night time ratings to approach 85% domination of the radios tuned in the area" (personal communication, May 30, 2000).

Announcers that would have tremendous success in local broadcasting were a part of the WGH-AM staff. Included in this group was Bob Calvert, whose hilarious antics while broadcasting earned him a tremendous following. Later, legendary radio personality Wolfman Jack would credit his style of delivery and on-air antics to those of Calvert. Calvert would move to WGH-AM in the early 1960s and along with Dick Lamb, George Crawford, and Gene Loving, became the dominant on-air personalities for the station.

WGH-AM cultivated a loyal following among locals. Lamb and Loving hosted a weekend television show entitled "Dance Party" which featured local high school students in dance contests in a setting much like "American Bandstand". High
School girls were chosen to be "Teen Queens of the Week", who joined the broadcasters each week on the air. The station sponsored school dances, carnivals, and when Military Circle Mall opened in Norfolk in 1970, WGH relocated its AM studios there. The studios had a large window for shoppers to watch the announcers at work.

The visibility of WGH-AM was widespread. Bumper stickers with the WGH logo flooded area cars. A promotional tactic called "Antennae Toppers" was launched in which cars spotted with a green Styrofoam ball atop their antennas, would be eligible for prizes. WGH-AM was uncontested in developing the loyal radio audience. The station emerged at the right time and cultivated the burgeoning nineteen sixties youth culture.

The Decline of WGH-AM

By 1971, WGH-AM's domination of local radio was slipping. Rival stations such as WNOR-AM began to challenge WGH-AM's lock on rock-pop oriented programming. From its studios on Brambelton Avenue in Downtown Norfolk, WNOR-AM launched a full assault on WGH-AM. Promotional tactics, such as the "carousel in the round" broadcast studios, which were visible to drivers from Brambelton Avenue, created instant recognition and popularity for WNOR-AM announcers. The rise of FM radio also hurt WGH-AM. In 1972, WQRK-FM went on the
air as a top 40 pop music formatted station. FM signals were stronger and more precise for listeners. AM never regained its popularity.

WGH-AM had also seen a series of defections by its most popular personalities. Dick Lamb, perhaps the most popular member of the WGH-AM staff, left to become a television host on WTAR TV Channel 3's Morning Show. Lamb would later pursue ownership of local radio stations, including WWTD. Gene Loving left to establish a local concert promotion company known as Whisper Concerts. Later, Loving would own and launch Television VHF Channel 33 in Hampton Roads. Bob Calvert left the air in 1971 to become advertising director at WGH. These defections, coupled with the rise of both W NOR-AM and W NOR-FM, presented challenges to WGH ownership. However, as WGH-AM's status was declining, WGH-FM's status was growing.

The Rise of WGH-FM

In the summer of 1970, WGH-FM shifted its format. This shift would ultimately begin a chain of events that would trigger the dramatic growth of Tidewater Public Radio. With station owner Ray Bottom completing naval air reserve duties and away from the daily management of the station, Tom Morgan decided to shift WGH-FM's format away from its format of light programming to strictly classical music. WGH-FM
still provided a measure of jazz programming, first by placing legendary AM announcer Bob Calvert into an afternoon air shift from 4-7. By the time Bottom returned to managing the station, listeners had mailed 618 letters of support to the station. Bottom informed Vianne Webb that he would allow the change for six months and then decide if the format was successful.

During the six months that Bottom stipulated as a trial period for the all-classical format, advertising revenue at WGH-FM increased dramatically. The program shift to classical music enabled WGH-FM to define a place for itself in local radio. WGH-FM's main rival, WRVC-FM went off the air nine months before this shift. Further, WTGM-FM, which rose from elements left after WRVC-FM went off the air, did not begin broadcasting until 1973. Essentially, WGH-FM was the sole source for classical music in Tidewater. Additionally, FM radio was emerging during this time and was eclipsing AM radio as the dominant force in radio broadcasting.

WGH-FM's format shift gained immediate recognition in the business community. According to Astle, "On a typical 18 hour day of programming, it would be unusual to have more than 25 advertisements and underwriters, and in fact, it would most likely be closer to 12" (personal communication, May 28, 2000). After the format shift, advertisement revenue
increased dramatically. Astle notes, "More upscale advertisers began to purchase spots. It was not unusual to have one spot alone run fifteen times per day" (personal communication May 28, 2000). Announcer Rollie Bristol recalled one spot, "Harrison and Lear Realty: number one on the peninsula" that ran so often, the tape loop cartridge broke (personal communication, May 29, 2000).

WGH-FM also borrowed promotional techniques from WGH-AM. Bumper stickers reading "Don't Bother me I'm under Strauss" with the WGH-FM logo were spotted on local cars. Car trash bags that were designed to sit in car rear windows with the WGH logo visible could also be spotted. The staff of WGH-FM also linked the station with local cultural arts institutions, such as the Virginia Symphony and Virginia Opera. Subsequently, membership and interest in these cultural organizations began to increase and become more visible in the community. Vianne Webb became a personal ambassador for the station and emerged as the leading arts advocate in the Tidewater region. Webb increased WGH-FM's visibility by serving on numerous arts related boards, such as the Virginia State Arts Commission and the Virginia Orchestra Group. John Morison, President of WHRO-FM, would later call Vianne Webb a "cultural superstar" and a "symbol of culture in the area" (personal communication, August 4,

Live broadcasts of the Virginia Symphony were regularly heard from the WGH-FM studios. In this respect, WGH-FM had always been on the cutting edge. In 1964, prior to the shift to a strictly classical format, WGH-FM broadcast the first local symphony concert heard in stereo. On-Air telethons, which raised money for local cultural arts groups, were also regularly held in the WGH-FM studios.

Challenges to WGH-FM

As the Hampton Roads radio market grew in the 1970’s, stations began to challenge WGH-FM’s lock on the classical music audience. In 1973, station WTGM-FM located at 89.5 FM, emerged. As stated previously, the principal ownership and driving force behind WTGM-FM was Pat Clay, Norman Willcox, and Bill Massie. WTGM-FM broadcast an 18-hour day of classical-fine arts programming. While its signal was not as strong as WGH-FM, the station quickly developed a loyal following. Dawson Mills, an active supporter of WTGM-FM recalls, "It was a classical music lover's dream come true: an 18 hour a day classically formatted station" ("Cultural Voice of Tidewater, Bill Massie Jr. Will Be Missed," 1992).

Despite these challenges, WGH-FM continued to dominate
the local classical music audience. However, the Bottom family, who had always maintained the principal ownership of the station, began to consider selling off its radio stations and concentrate on its newspaper holdings. By 1982, there was talk among the employees of WGH that the station(s) were for sale. It is unknown as to whether or not Vianne Webb had been told that the stations were to be sold. However, according to Chris Astle, “Several staff members were told by Ray Bottom that the stations were not for sale” (personal communication, May 28, 1999). However, in July 1982, WGH-AM announcer John St. John recognized an ad in Broadcast Magazine, advertising the sale of a station in Eastern Virginia. Sensing that the advertisement could be for the WGH stations, St. John called the broker listed. The broker confirmed that the stations advertised were WGH (AM and FM). By the fall of 1982, the entire WGH-FM staff was aware of the possibility of sale. In November 1982, Webb, the driving force for WGH-FM for 20 years, left the station and moved to Washington, DC. Webb continued her career there as a producer at Parkway Productions, a nationally syndicated distributor of classical programs.

The Decline and Fall of WGH-FM

In April/May 1983, Commcor, a Dayton Ohio based corporation, bought the WGH stations. The purchase of the
stations was unusual for Commcor, as the corporation owned mostly hospitals. The WGH stations were the only radio stations owned by the organization. Board member Don Kidwell was put in charge of managing the stations and preparing for a potential format change. In July and August of 1983, Tony Macrini began arriving at the WGH studios and assessing the status of its operations. Don Kidwell had already decided that Macrini would be a morning drive-time announcer in the station after its inevitable format change.

Neither Don Kidwell nor any other member of Commcor would announce the decision as to a potential format change at WGH-FM. According to Chris Astle (2000):

They kept everyone in the dark for as long as possible. During the month of August, 1983, Kidwell would instruct Macrini to tease the audience with potential format changes. He (Macrini) would have announcers at 3:00 AM put on a country album and have it track for the whole side, then he would shift the station back to the classical format. (personal communication, May, 28 2000)

Such tactics were designed to frighten rival radio stations such as WCMS, which had a lock on the country music audience.

In August 1983, WGH-FM collapsed as a classical fine-
arts programmed station. Long time morning announcer Dwight Davis left for a job with a Virginia Beach record distributor. Management instructed Astle to cancel all contracts with classical concert syndicated programming. According to Chris Astle, "Long time concert distributors such as the Cleveland Orchestra were stunned when they heard of the decision" (personal communication, May 28, 2000). However, such action did indicate to the remaining staff at WGH-FM that there would definitely be a format change and many felt that upon selling the station, Ray Bottom knew that the classical format had no chance of being retained.

On September 1st, Chris Astle arrived at WGH-FM for his morning shift and found the music library doors locked. Additionally, the door locks to the station had been changed. At 9:58 AM, as Astle was playing Pacabel's Canon, WGH-FM's signal was dropped from the air. Kidwell had instructed chief engineer Herman Wood to take WGH-FM off the air for a five second period of dead air. When the signal was restored from an alternate studio, announcer Phil Beckman began to read a prepared announcement regarding the changing of WGH-FM's format. Beckman announced "WGH-FM has now concluded its classical music programming and now becomes WSNY 97, Sunny 97, with a new format" (recording, Taylor Green collection, 1983). Further, Beckman announced,
"The station's 20,000 album collection had been donated to WHRO-FM at 89.5 FM and listeners wanting classical music should tune their dials to that frequency" (recording, Taylor Green collection, 1983). Beckman began to play a recording of the Beatles "Here Comes the Sun". The format change was designed to compete directly with WWDE-FM, which ironically was owned and programmed by Dick Lamb, former popular announcer at WGH-AM.

The demise of WGH-FM was the impetus for dramatic growth of WHRO-FM. Longtime listeners of WGH-FM flooded the stations with angry calls and letters. The Daily Press ran a cartoon showing composer J.S. Bach walking away from WGH-FM's doors with the caption, "So long WGH-FM, won't be Bach after lunch" (Coker, "Sorry Folks, Won't Be Bach After Lunch," 1983). Vianne Webb began receiving calls and letters pleading for her return to the area to help found some type of cultural arts station. Webb would later comment that "When she heard the news of the demise of WGH-FM she would feel the symptoms of distress, mourning, and insomnia. I finally saw a doctor, and he told me, What you're suffering from is grief" ("A classical reincarnation," 1984).

The sale of WGH-FM took away a community station that had existed for over 50 years. Commcor would set about to completely eradicate any existence of WGH-FM and any
reminder that it was once a powerful and much beloved community institution. The call letters WGH were dropped for WNSY and the station began to advertise itself as "SUNY 97." Commcor spent thousands to advertise the new logo and format change. Urged on by two consultants, the new owners went for big ratings and big advertising revenues while alienating locals who had become addicted to WGH-FM's classical format. Commcor also dropped longtime WGH-AM announcer George Crawford, who was forced into retirement. WGH-AM had a solid audience and was the highest rated AM station in the region. The dropping of the WGH call letters was a particular sore point for the community. WGH had been born as WNEW in 1928. However, it soon changed its letters to "WGH" an acronym for World's Greatest Harbor, which was a particular source of pride for the Hampton Roads community.

WGH-FM had its best ratings in years in 1982 with a 2.4 share of all listeners 12 and up. WGH-AM had a 3.0 share. The format change saw both of these ratings decline. Audience loyalty to WGH-FM was overwhelming. The audience of WGH-FM not only tuned out and away from the new WNSY, but it also sought allegiance in the station that appeared to be emerging as the reincarnate of WGH-FM. This station was WHRO-FM.
Summary

The thesis of this work is that many factors contributed to the dynamic growth of Public Radio in the Hampton Roads region. The demise of WGH-FM became the major reason for that growth.

The oral histories given about WGH-FM indicate that it was a community icon and a station which had a strong loyal following. The collapse of WGH-FM as a classical station was a major reason for the growth of WHRO-FM as listeners transferred their loyalty to the Public Radio affiliate.

Research also indicates that WGH-FM overshadowed Public Radio affiliate WTGM-FM, the station begun by the Virginia Cultural Foundation. WGH-FM’s staff, including General Manager Vianne Webb, was perceived as the dominant force in cultural arts broadcasting. Despite the success of WGH-FM and WGH-AM, the Bottom family placed the stations for sale in 1982. By 1983, the stations had been sold to the Comcor corporation. Oral histories given and media documentation indicate that Comcor’s dismantling of the WGH stations was a public relations disaster. Listeners tuned away from the pop oriented format and began an almost obsessive mission to recreate WGH-FM by transferring their loyalty to WHRO-FM. The demise of WGH-FM was the key element in the future development of WHRO-FM’s dual station format.
CHAPTER VI.

THE EMERGENCE OF WHRO-FM AND WHRV-FM

In 1976, when WHRO-FM assumed the operations of WTGM-FM, it agreed to place a member of the Virginia Cultural Foundation on the WHRO-FM Board who would be a recognized adherent of classical music broadcasting in the area. Pat Clay assumed this position on the board for a three-year term. However, as WHRO-FM began to assume the operations of WTGM-FM, Clay and others long associated with WTGM-FM began to express concern over the direction WTGM-FM's format began to take. Clay noted that "Classical music began to be used as fill music between NPR talk shows. More and more NPR talk shows were added" (personal communication, May 5, 1998).

Further, jazz music began to dominate the majority of music that was played on WTGM-FM.

WTGM-FM Becomes WHRO-FM

In 1979, Joe Lowery was hired as a producer for the weeknight program Jazz Workshop and began to program jazz during the station's evening broadcast hours. Bill Massie, a mainstay at the helm of classical music in Tidewater, resisted much of the programming shift at WTGM-FM. Ultimately, he left WTGM-FM for a job at an NPR affiliate in Jacksonville, Florida. Joel Sequine was subsequently hired by HRETA to manage WTGM-FM. Clay continued in opposition to
the format that was emerging on WTGM-FM and blamed WHRO-FM President John Morison for the increase in programming that was not classical music. Clay submitted a document to the WHRO Program Policy Committee which paralleled the original "Draft of Programming Policy" for WTGM-FM that was adopted by the Virginia Cultural Foundation Board. The document stated that WTGM-FM's mission was to promote classical music as its dominant programming. The document was rejected by WHRO members. A document submitted by John Morison was adopted in place of the Clay document.

The WHRO Board also voted to change the call letters of WTGM-FM to those of WHRO-FM, the same as the PBS television station. Pat Clay again objected to this action, citing a need to keep WTGM-FM as a separate entity of WHRO-TV. Clay was informed by John Morison "Since HRETA had bought the station, they could do whatever they wanted with it" (D. Mills, personal communication, c. 1975). Pat Clay would continue to be at odds with HRETA and WHRO-FM leadership about the direction of the station. Subsequently, he was not nominated for a second term on the WHRO Board.

WHRO-FM Emerges as Traditional Public Radio

With the changing of WTGM-FM's call letters to WHRO-FM, a final severance of ties to the Virginia Cultural Foundation was made. WHRO-FM leadership guided the station
and directed it towards a traditional National Public Radio Station format, with an abundance of news and public affairs programming. The musical format was largely jazz during the evening hours. Classical music was programmed during the morning and afternoon hours. WHRO-FM officials were also aware that competition between two classical format stations (WHRO-FM and WGH-FM) would likely harm WHRO-FM's chances at survival.

In 1983, after WGH-FM changed its format, WHRO-FM officials began to consider the possibility of starting a second station that would provide a 24-hour classical music service. In essence, WHRO-FM officials began to focus on the reincarnation of WGH-FM. WHRO-FM officials had already hired much of the staff of WGH-FM. Former WGH-FM announcers Raymond Jones, Rollie Bristol, Dwight Davis, and William Verrinder, had joined the WHRO-FM staff. However, Vianne Webb remained at her job at Parkway Productions in Washington, DC.

WHRO-FM occupied one frequency at 89.5 MHz on the FM band. The station was charged with providing news, public affairs programming, classical music offerings, blues, folk, and jazz musical programming. Old fans of WGH-FM turned to WHRO-FM as the only classical programming available. Programs that WGH-FM once carried, such as The Boston Pops
and Metropolitan Opera also were fit into the WHRO-FM programming schedule.

Realizing the need to meet the demand for more programming time, WHRO-FM announced in October 1983 that it would expand its broadcast day from 19 to 24 hours. The overnight programming was a syndicated classical music service from National Public Radio. The program Classics Till Dawn was carried via a network feed. Two part time employees, Al Sykes, and this researcher, were hired to monitor the station during these overnight hours. The shift to 24 hours began on January 1, 1984. Subsequently, WHRO-FM officials were placating a demand by adding 17 hours of classical music a week. Classical music would then occupy a 70% share of WHRO-FM's programming.

The Effects of WGH-FM's Collapse

The focus to reinvent WGH-FM became obvious after the 1983 annual fall fund-raiser at WHRO-FM. As a principle of Public Broadcasting, WHRO-FM would seek to raise funds twice a year. For approximately two weeks, WHRO-FM on-air staff would "pitch" for public support to help finance the station. WHRO-FM officials sensed that a great number of former WGH-FM listeners had shifted to WHRO-FM. With the increased demand for more classical music, WHRO-FM knew that it had to increase the amount of money pledged to support
the station's operations. Station manager Joel Sequine commented, "With the plans we have, we knew that we had to generate a lot of public support" ("WHRO Listeners go for baroque with $200,000" 1983). However, station officials set a modest goal of 89,500.00 dollars as their target. Sequine would later reflect, "WHRO-FM's goal was 89,500.00, but announcers stopped referring to it after contributors pledged $33,000 the first day" ("Classical Music fans tell WHRO 'bravo' with money," 1983). Pledges passed $98,500 the fourth day. After the first day of fundraising WHRO-FM officials realized that the station was about to undergo a dramatic transformation. According to WHRO-FM’s development director Mita Vail (1983):

Once we got through the first day, we realized our target was not realistic. We had just way underestimated the amount of contributions we would be able to get. We knew that we had picked up a lot of listeners, but we just had no idea people would be so responsive. ("WHRO listeners go for baroque with $200,000," 1983)

During this fund-raiser WHRO-FM officials began to gauge the impact that WGH-FM's departure had created in the community. The loss of the classical music format was one part of the emerging paradigm that would become an expanded
broadcast entity for Tidewater. Individuals also began to seek a station that they could identify as a true community icon. Many felt that WGH-FM was that station. After its demise, the community's loyalty shifted to WHRO-FM. However, this increase in audience also came at a price for WHRO-FM. Increased demand for classical programming was cutting in to the traditional Public Radio programming. Public affairs programs, jazz, and folk music all began to feel the presence of the classical audience. The Virginia Cultural Foundation, which had created WTGM-FM, began to lobby WHRO-FM officials for less news and public affairs and more programming devoted to the fine arts. Longtime Public Radio devotees began to fear the loss of alternative programming for classical programming.

WHRO-FM officials began to realize the potential for a second station was a serious possibility. According to former WGH-FM Station manager Vianne Webb (1983):

Several people have sought my advice on the feasibility of starting another classical station. I am convinced it could be a profitable venture, it's just waiting to be done. Further, whatever changes these stations make, though, it's apparent that they may not entirely suit some former listeners of WGH-FM. Rumors have been afloat that another classical station may be
started, though this seems unlikely given the costs and the restrictions by the Federal Communications Commission on the number of stations in the area. ("Two Stations Fill Classical Gap," 1983)

The Return of Vianne Webb to Hampton Roads

Following the fall 1983 fund-raiser, John Morison began having conversations with Vianne Webb about the possibility of her returning to Hampton Roads to lead the effort to create a second Public Radio Station. Morison made several trips to Northern Virginia to engage Webb in a dialogue about a potential return to Hampton Roads airwaves. Jerry Wareham, WHRO-FM's Vice-President and chief operating officer, also negotiated with Webb. Webb was the link to classical music in Hampton Roads and had been associated with virtually every Tidewater cultural and fine arts organization. WHRO-FM officials knew that she had to be a part of any new effort to create a second station devoted to full time classical music.

Beginning in 1984, WHRO-FM began seriously courting Webb to return and head its efforts at developing a dual radio format. Phyllis Stephenson, a member of the WHRO-FM Board of Directors and a close friend of Webb's, informed John Morison that Webb had indicated a desire to return to the area and local broadcasting. Morison would later "Hold a
secret meeting with Vianne and discuss with her the possibility of her coming to work at WHRO-FM to head a possible second station effort" (J. Morison, personal communication, August 4, 1999). After months of negotiations, Webb was lured back to Tidewater. Press releases dated October 16, 1984 announced that Webb had returned to take the position of "Director of Cultural Program Development at WHRO-FM" (WHRO, October 16, 1984). WHRO-FM stopped carrying its NPR overnight Classics till Dawn satellite service and began airing Parkway Promotion's programs that had been produced and hosted by Webb. WHRO-FM immediately began to get calls inquiring about Webb's return to local broadcasting.

During this time, WHRO-FM's existing station manager Joel Sequine, very quietly began to shift to the background in the WHRO-FM organization. Perceptions by the employees and others close to the Public Radio operations concede that Sequine realized his diminishing role at WHRO-FM. Webb was handed the responsibility of crafting the second station. In December of 1984, Sequine announced his resignation as WHRO-FM station manager. He left for a position at WUOM-FM in Ann Arbor, Michigan. According to Morison, "Sequine's leadership at WHRO-FM was not questioned. However, the emergence of two stations and the potential for Public Radio
to expand its operations beyond any scope of what had been a very small operation appeared beyond Sequine's capabilities" (personal communication, August 4, 1999).


She was the consummate professional and a natural public broadcaster. She immediately rose to the top. She was the greatest champion in getting everything we could and could articulate the corporate position for the community and carry the party line to the troops. (personal communication, August 4, 1999)

Marketing and Feasibility Study

Concurrent with the personnel changes and Webb assuming the leadership of WHRO-FM was a marketing and feasibility study that was commissioned by the HRETA Board of Directors. Donald Smith, a sociology professor at Old Dominion University, headed the survey of 400 residents. The survey results indicated that private contributions towards dual Public Radio stations would total $317,903 a year (Smith, Schollaert, and White, 1984, page 15). Smith concluded, "After surveying 500 businesses, the study suggested that corporate contributions would raise at least $325,250 in
additional contributions annually, though the actual level of support could be much higher" (“WHRO to seek permit for 2nd classical station,” 1985).

WHRO-FM officials concluded that the financial support, critical to the need of a developing station, could be established from the community. James Broderick, President of the WHRO-FM Board noted, "Even using the low end of the survey, the estimates say we have at least 2 1/2 to 3 times as much money as we'd need" (“WHRO to seek permit for 2nd classical station,” 1985).

Immediate Problems Facing Creation of Second Station

A plethora of problems faced WHRO-FM in its attempt to create a second station. The Hampton Roads area was saturated with FM radio frequencies. By 1984, 32 stations occupied the FM Mhz. band, a considerable number for a medium sized radio market. Further, only 6 other Public Radio affiliates in much larger media markets had expanded operations to include a second station. WHRO-FM officials realized the potential to establish a new frequency was slim, as crossover interference with other stations was possible. WHRO-FM officials decided the best route lay in obtaining one of the existing radio frequencies being operated by either WFOS-FM, which the Chesapeake Public Schools operated at 90.3 FM, or WNHS-FM, a station that the
Portsmouth Public Schools operated at 88.7 FM. Portsmouth Schools Superintendent Alford had initially contacted John Morison in 1983 to discuss the possibility of transferring their FCC license to WHRO-FM. Alford told Morison "The student run program had fizzled out and there was little interest in the school division maintaining their student run station" (J. Morison, personal communication, August 4, 1999). Morison had already heard the rumors that WGH was about to be sold and a format change was likely. Morison asked Alford "To sit on the FCC license for a year and let him think about it" (J. Morison, personal communication, August 4, 1999). WHRO-FM first needed to confirm that WGH-FM was ending its all-classical format.

WHRO-FM wanted to locate its second station as close as possible to 89.5 FM. The initial plan called for WHRO-FM to assume a position of 90.3 on the FM band. WFOS-FM would then move to 88.7 MHz, with the Portsmouth Public Schools giving up their station's operations of WNHS-FM. WHRO-FM in turn, would be responsible for creating a program to train students in radio. WHRO-FM also agreed to purchase a new transmitter for WFOS, which had been transmitting from a 1500 watt transmitter which produced a signal that could not be heard throughout the Tidewater region.

The close association of WHRO-FM Staff member Raymond
Jones to both Chesapeake Public Schools and WHRO-FM also buoyed the plan. Jones was a part of the WGH-FM Staff that had come to WHRO-FM after the demise of WGH-FM. He worked closely with Vianne Webb as a program director and hosted a series of classical music programs. Further, Jones was also an educator and worked as an assistant to Chesapeake Public Schools Superintendent Fred Bateman. Raymond Jones close association with both camps helped to create a transition between the two. WFOS-FM Station Manager and Director of the Chesapeake Public School Program Dennis McCurdy had also worked at WGH-FM and had a close association with Vianne Webb.

Summary

Research in this chapter indicates that after WHRO-FM assumed the license for station WTGM-FM it altered the existing programming schedule. Conflict developed between the founders of the station when the majority of programming shifted to jazz and public affairs. The oral history indicates that conflict developed between WHRO-FM Board member Pat Clay and WHRO-FM President John Morison over the programming of WHRO-FM. Clay's opposition to the programming ultimately lead to his not being reappointed to the WHRO-FM Board.

The history that has emerged from this research shows
the impetus for development of a dual radio station format in Tidewater's Public Radio grew out of the demise of commercial station WGH-FM and the growing demands of Hampton Roads as an urban community. As Hampton Roads grew in the nineteen eighties, the development of Public Radio also grew. WHRO-FM began to fill a vital need in providing alternative and substantive media services to the urban community.

A continuous thread through all sources of research indicates that the luring of cultural superstar Vianne Webb back to Hampton Roads and into the WHRO-FM organizational fold was the most significant event after the collapse of WGH-FM which affected the growth of WHRO-FM. Webb’s presence immediately created public recognition and support for WHRO-FM.
CHAPTER VII.

SURVEY ON DUAL STATION FORMAT

By the fall of 1983, it became apparent that WHRO-FM was expected to fill the gap that developed when WGH-FM changed its format from classical to pop oriented music. Jerrold Wareham, Vice-President at WHRO-FM commissioned Old Dominion University Professors Donald Smith, Paul Schollaert, and Garland White, to conduct a survey assessing the feasibility of establishing a second Public Radio station devoted exclusively to classical programming. A letter dated July 20th, 1984 from Marvin Wyman Associate Vice-President of Academic Affairs at ODU to Wareham, approved of the agreement between ODU and WHRO-FM. WHRO-FM was to pay ODU $5,368 for the study, which was to be completed by September 1, 1984.

Survey Populations

WHRO-FM officials organized volunteers to conduct the phone survey for the period of August 13-August 29, 1984. Smith and his associates decided to conduct the survey by sampling three different populations: current contributors to WHRO-FM; the general population; and business leaders. Existing contributors to WHRO-FM were first sampled. These were the individuals who were financing Public Radio and their opinions about potential expansion were considered
most important.

Target Audience

From a population of over 16,000 contributors to WHRO-FM, a random sample of 395 households was selected as a target audience. The population included WHRO-TV Channel 15 and Public Radio station WHRO-FM existing contributors.

A second sample was chosen as a probability sample of households elected from census enumeration districts. The survey ensured that the entire geographical area of WHRO-FM was covered. A target sample of 390 households was set for this population.

The third target population was the local business community. WHRO-FM officials realized the need to determine the degree of underwriting and program support available within the business community. The sample size was again set at 390.

Survey Results

The survey results indicated a great degree of support for the establishment of a dual Public Radio format. The survey indicated, “The first and probably most important question regarding funding was the change (increase or decrease) in support that would result from (a) hypothetical change in program services” (Smith, Schollaert, White, 1984, p. 13). Thirty-seven percent of the respondents said they
would increase their contribution for expanded radio offerings, while over 40% said they favored the creation of a dual radio format.

Of the 37% that said they would increase their pledge of support for the station, 78.5% stated a hypothetical amount for this increase. The range of increases ran from $5.00 to $600.00 per year, with an average of $66.56 per year increase. The researchers estimated that 37.7% of the survey respondents constituted 29.6% of the total 16,000 household respondents who would increase their pledges for a second station. Smith and associates reported the following results to WHRO-FM officials:

If we assume that this average net increase in contribution of $66.56 per person, the 29.6% reporting in the sample holds for the current contributor population, we can estimate an approximate total contribution increase for the expanded radio services. This increase would generate an additional $317,903 dollars in annual revenue. (Smith, Schollaert, White, 1984, p. 15)

WHRO-FM officials immediately realized the funding was available from contributors for the creation of a second station. However, Smith and associates also addressed the development of a capital campaign. The second major funding
question in the survey asked the current contributors: “In addition to your ongoing support of WHRO-FM, do you feel that you and others like you might be willing to contribute to the development of an additional radio station by making a one time capital development gift?” Thirty percent of the respondents claimed they would make such a gift. The average capital campaign gift was $90.09. By applying this same figure to the entire existing contributor population, over $260,000 would be generated for the capital campaign. Again, WHRO-FM officials were overwhelmed by the potential funding possibilities for the second station.

When the general (non-contributing member) population was sampled, 15% said they would support an all classical station if created. Twelve percent said they would support the jazz, eclectic, and public affairs station. An additional 11% of the general population said they would support a capital campaign with a one-time gift to the stations. Estimates were that the capital campaign would generate a total of $334,521 of revenue support from the general (non-contributor) population.

The results of the survey indicated a strong financial base for WHRO-FM to establish a second station. The survey also confirmed that WHRO-FM had benefited enormously from the demise of WGH-FM. According to the survey:
Seventy-eight percent were listeners to the former WGH-FM, while 54% listened to both WHRO-FM and WGH-FM. Fifty three percent of the members who became contributors to WHRO-FM after the demise of WGH-FM wanted an all classical station. However 25% of the respondents indicated that they would cease financial support of the station if it went to an all classical format. (Smith, Schollaert, White, 1984, p. 22)

The classical audience also made their presence known in a Likert Scale rating indicating type music and programming they wanted on WHRO-FM. According to the survey:

When the sample respondents were asked to rate the type of programming preference on a one to ten scale (one the lowest rank, ten the highest), classical programming received a mean rank of 7.4, jazz a mean rank of 3.9 and news and public affairs, a mean rank of 6.3. Again, those who were contributors after WGH signed off were significantly more likely to positively evaluate classical music than those who signed on before. (Smith, Schollaert, White, 1984, p. 24)

The survey also confirmed that WHRO-FM had developed two distinct constituencies: jazz and classical listeners. However, those who were members of Public Radio before the demise of WGH-FM and those who joined after its demise
further divided these two groups. According to the survey:

Classical supporters want classical music all day to the exclusion of everything but news, opera, and programming similar to that found on the late WGH-FM. Further, in particular, they are put off by, and consequently turn off, the jazz programming. (Smith, Schollaert, White, p. 25)

The jazz audience did not present as strong an argument for such exclusive programming. While there was a commitment to jazz, there also existed in this audience a strong commitment to alternative programming, such as what was being offered on WHRO-FM at the time. The report states, "This second constituency is more open-minded in that they seem to support a genuine mix of programming and a mix of types of music" (Smith, Schollaert, White, 1984, p. 25).

The final survey question addressed the issue of when to best present classical music on one station. Forty one percent responded they wanted classical music during the late evening, which was the existing jazz programming slot. Clearly, WHRO-FM officials were charged with not only courting the classical audience which had shifted their loyalty from WGH-FM to WHRO-FM, but also to create a balance of programming for those jazz enthusiasts who had been loyal members of Public Broadcasting.
The demographic survey also indicated that WHRO-FM catered to a well-educated and high-income constituency. The median income for respondents was $34,680. Twenty percent indicated that their income fell between $26,000 and $35,000. Twenty-two percent indicated their income level between $36,000 and $45,000. Ten percent responded their income fell between $46,000 and $55,000. Nine percent reported their income at over $85,000.

Over 31% of the respondents indicated they held a college degree and 18% indicated that they held a graduate degree. Respondents also indicated they were white-collar workers, with 34% percent choosing “professional” as their occupation. Clearly, WHRO-FM was to be the beneficiary of an emerging educated citizenry in Hampton Roads, and in fact, could be a purveyor of this group. A second station, which could program all classical music so that the existing station could continue jazz, news, and public affairs programming, became a mandate after the survey results became known.

WHRO Officials Respond to Survey

By December, 1984, John Morison reported to the HRETA Board of Directors, "Following sixteen months of study of the technical and marketing feasibility of a second radio station operated by HRETA, a background report combined with
a more detailed briefing, is to be presented to the Board on January 8, 1985" (J. Morison, personal communication, c. December 1984, WHRO). The Board was to be presented with the ODU survey, as well as technical reports from engineering, broadcast, and accounting firms, as to the feasibility of the second station.

Vianne Webb had put into motion several alternatives for the second station, including, a commercially supported vehicle identical to that of WGH-FM. However, the cost of creating and operating a commercial station would prohibit WHRO-FM from pursuing this option. HRETA owned its transmission site in Driver, Virginia and therefore the second station would logically transmit from the site. Further, the existing price for a commercial station in Hampton Roads was in the neighborhood of two to three million dollars, a cost that John Morison said "WHRO-FM was in no position to pay" (J. Morison, personal communication, August 4, 1999). At the time, no existing FM commercial band frequencies were available for the creation of a station. WHRO-FM officials realized the need to try and carve out a second station somewhere in the FM non-commercial band of 88-91.9 MHz.

WHRO Efforts Stymied by FCC

Efforts by WHRO-FM officials to establish a second
station were thwarted when the Federal Communications Commission imposed a freeze on filings in the non-commercial portion of the FM band. The FCC was in the process of examining interference between non-commercial radio bands and television stations which were broadcasting on a channel 6 frequency. On January 1, 1985, the FCC halted all filings for frequencies, while it studied the problems of interference between non-commercial radio stations and television stations. Further, the FCC was expected to announce strict new guidelines for non-commercial radio stations and channel 6 frequency television stations operating within 140 miles of each other. WHRO-FM’s transmitter location in Driver, Virginia placed it within the 140-mile range of WTVR-TV channel 6, in Richmond. This halted WHRO-FM’s application for a second frequency and allowed WHRO-FM to pursue negotiations with Chesapeake and Portsmouth school officials while also developing a major fundraising campaign to secure the funding necessary to build and equip a second station. Further, the FCC announced that it was backlogged in its approval of frequencies. A hiring freeze that began in 1985 had caused a delay in application approvals for frequencies. The freeze allowed WHRO-FM time to build momentum towards creating a second station. However, this freeze also brought an added
programming dilemma to WHRO-FM officials.

Summary

The research from this chapter indicated that following the collapse of WGH-FM, WHRO-FM officials saw a dramatic increase in listeners to WHRO-FM. WHRO-FM confirmed this with a commissioned study conducted by professors at Old Dominion University. The study confirmed that former WGH-FM listeners had shifted their allegiance to WHRO-FM. Further, the study indicated that WHRO-FM’s existing programming did not meet the needs of the “fine arts” listening audience, who wanted more classical music programming to the exclusion of everything else.

The results of the survey also indicated a strong financial base existed for the creation of a second station, with additional revenue exceeding $300,000.00 Research indicates that WHRO-FM officials used the survey to court support from its parent board and move forward with plans to put a second station on the air. Consultants informed WHRO-FM officials their best chance of putting a second station on air would be through acquisition of a second non-commercial frequency. Consultants indicated that a partnership with local school divisions would present the best opportunity for FCC approval of an additional frequency.
WHRO-FM's efforts to proceed with a school partnership were stymied when the FCC announced a freeze on non-commercial frequency applications. Additional strenuous guidelines for frequencies were also announced. The research indicates that this freeze, while slowing WHRO-FM's pursuit of a second frequency, also bought it needed time to negotiate with two school systems, who held desired non-commercial frequencies. WHRO-FM also pursued a vigorous fundraising schedule in order to secure necessary funding to create a second station.
CHAPTER VIII.

THE HIGH SCHOOL PARTNERSHIP DILEMMA

Vianne Webb, who assumed complete leadership and managerial responsibilities of WHRO-FM upon the resignation of Joel Sequine, used the Old Dominion survey as a tool to indicate to the HRETA Board that clearly many people did not feel that WHRO-FM was serving the needs of the classical/fine arts audience. Webb’s role had been to help create the second station and to explore the programming possibilities for two stations. This assignment became complicated when she assumed the General Manager position at WHRO-FM. Webb now had to fine tune WHRO-FM’s single station programming to appease an audience that desperately wanted a second station devoted to classical music, while simultaneously maintaining a station that was noted for an eclectic style of programming. Further, according to Morison, “There also was the problem of convincing the public to support an endeavor such as an all classical station when they had enjoyed this same service for free with WGH” (personal communication, August 4, 1999).

WHRO Responds to Classical Music Audience

The HRETA Board was consulted as was the WHRO-FM staff as to which programs would need to be dropped in order to better fulfill the audience’s desires for more classical
music. WHRO-FM also embarked on a public relations campaign designed to heighten awareness of the need to keep classical music on the air. WHRO-FM called the campaign “Endangered Species.” The campaign featured pictures of classical artists such as Bach, Mozart, and Beethoven, with the words “Endangered Species” emblazoned around their names. The campaign focused upon WHRO-FM’s effort to preserve classical and cultural arts programming. The campaign was a success in that it heightened the perception by the public that WHRO-FM was emerging as a leader in cultural arts programming.

Morison felt that the community was known to support things of quality. If WHRO-FM could convince people that it was the purveyor of quality, the public would most likely support the dual station format (J. Morison, personal communication, August 4, 1999).

By April 1985, the station had adopted a plan designed to appease the classical music audience, which had grown dramatically since the demise of WGH-FM. However, the plan to increase classical music came at a cost to several long-standing programs.

Jazz and Folk Music Programming Reduced Under New Format

The greatest casualty in WHRO-FM’s change in format was the jazz programming. Jazz had begun each evening at 9:00 PM and went until sign-off at 1:00 AM. Joe Lowrey had been
hired in 1979 to create a jazz following for the station and was elevated to Program Director under Joel Sequine’s tenure as General Manager. Webb and the WHRO-FM Board decided to shift Jazz to the overnight hours of 11:00PM-5:00AM and fill the hours of 7:00PM-11:00PM with classical music. Overnight syndicated classical programming was dropped and late night hosts were instructed to begin programming jazz. Further, many weekend syndicated programs which were not aimed at the classical audience, were dropped. Folk music, which was programmed for much of Sunday, was greatly reduced. A Thistle and Shamrock, which had a tremendous following, was eliminated. In the Folk Tradition, a locally produced folk show by Bob and Kay Zentz, was reduced by 25% and moved from Sunday evening to Saturday night.

Joe Lowrey argued against these changes and began to accuse Webb of trying to recreate WGH-FM with the original staff and programming. Webb argued with Lowrey and others protesting the changes that the time shift actually allowed for more jazz programming despite being broadcast late at night and that the audience data indicated that the best interests of WHRO-FM’s audience were not being served. Further, Webb indicated that the changes would have to suffice until the second station was achieved. WHRO-FM needed to satisfy the greatest segment of its listening
audience, which, according to the 1984 survey, had doubled since the collapse of WGH-FM.

Public Responds to Format Shift

WHRO-FM’s expansion of classical music at the cost of some traditional Public Radio fare did not go unnoticed. Calls flooded the station implying that the WGH-FM personnel had taken over the station. Angry folk music listeners argued against the changes at an emotional board meeting on April 9, 1985. One listener claimed “You’re not Public Radio anymore” while another said “To banish jazz to the dead of the night and then crow about an increase in jazz programming is an insult to the intelligence of the audience” (“Angry WHRO listeners want daytime jazz, folk music back,” 1985). It was clear that many saw in WHRO-FM a true community-based broadcasting entity and changes to its programming should not be made lightly. Webb was portrayed in the media as the “bad guy” who was now commandeering the station and turning it into a reincarnate of WGH-FM.

WHRO and Chesapeake City Schools Negotiate

During this period, Vianne Webb and Raymond Jones entered into discussion with Dr. Fred Bateman, Chesapeake Superintendent of Schools, about the possibility of WFOS-FM moving its frequency from the 90.3 MHz. position that WHRO-FM needed for its second station.
These talks were more open with the close association of Raymond Jones to both camps. Jones had been a part of the WGH-FM staff and had maintained close ties to Vianne Webb during her years away from the area and upon her return to head the WHRO-FM second station effort. By 1988, Jones was serving as "Special Programming Assistant" to WHRO-FM while also serving as the communications director for the Chesapeake Public Schools. Jones also had a close relationship with Chesapeake School Superintendent Dr. Fred Bateman. Further, Dennis McCurdy, the faculty advisor to WFOS-FM, was a former WGH-FM employee and knew Webb and the entire staff of WHRO-FM. The Chief Engineer at WFOS-FM was David Desler, another former WGH-FM employee who had worked with Webb and much of the WHRO-FM staff. Clearly, important elements of communication were established with an existing working relationship between the parties involved in the transferring of the 90.3 frequency from Chesapeake to WHRO-FM.

WHRO-FM's negotiations with Chesapeake centered on WFOS-FM moving its frequency to the Portsmouth Schools former frequency at 88.7. The Chesapeake Schools desired to upgrade the WFOS-FM equipment and produce a stronger signal for its broadcasts. In negotiations with WHRO-FM, school officials made their needs known. WHRO-FM would have to
provide and pay for installation of a new transmitter and new antenna. Further, WHRO-FM was expected to pay for all the legal expenses associated with the transfer of the frequency. Engineers at WHRO-FM suggested giving WFOS-FM the Harris transmitter that was being used by the station, since a new transmitter would be needed to put another station on the air. Bateman and the school officials agreed to accept the Harris transmitter. However, WHRO-FM would need to buy a new antenna for the station.

WHRO-FM’s calculations as to the WFOS frequency shift broke down as follows:

1. Value of transmitter transferred to WFOS $14,600
2. Value of associated parts transferred $5,000
3. Cost of antenna installed $27,300
4. Cost to upgrade WFOS current transmitter $2,000
5. Cost of all other installation needs $5,000


WHRO and Portsmouth City Schools Negotiate

The agreement between WHRO-FM and Chesapeake was contingent upon an agreement by the Portsmouth Public Schools to relinquish its license to operate WNHS at 88.7 FM. The Portsmouth radio program had been fledging for
years. WHRO-FM and Portsmouth had begun talks in September of 1982 as to how the school system could "Meet and improve on the course work it offered in mass communications while relieving itself of the responsibilities of being a licensee and HRETA could acquire a second station" (J. Morison, personal communication, August 15, 1982). Following the demise of WGH-FM in 1983, WHRO-FM began to vigorously pursue the 88.7 FM frequency held by Portsmouth City Schools.

According to Morison, "By 1984, the station operated only enough hours to fulfill its licensing agreement, and no credit hours were granted to students. There were not enough students registered for the course to make the station's operation worthwhile" (personal communication, c. 1986). John Morison and Vianne Webb approached the Portsmouth Schools with an offer to train students in both radio and television productions in an intern program, provided the school system surrender their license for WNHS-FM. Bill Niemeyer, Director of Secondary Education for the Portsmouth Public Schools, predicted, "There will be more interest in the WHRO-FM-sponsored program because it would be more professional, involving a real station instead of a school station, and because it would include television" (personal communication, c. 1986).

John Morison entered into an agreement with Dr. M.E.
Alford, Superintendent of Portsmouth City Schools on May 22, 1984. WHRO-FM agreed to the following:

A. Student access to WHRO-FM-FM facilities for observation purposes, to be scheduled in advance (observing on-air and/or off-air activities of professional staff);

B. Student access to WHRO-FM-FM facilities for selected training/internship opportunities; to include a minimum of five students per school semester;

C. Student and teacher access to WHRO-FM-FM staff for purposes of:
   (1) evaluating student audio projects developed and created under the supervision of Portsmouth Public Schools;
   (2) classroom presentations;
   (3) advisory recommendations on radio/audio curriculum materials and technical advice and assistance;

D. Selected opportunities for observation and participation in television production with WHRO-FM-TV professional staff;

E. WHRO-FM further agrees to work in cooperation with Portsmouth Public Schools to insure that the Radio-Television Communications Program of I.C. Norcom High School shall be continued in operation for such period of time as this program of instruction shall be a part of the curriculum of the Portsmouth Public Schools, including such

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modifications or improvements thereof as may be mutually agreeable.

Portsmouth Public Schools agreed to commit to WHRO-FM under the project the following:
A. Continuance of audio production facilities for student use at I.C. Norcom High School;
B. A designated staff/faculty contact person for coordination of student scheduling;
C. Student transportation to and from WHRO-FM facilities.

The Portsmouth City School Board approved this agreement on June 21, 1984, in a unanimous vote. WHRO-FM Officials filed with the FCC for this change in December 1985 (Portsmouth City School Board, c. 1984).

By entering into this agreement, Portsmouth agreed to surrender its license for the 88.7 frequency. This allowed WHRO-FM to enter into discussion with Chesapeake City Schools for WFOS-FM to move from its 90.3 frequency. The 90.3 frequency was more powerful than the 88.7 frequency and WHRO-FM needed it to establish a second station that operated with 50,000 watts of power. This partnership also allowed WHRO-FM to fulfill its mission of being an educational and training institution with outreach into the school divisions.
Newport News Files FCC Request for Frequency

Unknown to WHRO-FM, the Newport News City Schools was preparing to establish a training program for its students and in April 1986, filed a request with the FCC for a frequency at 90.1 FM. Due to the proximity of the requested frequency to WHRO-FM, the FCC cited probable interference between the two stations. Subsequently, both applications could not be granted. Upon learning of this action by Newport News, WHRO-FM sought legal advice from its attorney representing their FCC interests in Washington. In a letter dated April 22, 1986, HRETA Attorney Wayne Coy cited the possibility of Newport News representative (School Superintendent Don Bruno) on the WHRO-FM Board as having a "Clear conflict of interest to be on the governing board of an organization that opposes his system’s application" (W. Coy, personal communication, April 22, 1986). Coy suggested WHRO-FM approach Bruno before announcing the conflict with the public. The FCC ordered both sides to negotiate and attempt to reach a compromise. Failure to reach a compromise would necessitate an FCC administrative law judge to hear the case in a process that could take years.

WHRO and Newport News Negotiate

WHRO-FM now needed to convince the Newport News School system to withdraw its application for a frequency at 90.1
FM and join with the radio partnership that had been brokered between WHRO-FM and Portsmouth. In November, John Morison said "He and other WHRO-FM officials had repeatedly approached Newport News in an effort to reach some agreement on how to satisfy their educational needs for students, and at the same time serve the regional needs we have been pursuing for three years" (personal communication, November 2, 1986). Newport News School Superintendent Don Bruno, despite being an alternate director on the WHRO-FM Board, appeared determined to get the frequency for the school system. However, Bruno insisted "In no way are we in competition with WHRO-FM on this and the action was not intended to be adversarial" (J. Morison, personal communication, November 2, 1986). Newport News had already invested in renovated radio and cable television studios and officials cited Bruno’s role in creating a student-run radio station for York County, Virginia in 1965.

Morison felt that the issue with Newport News was over student access to the second station. Morison noted, "I do not believe they were interested in making life difficult for either WHRO-FM or the other school divisions" (personal communication, August 9, 1999). Further, "For Newport News, the FCC application was a gamble, and they knew they could very well lose everything if they pursued the competing
application with us” (J. Morison, personal communication, August 9, 1999). However, according to Morison (1999):

If WHRO-FM took a hard line stand against Newport News and refused to negotiate, school officials and Bruno would have fought us all the way. This could delay the second station indefinitely as the FCC would most likely order the two parties to find a common area of interest and work it out. (personal communication, August 11, 1999)

Bruno and Newport News forged ahead with plans to develop a radio training program and had by October, 1986 unveiled renovated cable and radio training studios, where students could produce shows. Therefore, Newport News began planning their station while WHRO-FM was awaiting the FCC to lift its freeze on new frequency applications. Had this freeze not been in effect, Newport News probably would not have had the time to activate a serious request for a frequency.

A major issue between the two parties was the degree of time the high school students would broadcast “live” over the airwaves of the station. WHRO-FM approached Newport News officials with an offer to provide staff to help teach students aspects of radio production and allow student access to WHRO-FM studios and employees for training.
However, school officials rejected the idea, feeling it wouldn’t give the high school students enough on-air experience (J. Morison, personal communication, August 9, 1999). Morison refused to offer more on-air time, citing “If we gave an hour of time to Newport News students, we would expect that many, if not all, of the other cities would ask for the same” (personal communication, August 9, 1999). The second station would then become a high school programmed station and would not be what WHRO-FM had envisioned as a regional service station. In a letter dated November 14, 1986, John Morison wrote to Don Bruno:

The issue of broadcast time devoted to student produced programs over the eclectic Public Radio station being planned by HRETA is not nearly the issue some have made it. It is, rather how much and how to present this programming on a regional broadcast facility which allows for potential access by all school divisions and does not require so much air time as to make it impossible to secure listener financial support that will be necessary to operate the station. (personal communication, November 14, 1986)

Phyllis Stephenson, in-coming Chairman of the HRETA Board, used her position as Program Administrator of Community Affairs at Newport News Shipbuilding, to arrange a
meeting between Newport News Public Schools Assistant Superintendent Dr. Jane C. Webb and herself, on December 11, 1986. Stephenson reminded Webb "Newport News (public schools) was one of the members of the family" (P. Stephenson, personal communication, December 12, 1986). Stephenson’s comments indicated to Newport News school officials that it was disagreeing with WHRO-FM even as it sat with other local school divisions as a member of the organization.

WHRO and Newport News Schools Reach Agreement

The agreement that broke the impasse between WHRO-FM and the Newport News School system emerged in February 1987. Newport News officials agreed to become a part of the radio partnership with the other school systems. WHRO-FM agreed to allow Newport News and the other school systems broadcast time each weekday. Newport News agreed to withdraw their competing application for an FM frequency. Lisa Murray, Operations Director at WHRO-FM, felt "Newport News knew what they were doing and probably realized they had little chance of actually getting the FM frequency" (personal communication, July 7, 1998). John Morison also felt that “Their application did not look that good and they were most likely going to be denied” (personal communication, August 11, 1999). Pressure on Newport News officials may also have
come from other school divisions. Morison felt that Bruno and Newport News “Were really fighting other school divisions and were stalling the regional effort that was emerging to put the second station on the air” (personal communication, August 11, 1999). Pressure was also coming from within the community. The Newport News based *Daily Press* endorsed WHRO-FM’s application in an editorial noting “WHRO-FM’s emergence after the demise of WGH-FM,” saying, “WHRO-FM is (the old) WGH” (“Don’t Block WHRO,” 1987). Further, editors noted that “Opening up a new frequency for WHRO-FM’s second station would recreate the diversity of cultural programming available in eastern Virginia prior to WGH-FM’s conversion” (“Don’t Block WHRO,” 1987). The editorial ended with a plea for “Newport News to drop its application for a student station, and along with other area school divisions, accept WHRO-FM’s offer to fashion a cooperative regional student training programming” (“Don’t Block WHRO,” 1987).

Newport News Public School officials most likely realized they had an advantage over other school divisions participating in the partnership. Other divisions lacked recording facilities. Newport News had facilities in place and according to Murray, “Were well equipped” (personal communication, July 7, 1998). Newport News also demanded a
radio microwave in which the daily broadcast would originate from their studios. School officials hired Molly Brooks, who was a news broadcaster for WWDE-FM, to act as the faculty advisor for the program. These daily broadcasts would eventually become a divisive issue between WHRO-FM and school officials. Lisa Murray perceived a pattern of conflict developing with the Newport News partnership and "Was uncomfortable with the relationship from the beginning" (personal communication, July 7, 1998). Further, she felt that "Newport News knew all along that they would be denied their request for a frequency and the application was a way to get WHRO-FM to deal with them" (personal communication, July 13, 1998).

Newport News Schools Withdraw FCC Application

On February 18, 1987, Superintendent Bruno recommended that "The Newport News School System withdraw its FCC application for a second station and endorse the WHRO-FM application for an FM frequency" (D. Bruno, personal communication, February 10, 1987). The Newport News withdrawal was contingent upon the FCC’s granting WHRO-FM the FM frequency. Further, Newport News officials wanted a guarantee that students would get a large portion of air-time each week, possibly as much as 21 hours with broadcasts from noon-3:00 PM each day. Morison would only agree to the
amount of time as a suggestion (personal communication, August 9, 1999). At least one School Board member, John J. Gill, wanted a stronger guarantee that the student air-time would not be compromised and noted "I’m afraid that two years from now these possibilities will take a second seat to funding and ratings and what other people like. I want a guarantee that this will not be dead" ("Schools drop radio application", 1987). Morison would only guarantee that Newport News would have a part in "Formulating the final plan" ("Schools drop radio application", 1987). Despite apparent questions remaining about student airtime, the Newport News School Board voted 6-0 to approve the plan. This action gave WHRO-FM a clear path to gain the second station frequency and ended the four-month battle with the school division.

FCC Denies Newport News Schools Application

On July 5, 1988 the FCC denied the Newport News application for an FM frequency. The response from the FCC to Newport News indicated "An engineering review of your application reveals that the proposed facilities, as amended would still create objectionable overlap with the facilities of FM station, WHRO-FM, Norfolk, VA." (FCC ruling, 1988).
The FCC further stated:

Although the amount of overlap caused to station WHRO-FM is relatively small, the requested waiver represents a fundamental deviation from the underlying principles regarding the assignment of FM stations and would significantly undermine the overall educational FM allocation scheme. (FCC ruling, 1988).

By denying the Newport News, the FCC put an end to the school system's hopes of creating their own station. Newport News had already agreed to withdraw their request for the FM frequency. However, school officials had already bargained a powerful position with the radio partnership. WHRO-FM officials would later use this application denial as a bargaining chip to reduce the number of hours the students would actually broadcast. The partnership and WHRO-FM agreed to five hours per week with a program entitled Open Lines which originated from the Newport News School studios every weekday from 12:00 noon- 1:00 PM. Further, Morison and WHRO-FM officials would only guarantee the on-air program for a one-year trial period. Morison commented, "We gave them an opportunity to prove they could do it, but their efforts were very amateur and we began to take heat from the listeners" (personal communication, August 11, 1999). After one year, Open Lines was canceled by WHRO-FM.
WHRO Begins Construction of Telecommunications Center

Once the Newport News application was withdrawn, WHRO-FM embarked on an ambitious two-year construction and renovation of its facilities. Begun in July 1988, the renovations required gutting the entire WHRO-FM facilities on Hampton Boulevard, building a second story, building new radio and television studios, designing new office space for staff, and building a teleconference center that would be used for educational meetings, teacher workshops, and live performances. During the construction period, much of the staff's patience was tested with debris scattered about the building, inoperative plumbing that at times flooded the building, and office space created in make-shift trailers. Completion of construction was anticipated by January of 1990, with the sign on date for the second station to be two months later in March. However, inclement weather causing construction delays impacted the second station's sign-on date. Officials finally decided that the second station would not begin broadcasting until September 1990.

Personnel Tensions

Added to the construction turmoil were personnel tensions within the radio division. Announcer Ray Hickman resigned and left the area. Lynn Summerall, an announcer
from the Outer Banks region was hired to replace Hickman. However, within months, Webb had decided that Summerall’s on-air delivery was not suitable for the station and took him off the air. Over-night announcers, Al Sykes and I also resigned from WHRO-FM during this period to pursue other fields of broadcasting. WHRO-FM had a difficult time hiring talented personnel to work the difficult “graveyard shift” and actually signed off the air on some nights when personnel failed to show. Eventually two over-night hosts, Becky Livas and Bob Calvert were hired to fill the positions.

A major personal conflict developed between Program Director Joe Lowrey and Vianne Webb. In 1979, Lowrey had been hired by former station manager Joel Sequine to enhance WHRO-FM’s jazz offerings. In 1985, when jazz was banished from its prime time slot of 9:00 PM to 11:00 PM, Lowrey gave up his nightly programmed show. Lowrey felt excluded from the decision making process at WHRO-FM citing Webb’s “Tea party style of management in which she has a circle of confidantes, and those not in that select group felt they didn’t know what their role in the second station was going to be” (48 hours a day," 1990). Lowrey found himself increasingly at odds with Webb and other WHRO-FM officials. Subsequently, he resigned from WHRO-FM in 1989 and accepted
a station manager position at a Public Radio affiliate in Tucson, Arizona.

Summary

Research from media and WHRO-FM archives indicated that WHRO-FM officials expanded its classical music programming immediately following the results of the commissioned study conducted in the fall of 1984. This programming shift caused conflict between long-standing WHRO-FM employees and listeners. A reduction in folk music programming and a shift in jazz programming hours caused considerable conflict between new station manager Vianne Webb and Program Director Joe Lowrey. This conflict eventually caused Lowrey’s exit from the station.

As WHRO-FM officials expanded the station’s classical music programming, it also entered into negotiations with Chesapeake Public Schools to move the school system station WFOS-FM from its existing 90.3 MHz. frequency. These talks were made easier by the presence of Raymond Jones. Research from the WHRO-FM archives indicates that the station entered into an extended agreement with both the Portsmouth and Chesapeake Public Schools. The school divisions agreed to give up their existing frequencies in order to allow WHRO-FM to expand its operations to two stations.

Media accounts from this period indicate that Newport
News Public Schools stymied WHRO-FM’s plans when it filed a competing application for a non-commercial frequency. WHRO-FM and Newport News school officials negotiated a compromise to include the school division in a training partnership for students. Interviews with parties associated with both WHRO-FM and Newport News indicated that the school system had little chance of getting a frequency and by filing an application with the FCC, it was merely demanding WHRO-FM include them in its radio partnership. This was confirmed when the FCC denied the Newport News application for a frequency. Once this impasse was broken, WHRO-FM embarked upon an ambitious building and renovation of its existing facilities.
CHAPTER IX.

STATISTICAL SURVEY CONDUCTED BY WHRO-FM ON SECOND STATION PROGRAMMING

Not content with the results of the 1984 ODU survey which established that there was financial support for a second Public Radio station in the Hampton Roads region, WHRO-FM officials commissioned, in 1987, a second survey to determine what type of programming the second station should provide. Professor Don Smith of ODU was again consulted to help develop the written survey, though Old Dominion did not develop the document as they had in the 1984 phone poll. The 200 question survey was distributed to 10,000 Hampton Roads residents and identified locals as Loyal WHRO-FM (contributing) members or Non-Loyal (non-contributing) members.

The WHRO-FM staff tabulated the survey’s results. The survey confirmed that the programming policy of WHRO-FM did not satisfy the older demographic that clearly wanted classical programming increased, nor did it satisfy the highly eclectic tastes of the younger demographic.

Survey Results

Loyals in the survey perceived “The primary program content of Public Radio to be music/news by 53.3% to 31.6% who think of Public Radio as variety. To Non-Loyals, the reverse is true by 45.5% who see it as variety compared to
40.4% who see it as music/news" (West, Bartholet, and Truxell, 1987, p. 2). WHRO-FM sensed in these results that a dual station format would increase Non-Loyals to become members if they could satisfy their perception of WHRO-FM as a variety station with eclectic programming. However, the survey also confirmed that regional demographics would mandate a heavy classical music format, almost entirely devoid of news and information.

When offered the choice between classical and news for three hours in the morning or three hours of just news and information, both Loyals and Non-Loyals selected the classical/news combination, but a significant number would opt for the news/information combination. Apparently, both members and non-members were devoted fans of WHRO-FM’s long running Morning Edition news program, which aired from 6:00 to 9:00 each weekday morning. However, the older age component indicated a strong desire for an increase in classical music. Over 53% of the Loyals said they enjoyed WHRO more than a year ago. This increase was largely attributed to the increase in classical music that WHRO had programmed after the demise of WGH-FM. However, 44% of the Loyals responded that they did not enjoy the station more. This reflected the dissatisfaction with the decrease in news and public affairs programming that occurred after the
collapse of WGH-FM.

The 16-34 age group wanted news/information over a classical/news format by more than two to one. However, the 55 and over age demographic wanted the classical/news combination by a whopping three to one margin. The 35-54 demographic wanted the classical/news combination by about a 10% margin. WHRO-FM realized a key constituency was the older demographic group who tended to donate to station fund drives.

The survey results indicated that increased classical music was a mandate from the Loyals. The top ten programs for Loyals of WHRO-FM were as follows:

1. Classical Music
2. Morning Edition
3. All Things Considered
4. Orchestral Concerts
5. Listener Request Program
6. Compact Classics
7. Classical Simulcasts
8. Metropolitan Opera
9. My Word
10. A Prairie Home Companion

Loyals indicated that six of the top ten programs enjoyed were classical music based programs. However, two of
the most popular programs were also news-based programs, which aired in coveted morning and afternoon drive time slots. Further, there existed a strong constituency for folk music programming with the (then) surging popularity of A Prairie Home Companion. Clearly, WHRO-FM had a mandate to create the dual station format for Loyal listeners who found classical based music amongst their favorite programs, while also enjoying news and eclectic programming.

Non-Loyal listeners also targeted classical music as a strong preference. However, news and eclectic programming was much stronger than with the Loyal audience. The top ten programs for Non-Loyal listeners were:

1. Classical Music
2. Morning Edition
3. All Things Considered
4. A Prairie Home Companion
5. Orchestral Concerts
6. Listener Request Program
7. In the Folk Tradition
8. Compact Classics
9. Classical Simulcasts
10. National Press Club

Jazz Programming Targeted
The survey cemented that the news and folk music audience were dedicated listeners. However, it also reaffirmed the need for WHRO-FM to expand classical music. Four of the ten programs were classical music based. Further, both Loyal and Non-Loyals indicated a strong dislike for the jazz programming that WHRO-FM featured. Neither Loyals nor Non-Loyals chose any of the offered jazz programming as a favorite.

Loyals dramatically targeted jazz programs as their least favorite radio offerings on WHRO-FM. Eight of the ten programs chosen as “least favorite” were jazz based. The least favorite shows were:
1. Music from the Heart of Space
2. Jazz Night from Las Vegas
3. Vocal Sound of Jazz
4. Marian McPartland
5. Jazz Simulcasts
6. Jazz Programming
7. American Jazz Radio Festival
8. Portraits in Blue
9. Jazz Revisited
10. Concerts by Local Musical Groups

Clearly, Loyal listeners were quite firm in their liking for classical music and the rejection of jazz. Using
these results, WHRO-FM immediately began to dismantle its jazz programming and dropped Jazz Night from Las Vegas, American Jazz Radio Festival, and Portraits in Blue. The jazz programming produced by Joe Lowrey was also dropped from its early evening hours and shifted to the overnight hours.

Surprisingly, Non-Loyals also rejected the jazz programming. Results of the survey indicated that rejection of jazz was not based upon age demographics. Program preferences among the 16-34 demographic indicated that the news programs Morning Edition and All Things Considered were the most popular programs, followed by classical music and In The Folk Tradition. The younger age demographic did indicate that they enjoyed three jazz programs, including the nightly jazz programming. Further, the survey indicated, "This group is not satisfied with WHRO-FM because it did not have enough eclectic programming" (West, Barbolet, and Truxell, 1987, p. 6). It also rejected some of the Loyals program preferences, especially those based upon the older demographic group. Seven of the least popular programs of the 16-34 demographic were classical based.

Upper Demographic Group Responses

Since the survey was used to confirm the need for WHRO-FM to operate two stations with very different formats, the
upper demographic group, which were heavy contributors to WHRO-FM, was a special concern. Survey responses indicated that Loyals in the upper demographic would contribute more and in larger amounts only if WHRO-FM becomes an all-classical station in terms of music content. Fifty percent of the Loyals in the age 55+ age group indicated that they had contributed to WHRO-FM during the past year. However, all groups indicated that more classical music would attract increased giving. The 16-34 demographic indicated that it would give at a higher level if they had more folk, jazz, news, or public affairs, but the study indicated that when they would actually be asked to contribute more, their level of increase would not be high at 10% to 15%. Non-Loyals indicated that an increase in contributing due to programming changes, would be minimal, and would amount to roughly 5%.

Listenership Responses

The survey results that mattered most to WHRO-FM officials addressed the issue of listenership. The survey indicated that Loyals were strong in listenership with more than 20% claiming that they listen 26 hours or more each week. Nineteen percent of the Loyals listened between 11 and 15 hours per week. Over 16% said they listened between 6 and 10 hours per week. Fifteen percent claimed to listen between
3 and 5 hours and 13% claimed to listen between 16 and 20 hours. The highest percentage of Non-Loyals was 26.8% who listened between 3-5 hours each week. Seventeen percent claimed to listen between 1-2 hours.

A significant result was when the 16-34 age demographic reported that they tuned in 3-5 hours per week. This indicated a strong listening pattern to specific programming. However, it also indicated that the younger demographic was not satisfied with the station as a solid listening choice. This was confirmed by the survey when 27% of the Loyals said they “Listen only to WHRO-FM” while only 9.6% percent of the Non-Loyals said they listened exclusively to WHRO-FM. The 16-34 demographic provided interest by noting that 98.1% listened to more than one station, verifying their search for specific programming. They also listened to a wider variety of stations than any other group.

The survey confirmed to WHRO-FM officials that the public saw WHRO-FM primarily as a music station. However, a third of each demographic saw WHRO-FM as a National Public Radio Station. While this tag appears vague, WHRO-FM sensed that NPR affiliates were perceived as news and educational stations rather than as music providers, as WGH-FM had been. WHRO-FM needed to further court the WGH-FM audience. Over
50% of the 16-34 demographic perceived WHRO-FM as being an NPR station, with less than 25% seeing WHRO-FM as a music station. The 16-34 demographic indicated their dissatisfaction with the music and their interest in NPR news programming. This younger demographic expressed an interest in news and information over classical music and news by a two to one margin. The 35-54 demographic wanted a classical music and news combination by a 10% margin. However, the 55-plus demographic responded that they wanted classical music and news by a three to one margin.

When asked about how to improve programming on WHRO-FM with the addition of certain kinds of programming, Loyals and Non-Loyals agreed that the station would be improved by the addition of more classical music. All demographic units agreed, except for the 16-34 demographic, which strongly suggested more folk and jazz over the addition of classical. While WHRO-FM officials noted this exception, it also noted that this age group was less likely to donate to WHRO-FM fund-raisers than the older demographic.

When addressing the issue of WGH-FM’s demise and the result it had upon WHRO-FM, 76.3% of the Loyals and 69.2% of the Non-Loyals responded that they had listened to WGH-FM. All groups reported that they had listened to WGH-FM for music. WGH-FM had been primarily a music station with little
news/educational offerings. Further, every group listened to WGH-FM more than they did WHRO-FM and all groups agreed that they expected WHRO-FM to add more classical music to its programming. If WHRO-FM officials were to continue courting this audience and their potential funding, they would need to increase classical music offerings.

Despite the confirmation that WGH-FM listeners had shifted to WHRO-FM and the expectation for the station to meet the need of these listeners, most of the respondents did not feel the need for a second station. However, both Loyals and Non-Loyals agreed that if there was to be a second public station, an eclectic format should be established with WHRO-FM maintaining its predominately all classical format. Eighty-five percent of the respondents expected WHRO to add more classical music to its programming following the collapse of WGH-FM. Only 15% expected no changes at all. The 16-34 demographic felt stronger about this than the older demographics, but the other segments agreed as well.

WHRO-FM was viewed by respondents as an “alternative” music station”, yet it was also tagged as “elitist” and “entertaining.”
The demographic breakout is revelatory:

Table 1

Perception of WHRO-FM Programming by Age Demographic

<table>
<thead>
<tr>
<th>Age Demographic</th>
<th>16-34</th>
<th>35-54</th>
<th>55+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type of Programming</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alternative</td>
<td>51.9%</td>
<td>34.2%</td>
<td>25.8%</td>
</tr>
<tr>
<td>Popular</td>
<td>3.7%</td>
<td>.6%</td>
<td>6.7%</td>
</tr>
<tr>
<td>Elitist</td>
<td>7.4%</td>
<td>12.4%</td>
<td>16.0%</td>
</tr>
<tr>
<td>Entertaining</td>
<td>7.4%</td>
<td>17.4%</td>
<td>20.2%</td>
</tr>
<tr>
<td>Informational</td>
<td>7.4%</td>
<td>13.0%</td>
<td>5.5%</td>
</tr>
<tr>
<td>Community</td>
<td>11.1%</td>
<td>6.2%</td>
<td>9.2%</td>
</tr>
<tr>
<td>Educational</td>
<td>9.3%</td>
<td>7.5%</td>
<td>8.6%</td>
</tr>
</tbody>
</table>

(West, Bartholet, and Truxell, 1987, p.35)

The strongest revelation is that all demographics indicated that WHRO-FM was perceived as an alternative station. The younger demographic was absolute in this belief. The second station had to cater to this perception with a blend of alternative programming, thus freeing WHRO-FM’s original station programming with all classical music.

There also was a strong response to WHRO-FM being a community station with the younger demographic giving a strong response (11.1%). WHRO-FM wanted to build on this perception. The middle demographic group (35-54) gave a
strong indication that it perceived WHRO-FM as an informational station. WHRO-FM officials also wanted to build upon this perception that it purveyed news and public affairs to the community. Ultimately, the station confirmed that the older demographic saw WHRO-FM as entertaining.

According to the survey:

It is clear that the older demographics are entertained more by the programming than the younger demographics, but the younger demographics see WHRO-FM as an alternative station, which is what the second station must be in terms of the young attitudes. (West, Bartholet, and Truxell, 1987, p.35)

Since the second station was dependent upon garnering the necessary funding from the listening audience, WHRO-FM needed to determine the degree to which both members and non-members would contribute.

According to the survey:

Based on promises of the Loyals and Non-Loyals, it could be expected that the (already) existing base of financial support via contributions) would increase between 8 and 12 percent in pledges when WHRO-FM becomes all classical.
The demographic breakdown for contributions to the station was as follows:

Table 2

WHRO Contribution Levels by Demographics

<table>
<thead>
<tr>
<th>Age Demographic</th>
<th>16-34</th>
<th>35-54</th>
<th>55+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contribution Level</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>$14 or less</td>
<td>11.1%</td>
<td>8.1%</td>
<td>5.5%</td>
</tr>
<tr>
<td>$15- $24</td>
<td>5.6%</td>
<td>4.3%</td>
<td>7.4%</td>
</tr>
<tr>
<td>$25- $59</td>
<td>9.3%</td>
<td>12.4%</td>
<td>15.3%</td>
</tr>
<tr>
<td>$60-$119</td>
<td>11.1%</td>
<td>16.1%</td>
<td>13.5%</td>
</tr>
<tr>
<td>$120-$179</td>
<td>7.4%</td>
<td>6.2%</td>
<td>6.7%</td>
</tr>
<tr>
<td>$180-$299</td>
<td>0.0%</td>
<td>1.2%</td>
<td>3.1%</td>
</tr>
<tr>
<td>$300 +</td>
<td>0.0%</td>
<td>0.0%</td>
<td>1.8%</td>
</tr>
</tbody>
</table>

(West, Bartholet, and Truxell, 1987, p. 45)

WHRO-FM realized that the bulk of support was coming from the older demographic age group who was dissatisfied with the amount of classical programming that WHRO-FM was offering. The younger demographic, while financially supporting the station less, was demanding a more eclectic format with more folk, jazz, and alternative programming. The degree to which this audience would support a second eclectic based station was uncertain. However, the mandate from the older demographic wanting more classical was
Summary

This chapter has presented the results of a 1987 survey that WHRO-FM conducted on listener’s programming preferences. The survey was a controlled study of the WHRO-FM listeners and both contributing and non-contributing listeners were sampled. A 95% confidence level was determined.

Research from all sources indicated that WHRO-FM had significant evidence that a second station could be created and maintained through public support. The confirmation that WHRO-FM was not meeting the needs for classical music programming was confirmed by the survey results. The majority of least favorite programs listed were jazz-based programs. The majority of favorite listed programs were classical based.

The dilemma for station Manager Vianne Webb was in determining where jazz, news, public affairs, folk music, and world music as well as the emerging public high school partnership programming, would fit in to the second station’s format. The survey also indicated that the older demographic age group was more likely to increase its support of WHRO-FM with increased classical music programming. The survey confirmed that a majority of WHRO-
FM’s listeners were former listeners of WGH-FM and had shifted their loyalty. Over 76% of contributing members to WHRO-FM say they listened to WGH-FM prior to its demise as a fine arts station. In 1987, following the second survey, WHRO-FM began to work earnestly towards the second station’s development.
CHAPTER X.

WHRO-FM SPLITS INTO DUAL STATION FORMAT

Personnel Decisions

In the summer of 1990, Vianne Webb began to assemble the staff that would operate the two stations. Much of the existing staff would be split between the two stations, with long time morning classical announcer Dwight Davis, continuing his duties. Lynn Sumemrall was rehired by Webb to work the overnight hours on WHRV-FM. Taylor Green, a veteran of WGH-FM and close friend of Webb's, was persuaded to return from WFLN-FM in Philadelphia to work the WHRO-FM afternoon drive-time shift. Lane Dare, who had been a part of the local cultural arts scene and had worked as the Arts Marketing Director at Old Dominion University, was hired to work mid mornings on WHRO-FM.

The coup for Webb and station officials came when they persuaded legendary classical announcer Bill Massie to return from Jacksonville, Florida where he served as an announcer for radio station WCJT-FM, to host the evening classics. Webb contacted Norman Willcox, who had been a member of the WHRO-FM Board and was a friend of Massie's, to contact him and negotiate a contract for his return to local radio. Massie added immediate recognition to the WHRO-FM staff and was considered the "Obi Wan Kenobi" figure of
classical radio (Jones, personal communication, March 7, 1998). Willcox would later comment "Locals familiar with Massie's legendary status as a classical programmer gasped when they heard that Webb and WHRO-FM had lured him back to the area" (personal communication, March 5, 1998). Massie's presence at WHRO-FM immediately garnered considerable attention from those who remembered his efforts at WRVC-FM and WTGM-FM.

Webb and the WHRO-FM Board decided upon "WHRV-FM" as the call letters for the second station. The "HRV" would signal recognition as "Hampton Roads Virginia." The 89.5 FM Mhz. frequency would be the home for WHRV-FM, while WHRO-FM, the classical station, was designated for the 90.3 FM MHz. frequency.

After the departure of Joe Lowrey, Webb had to pursue a new jazz programmer for the second station. Jae Sinnett, a local jazz musician and instructor at the Virginia Governors School for the Arts at Old Dominion University, arranged a meeting with Webb to discuss the jazz programming on WHRO-FM. Webb was already considering approaching Sinnett to replace Lowrey as jazz programmer. Sinnett made his complaints about the nature of the jazz programming on the station and then listened as Webb suggested he come to work for the station as host of the nightly jazz show on WHRV-FM.
Sinnett felt that "great jazz artists such as Duke Ellington, Stan Getz, and Charlie Parker, were being ignored by WHRO-FM programmers" (personal communication, August 10, 1999). Sinnett agreed to become a part of the new station as jazz programmer.

Rollie Bristol, a former member of the WGH-FM staff had come to work for WHRO-FM in the fall of 1983 as an announcer and jazz show producer. Bristol was slated to work shifts on both WHRO-FM and WHRV-FM. Chris Astle, a former WGH-FM employee was hired to fill out the WHRV-FM staff. Long time local radio personality Art Williamson came to WHRV-FM from former progressive rock station WMYK-FM, which had recently changed its alternative format to that of urban music.

Part timers hired included Neal Murray, David Eccles and Keith Johnson. Overnight jazz hosting was to be done by existing staff member Becky Livas. Gail Converse was hired to produce news and public affairs programs for WHRV-FM. Converse was also hired to produce programs for WHRO-TV, Channel 15.

As a part time announcer at WHRO-FM since 1984, I resigned from the station’s overnight hours in 1987. However, I continued to work at WHRO-FM on Sunday evenings and additional shifts as needed. As WHRV-FM became a reality, my part-time status was preserved and I was slated
to continue working on WHRV-FM on Sunday evenings, as well as hosting jazz programming during Jae Sinnet's absence.

Staffing and programming decisions made by Vianne Webb caused some conflict. Inge-Fisher White, who hosted a Sunday evening program entitled *Gemucklicheit* and *The World of Operetta* objected to Webb's decision to cut the programs from their Sunday evening time slot to once a month. White objected to this reduction in airtime and launched a public relations attack against the station. Webb responded by firing White and canceling the programs. Undoubtedly, Webb was also aware that the 1987 survey results indicated that both Loyals and Non-Loyals had listed the programs as two of their least favorites.

Programming Decisions

Once Webb had decided upon the staff for both stations, the issue of programming needed to be addressed. Webb and station officials decided to establish a panel to audition available syndicated programs. The entire staff of WHRO-FM including television and corporate management were given tapes of National Public Radio programs to listen and make recommendations. The panel listened to tapes the entire summer of 1989 and made recommendations on which type of programs the new station could feature. Vianne Webb, Operations Manager Lisa Murray, and Special Program
Assistant Raymond Jones, began to diagram a potential schedule of programs that WHRV-FM would carry.

The final programming grid reflected a diverse mix of programs for both stations. WHRO-FM was clearly designated as a fine arts station with the bulk of classical music programming being produced by the announcers themselves. Local opera commentator Hope Mihalap preceded syndicated programming such as the Metropolitan Opera with her own show. Mihalap also teamed with Dwight Davis to feature a popular Friday morning request show for listeners. Taylor Green recreated a favorite WGH-FM program entitled Afternoon Delights. Raymond Jones continued to produce his Grammophone on the Air program. Keith Johnson produced Classics through the Overnight.

Nationally syndicated programming was also expanded on WHRO-FM with national symphonies and orchestras, The Los Angeles Philharmonic, The Saint Louis Symphony, The Montreal Symphony and The Chicago Symphony Orchestra, were added to the programming schedule. Chamber music was featured with the addition of The St. Paul Chamber Orchestra and Pipedreams programs. WHRO-FM also tailored a number of programs that were non-musical, which still appealed to the fine arts audience. Dwight Davis was to host a program entitled Weekend which aired each Thursday at 1:00 PM and featured
interviews with local artists and performers. *My Word* and *My Music* produced by the British Broadcasting Company (BBC) and had been staples of WHRO-FM’s broadcast schedule, were kept on Saturday afternoon. *The Complete Jane Austen*, which was a theatrical production of the famed novelist’s works, was featured on Sunday mornings. WHRO-FM had clearly created a station that catered to distinct artistic and cultured tastes.

The programming of WHRV-FM posed a greater challenge to Webb and WHRO-FM officials. The format for WHRO-FM had been decided by the demand for more classical music after the demise of WGH-FM. WHRO-FM was the reincarnate of WGH-FM. WHRV-FM’s format and programming had to be devised and created with several audiences in mind. Webb and WHRO-FM officials had promised to return jazz programming from the overnight hours to its prime-time slot. The hiring of Jae Sinnett provided the opportunity to program a locally hosted jazz show.

News and public affairs programming increased dramatically on WHRV-FM. Standard NPR news programs *Morning Edition* and *All Things Considered* were kept in their traditional drive-time slots. However, *Radio Reader* a program that featured Dick Estell reading fiction and non-fiction, returned to the schedule. *Radio Reader* had been a
casualty of programming cuts when WHRO-FM expanded its classical music offerings in 1985. NPR public affairs programs such as Fresh Air, which featured in-depth interviews by Terry Gross, and Weekend Edition, were added to the schedule. WHRV-FM debuted with a tremendous amount of programming that was aimed to educate and promote dialogue.

WHRV-FM’s Alternative Programming

The most dramatic program that debuted with WHRV-FM was Whatever This Is, later to be renamed The Art and Rollie Show. The program emerged when long-time local radio personality Art Williamson joined the staff. Williamson had worked in the 1970’s with Rollie Bristol at the legendary progressive station WOWI-FM. After WOWI-FM’s demise as an alternative station, Later, Williamson moved to local rock stations WNOR-FM and WMYK-FM.

The demise of alternative-progressive stations WMYK-FM and WOWI-FM left a void in the local radio market for those seeking music outside of the traditional rock playlists. Williamson was initially hired to be the local host of Morning Edition. When Webb agreed to allow Whatever This Is on Friday afternoons, Williamson agreed to stay on to co-host the show with Rollie Bristol.

Whatever This Is was an instant success. Faxes and phone calls flooded the WHRO-FM studio with requests. Webb
later expanded the show to run each weekday afternoon. Further, Webb, after being approached by Carol Taylor, another local radio personality known for being involved with alternative music, approved of a Friday evening show entitled Defenstration 89.5. Taylor and WNRO-FM Marketing Director Jeremy Coleman hosted the program. The show’s title, which meant “out the window”, was dedicated to providing music programming never before attempted on local airwaves. Defenstration 89.5 was a mix of urban, country, and progressive music. Taylor and Coleman broke all format rules with the program. Dialogue and commentary from Coleman and Taylor was added to a program known for being extremely alternative to anything ever heard on local radio.

WHRV-FM emerged with the power to inform. The bulk of its programming fostered public awareness of both national and local issues. WHRV-FM’s music schedule provided jazz listeners with both local and syndicated produced programs. WHRO-FM and WHRV-FM tapped into a stream of consciousness by locals who yearned for a forum that would articulate a more cultured sound. WHRO-FM and WHRV-FM filled that need. Listeners could tune any time into either station and expect to hear something that was outside of the mainstream of local radio. The creation of the dual Public Radio format also provided a rare opportunity for residents of Hampton
Roads to experience mass media which features different voices and opinions. On WHRO-FM, one might hear a syndicated broadcast from Carneige Hall in New York City. Instantly, one is transported to a venue synonymous with culture and art. WHRV-FM could at the same time offer an hour featuring the music of Charlie Parker, a giant in jazz history. Douglas (1999) notes that “Americans have learned to turn to radio to alter or sustain particular emotional states: to elevate their moods, to soothe themselves, to become outraged” (p.8).

In 1990, WHRO-FM/WHRV-FM debuted with their respective formats. Vianne Webb wrote to listeners:

Local residents are about to set out on a grand and glorious journey. A journey to explore the beautiful, the fascinating, the intriguing. It will be a journey marked by song, by dance, by great literature, and classical traditions. We’ll explore the world of ideas that fascinate and intrigue the mind. And we’ll find laughter and wit and good will. It will be a journey taken through the artistic medium of radio. (WHRO-FM Commemorative Guide, 1990, page 5)

With this mission and journey in mind, WHRO-FM split and became two separate stations at 12:00 noon on September 21, 1990 and emerged as a cultural and intellectual icon in
the life of the Hampton Roads region.

Summary

In this chapter the launch of WHRV-FM has been described. Included in this research were personnel decisions that WHRO-FM officials made when staffing the two radio stations. Vianne Webb staffed the two stations with existing members of WHRO-FM, the old WGH-FM, and a few legendary members of local radio, including Bill Massie, Bob Calvert and Art Williamson. Local jazz musician Jae Sinnett was also lured by WHRO-FM to become a part of the station’s personnel.

Programming for the two stations was decided by the WHRO-FM staff. The final programming reflected the desire to designate WHRO-FM as a fine-arts classical station with WHRV-FM being designated as an eclectic Public Radio affiliate mix of news, public affairs, jazz, blues, and alternative music. Nationally syndicated programming was to be heard on both stations. One locally produced program on WHRV-FM, Whatever This Is, was an instant success and confirmed station officials pledge to make WHRV-FM an alternative music source.

The research in this chapter indicates that WHRO-FM combined local and nationally syndicated programming on both stations. The collapse of WGH-FM as a fine arts station
contributed greatly to the programming of WHRO-FM and the collapse of WMYK-FM as an alternative music station contributed greatly to the programming of WHRV-FM. The dual radio format immediately tapped into local residents desires for a more cultured form of radio and became an instant success.
CHAPTER XI.

PUBLIC RADIO’S IMPACT UPON HAMPTON ROADS CULTURE

Comparisons to KPFA-FM

The 1999 public uprising at San Francisco Bay Area Pacifica affiliate KPFA-FM illustrates the degree to which a local citizenry may identify and claim ownership of a community based radio station like WHRO-FM and WHRV-FM.

Founded in 1949, Pacifica Radio’s charter pledged to “Study the causes of philosophical, religious, racial, and national antagonisms in the interest of world peace; to disseminate news and analysis that was being suppressed in commercial media; and to foster new art forms” (Ledbetter, 1997, p. 126). KPFA was the original Pacifica station and began broadcasting in 1949. By the late 1950s, KPFA was an outlet for radical politics, alternative programming, and the emerging counter culture. In the 1970s, as San Francisco’s homosexual population began to grow, the station began programming geared towards lesbians and gays with shows such as Fruit Punch and Lesbian Express. According to Ledbetter (1997):

Pacifica is generally credited with having initiated the on-air listener support drive and, although its audience is limited, it is by far the public broadcasting entity with the highest degree of
individual listener financing. More than any still-operating mass media outlet, Pacifica has documented the activities and struggles of civil rights and black power organizations, the women's movement, anti-nuclear and radical environmental groups, poor people, and their advocates, anti-Vietnam protesters, and gays and lesbians. (p.127)

In the spring and summer of 1999, the staff and management of KPFA became embroiled in an argument with the parent non-profit Pacifica foundation over management and programming of the station. The Pacifica Foundation, which oversees the five affiliate Pacifica stations, met in February 1999 and voted to dissolve the local advisory board members from the National Governing Board. On March 31st 1999, Pacifica informed KPFA's general manager Nicole Sawaya that she had been terminated.

By July, the Pacifica Foundation had locked out the entire staff and volunteer base of KPFA. The community responded to KPFA's takeover by launching a "Take Back KPFA" movement that attracted international attention. Large demonstrations took place outside the boarded up station. A pro-KPFA crowd estimated at 20,000 protested in Berkeley on July 31, 1999. National figures such as novelist Alice Walker, poet June Jordan, and writer Daniel Ellsberg pledged
support to the station. A “Camp KPFA” sprang up outside the boarded up station with supporters manning barricades 24 hours per day. National and State lawmakers began weighing in on the situation with calls for the Pacifica Foundation to return the station to the air. Facing public vilification and pressure from all fronts, the Pacifica Foundation announced it would reopen the station on Friday, July 30th, and allow station employees to resume broadcasting with more freedom.

Public Radio as Community Radio

The importance of the KPFA struggle in this study is the comparisons to the depth in which a community may embrace the concept of a public affiliated station that openly promotes issues of diversity and other important dialogue initiatives. As society has become increasingly technological, the concept of “community” has suffered. Individuals no longer meet with a shared neighborhood interest and increased alienation has become commonplace. The KPFA incident provided a glimpse of what one community feels is the power and role of public supported radio. WHRO-FM and WHRV-FM have become power brokers in the region by recognizing this loss of connection and cultivating programming that invites individuals into an experience of sharing and engagement.
Since 1983, WHRO-FM has consistently seen increases in its annual fund drives and membership campaigns. From a goal of $83,000 in the 1984 fall drive, the spring 2000 membership drive topped $260,000. Following the creation of WHRV-FM in 1990, WHRO-FM expanded programming to include greater offerings of classical music. In turn, WHRV-FM was able to offer jazz, progressive, and world music. An expansive line up of news and public affairs programs that features both local and national issues also is heard daily on WHRV-FM. With this expansion, came greater opportunities for an awareness of what Public Radio could achieve for the Hampton Roads community.

Hampton Roads is identified as an increasingly diverse and multi-cultural community. The 1999 census figures from the U.S. Government indicate that the heart of the WHRO-FM and WHRV-FM listening audience in Southeastern Virginia (Cities of Norfolk, Virginia Beach, Hampton, Chesapeake, Portsmouth, and Newport News) has a 36.9% African-American minority population. The Hispanic population was cited at 3.25% (http://quickfacts.census.gov). Additionally, the large military presence brings many nationalities and ethnic groups to the region. WHRO-FM and WHRV-FM actively offer programming designed to address these minority interests and offer a media outlet that cross promotes diversity issues.
In 1998, WHRO-FM launched a community initiative to analyze issues of diversity and race. WHRO-FM and WHRV-FM joined forces with over 100 community partnerships to present a dialogue that would be unavailable in this region without the availability of Public Radio. Entitled Colors All Our Own, this programming sought to broaden the debate over ethnicity in American culture. Colors All Our Own sought to inform and sensitize the community with well-planned educational and cultural programs. These programs offered information, diverse perspectives, and dialogue about diversity and race relations. WHRO-FM facilitated two national broadcasts of Public Radio programs dealing with race initiatives. Talk Of the Nation, broadcast from Norfolk’s Nauticus Museum in 1998 and The Thomas Jefferson Hour, broadcast in 1999, addressed the issue of race in American society. These programs encouraged citizens of Hampton Roads to participate in our nation’s dialogue about race relations and urban redevelopment. Further, the programs promoted the dialogue on a national level. Recording artist Peter Wold (2000) cites Public Radio as “The only place you get diversity today. I listen for the great variety it provides” (in Keith, 2000, p 168).

Radio Broadcasting, by its very nature, claims to expand cultural identity and thinking by providing
programming which targets a generation or race. WHRV-FM and WHRO-FM actively cross barriers in their musical offerings. The NPR produced *Afropop Worldwide* hosted by Georges Colinet presents African and world beat music to Friday evening listeners. The monthly *Serenada Hispana* and *Sinfonia Hispana* programs are both Latin oriented musical features which offer music from Hispanic countries. According to local Hispanic community leader Beatriz Amberman (2000):

> Public Radio raises everyone’s standards. People receive culture, education, and information from these stations. Further, these stations, unlike commercial stations, help to raise the consciousness both within and outside the Hispanic community. Commercial radio does not meet the needs of the people. Public Radio helps people take a stand as to what is important in a multi-cultural community like Hampton Roads. (personal communication, June 6, 2000)

**WHRO-FM’s Impact Upon Cultural Arts Organizations**

Since WHRO-FM’s arrival, Hampton Roads local arts scene has thrived. Two significant cultural organizations call WHRO-FM their “radio-home”. The Virginia Symphony and the Virginia Opera are renowned companies with productions and tours that have earned international respect. The Tidewater Cultural Alliance uses the WHRO facilities as a home base.
for their operations by maintaining an office in the building.

Peter Mark, general director of the Virginia Opera Association noted the importance of Public Radio in cultural arts calling “The availability of WHRO-FM one of the backbones for the growth of arts organizations” (“A classical reincarnation,” 1984). Virginia Symphony Conductor Joann Falletta cites:

Performing arts organizations and WHRO-FM as having an inherent relationship with each other, with the health of one determining the health of the other. Both work to educate, enrich, and enlighten the lives of communities. We (the symphony) have had a great relationship with WHRO-FM. Our relationship is a very good example of the ways a partnership can work to entertain and bring culture to a community. (personal communication, August 11, 2000)

The Virginia Opera has shown dramatic growth in the years since WHRO-FM’s 1975 assumption of the WTGM-FM license. In 1974, the Virginia Opera began operations with a budget of $35,000. The company offered two productions at Norfolk’s Center Theatre. Season subscriptions were not offered and according to Laurie Jacobs, Marketing Director for the Virginia Opera, “We simply tried to fill the seats
in the Theatre" (personal communication, August 16, 2000). In 1977, the Richmond Friends of Opera was founded to present Virginia Opera productions annually in the Richmond area. In 1992, the company presented its first Northern Virginia stage performance at George Mason University in Fairfax. By 1998, the company was offering three productions a year in Northern Virginia.

In 1999, the Virginia Opera operated on a budget of 7 million dollars and offered five productions. The Virginia Opera is the fifteenth largest opera company in the nation. The company sold 8,187 subscriptions and offered 52 performances for the 1999-2000 season (L. Jacobs, personal communication, August 16, 2000). WHRO-FM has partnered with the Virginia Opera and is recognized as the radio home for its performances. In 1985, the world premiere of Thea Musgrave's "Harriet: The Woman Called Moses" was carried live over WHRO-FM to a nationwide audience. WHRO-FM and National Public Radio have further introduced the Virginia Opera to worldwide listeners. According to Laurie Jacobs:

In 1995, a broadcast of Simon Bolivar and an accompanying Martin Goldsmith interview with composer Thea Musgrave aired on NPR's Performance Today and reached over 1 million listeners. In 1988, National Public Radio praised Virginia Opera when music critic
Tom Manoff reviewed the company’s “Don Giovanni” for All Things Considered. (L. Jacobs, personal communication, August 17, 2000)

As WHRO-FM grew in community significance, so too did the Virginia Opera. Both serve as significant contributors to the cultural community of Hampton Roads. WHRO-FM’s contribution to the company by airing its performances and being its radio home has helped it to garner international acclaim.

Economic Impact of Cultural Arts Organizations

In June, 1999, in cooperation with the WHRO-FM based “Tidewater Cultural Alliance,” Old Dominion University professor Christopher B. Colburn, conducted a study entitled “Economic Impact of Cultural Organizations in Hampton Roads.” The study indicated that a thriving cultural environment in Hampton Roads has emerged and has a dramatic impact upon the local economy. Further, the study indicates that “Cultural organizations increase the quality of life in regions and act as a magnet for the location of new businesses and individuals, provide part-time and seasonal employment for students and add to the educational experience for students in local and primary schools” (p.1). The study specifically “Sought to assess part of the total impact of the cultural and artistic organizations in Hampton Roads.”

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The entire study may be accessed in the appendix section of this study.

The study indicated that cultural organizations provide 3450 full-time jobs and 4167 part-time jobs in Hampton Roads. Of these, 1161 of the jobs pay greater than $30,000 per year (One-third of full-time jobs). Salaries generated by these cultural organizations equal over $123,000,000. Further, $8,000,000 is paid out in local taxes via these salaries. Spending directly in the Hampton Roads economy equals $21,000,000. Audience spending creates $171,000,000.

For every dollar cultural organizations spend in Hampton Roads, a multiplier effect dollar ratio of 2.47 is created. These cultural organizations have a combined impact of $510,000,000 in Hampton Roads (jobs+local tax revenue+ volunteer time+visitor spending) or $359 per capita. The study further indicated that since 1993, people in the arts and culture industry in Hampton Roads have increased by 25%. During the same period, salaries for these employees have also increased by 19%. Direct spending by these cultural organizations also increased approximately 61%. Taxes paid out by these organizations were over 3.7 times greater than the estimate given in 1993.

The survey indicates that the Hampton Roads cultural community has grown significantly between the years 1993 and
1999. WHRO-FM and WHRV-FM have established programming formats designed to cater to this cultural community. WHRO-FM’s and WHRV-FM’s audience do not listen out of a concept that the two stations are a public good. WHRO-FM and WHRV-FM’s programming speaks to their values, and in terms that fit their attitudes. The rise of cultural activities in the Hampton Roads region may be directly traced to the emergence of WHRO-FM and WHRV-FM as dual radio stations that cater to the cultured audience.

The study specifically notes that the Virginia Symphony, Virginia Opera, museums, and theatrical organizations all contribute heavily to the local economy. WHRO-FM and WHRV-FM serve as the radio home of these organizations and heavily promote their performances. WHRO-FM’s commitment to expand programming via two stations can be one of the factors attributed to this rise in cultural arts in the Hampton Roads region. After the dual station format debuted in 1990, WHRO-FM was able to expand its cultural arts programming. WHRV-FM’s focus was upon news and public affairs programming. Local organizations such as the Virginia Symphony and the Virginia Opera no longer had to share airtime with news magazine formatted programs. Instead, WHRO-FM provided a twenty-four hour programming opportunity. WHRO-FM serves as a liaison on behalf of these
cultural organizations. Further, WHRO-FM’s commitment to fine arts broadcasting makes it very easy for people to experience new cultural activities.

According to Terri Karlsson, former Director of the Virginia Cultural Alliance (2000):

Public Radio is the vehicle which brings art and culture to the citizens of Hampton Roads. It is the only vehicle which brings news and cultural opportunities to the citizenry for free. Further, no other station pays attention to the small cultural organizations and events, which add to the dynamics of this community. Local Public Radio creates a dearth of cultural activity in this community. (personal communication, May, 6, 2000)

WHRO-FM’s Cultural Programming

WHRO-FM’s most recent program guide indicates the depth to which cultural programming is at the base of its mission. WHRO-FM’s programming consists of continuous classical-fine arts music. The programming is a combination of both locally produced and nationally syndicated productions. Four nationally recognized symphonies, The Cleveland Orchestra, The San Francisco Symphony, The Chicago Symphony Orchestra, and The Detroit Symphony are featured each week on WHRO-FM. Locally produced opera commentary and performance programs
such as Operatically Speaking and Gold and Silver Opera are produced within the station's studios. The renowned Lyric Opera of Chicago and/or The Metropolitan Opera are offered for listeners each Saturday Afternoon.

The National Public Radio syndicated program Performance Today is featured five mornings per week on WHRO-FM and was produced live from Norfolk as a part of the Virginia International Waterfront Festival. Other nationally distributed programs such as The Record Shelf, Pipedreams, Adventures in Good Music, The Vocal Scene, and St. Paul Sunday Morning which have historically been a part of National Public Radio stations nationwide with devoted followings, are also carried weekly on WHRO-FM.

WHRO-FM combines these nationally syndicated programs with locally produced shows. Listener requests for classics are honored twice weekly for over ten hours of programming and locally produced musical programs combine for 115 hours of fine arts cultural programming. No other local organization provides as much cultural programming and depth of opportunities for locals to experience fine arts activities. According to Kathleen Zentz (2000):

Public Radio stations WHRO-FM and WHRV-FM open windows for our region's popular culture by delivering a wide span of music, story, and public affairs
programming. Local cultural affairs such as folk music would be lost without the exposure WHRO-FM and WHRV-FM bring. Local cultural groups would be on the fringe of existence without these stations. (personal communication, July 2, 2000)

WHRO-FM and WHRV-FM serve a core audience that caters to local cultural events. Indeed, the two Public Radio affiliates, through their programming, serve this audience through a defined attitude which is inherent in its programming. According to Raymond Jones (1998):

Public Radio has maintained a distinct attitude about itself and its listeners: being intelligent is an attitude; being of the highest quality is an attitude; reflecting the highest achievements of our culture is an attitude; making lofty ideas and ideals accessible to all Americans is also an attitude. (A Silver Serenade, p. 3)

Both Public Radio stations WHRO-FM and WHRV-FM are identified as leaders in the Hampton Roads cultural arts scene. Through the medium of radio, these two stations are recognized as regional voices in cultural and public affairs. The stations serve as the home of three major cultural organizations: The Virginia Symphony, The Virginia Opera, and The Cultural Alliance of Hampton Roads. The
stations, through these partnerships, have created an enhanced awareness of the region’s cultural arts and public affairs.

Summary

In this chapter, the researcher has presented the impact WHRO-FM and WHRV-FM has had upon Hampton Roads cultural institutions. The research has shown that WHRO-FM and WHRV-FM actively cross barriers in their programming. The programming caters to different ethnic groups including, the Hispanic and diverse urban community. Musical formats range from traditional African tribal music to classical, opera, alternative, and traditional jazz.

A historical reference was drawn to Pacifica Radio Station KPFA, which was embraced so staunchly by Berkeley residents that attempts to restructure its programming met with a storm of protest by listeners who felt the station was a distinct part of the community. Programming and staffing changes made by the Pacifica Foundation were restored after the community challenged the actions.

The research indicates that WHRO-FM and WHRV-FM have had a dramatic impact upon the cultural life of this urban community. Research was also presented which illustrated the economic impact of local cultural arts organizations upon the Hampton Roads economy. WHRO-FM and WHRV-FM as purveyors
of cultural interests help to fuel this economic impact.
CHAPTER XII.

PUBLIC RADIO’S IMPACT ON HAMPTON ROADS PUBLIC OPINION,  
PUBLIC POLICY, AND EDUCATION

Radio as an agent of simple entertainment and fun collapsed in the 1960s. The social and political upheavals of the decade were broadcast from radio stations, many of which became first hand purveyors of a new culture shift. Swartz (2000) commented:

It took on the then-revolutionary underground-rock sound, which specialized in music targeted at the counterculture. Its listeners were drawn to this kind of radio because it expressed the disillusionment of a segment of youth society. It gave a voice that it had not had before. (in Keith, 2000 p. 106)

Shaw (2000) called FM stations which emerged in the 60s and 70s “A daily conduit through which the music, news of the antiwar movement, and the credo of the new value system of the Woodstock generation were being fed, like fuel, to the millions of fellow soldiers in each of our markets” (in Keith, 2000, p. 107). Radio provided the mouthpiece for shaping the policy and public opinion of the sixties and seventies.

The Impact of News and Public Affairs Programming

In 1998, WHRV-FM debuted Hearsay a local call-in
program, which approached issues of local, regional and national importance. Despite a rise in syndicated programming, both WHRO-FM and WHRV-FM can still claim to produce innovative and provocative radio from within a community that has a history of being extremely conservative. WHRV-FM has consistently given the microphone to local politicians, public agents of information, local activists, and educators to inform the local community of issues, often controversial and multi-dimensional. With its bi-annual on-air fund drives receiving record amounts of pledges, it is apparent there exists an increasing audience for the two stations programming. With an increased audience, the two Public Radio affiliates are significantly shaping public opinion and policy and, most importantly, the interest locals are paying to civic matters.

After WHRO-FM developed the dual station format in 1990, Hampton Roads Public Radio emerged as the epitome of a community-based institution. WHRV-FM, with its emphasis on public affairs and informational programming, developed a sense of radio populism. WHRO-FM and WHRV-FM both heavily emphasize the nature that the stations belong to the community and are a reflection of local needs. According to Douglas (1999):

NPR and Talk Radio both became electronic
surrogates for the town common, the village square, the
general store, the meeting hall, the coffeehouse, the
beer garden, the park, where people imagined their
grandparents—even their parents, for that matter—might
have gathered with others to chat, however briefly,
about the state of the town, the country, and the world.
(p.285)

Public Radio’s Impact on Education

When analyzing WHRV-FM’s most recent program grid, the
depth to which the station is devoted to news and public
affairs programming is evident. One hundred hours per week
is devoted to educational-news programming. Standard
National Public Radio programs, such as Fresh Air, All
Things Considered, and Morning Edition, daily provide to the
region in depth news and educational programming. Two
programs, Talk of the Nation and The Connection provide
listeners with the opportunity to “Join the nation, whether
conservative, liberal, politically incorrect, incensed, or
amused” (Airwaves Magazine, March 2000, p. 3). Both of these
nationally syndicated programs, combined with the locally
produced Hearsay call-in show, provide listeners with
informational dialogue in an inter-active fashion. WHRV-FM
provides an educational opportunity to engage in
constructive discussion. News and dialogue is not simply
presented, but engages the listeners and offers the opportunity to debate.

While flagship programs such as All Things Considered and Morning Edition are standard news vehicles, additional programs on WHRV-FM provide tremendous educational opportunities for local listeners. The Thomas Jefferson Hour is a program devoted to discussion about the teachings and philosophy of Thomas Jefferson. The program also invites listeners to e-mail/write and pose questions to Jeffersonian Scholar Clay Jenkins, who assumes the role of Thomas Jefferson. Jenkins addresses questions by applying Jefferson’s philosophy and teachings. The program educates listeners in issues of civics, constitutional law, and history. The program Log On also provides local residents with educational opportunities. Log On educates listeners in computer technology and provides a call in opportunity for questions and discussion. The program is locally produced and hosted from the same studio that broadcasts the noon call-in show Hearsay. According to Travers (2000):

NPR changed the face of American broadcasting. It consciously took up the mantle laid down by many icons of news and information broadcasting. It searched for ways of gathering and distributing news, information, and performance programming that had not
been possible among non-commercial stations previously. (in Keith, 2000, p. 168)

Siemering (2000) asserts “The idea behind the development of public broadcasting, which was to promote the populist ideals of extending knowledge and culture to as many people as possible, not unlike the free public library” (in Keith, 2000, p.163). By adopting this mission, WHRO-FM and WHRV-FM elevated the educational life of Hampton Roads. When WHRO-FM developed the dual station format, WHRV-FM adopted a news magazine format as its basic programming. This format shift allowed WHRV-FM to feature news and public affairs programming from its morning drive time to late evening hours when jazz became the feature of programming.

Public Radio’s Musical Programming Offers Education

WHRV-FM’s educational offering is not limited to those programs that fall into the public affairs category. Syndicated musical programs such as Marian McPartland’s Piano Jazz and Riverwalk Jazz both provide listeners with musical selections and instruction on technique, history, and musical theory. Jae Sinnett’s nightly Jazz Excursions also seeks to educate listeners in jazz history and technique. Sinnett twice a year hosts classes in the WHRO-TV studios, which focus upon jazz theory.
According to Sinnett (2000):

Our mission as a public media forum is to educate. I approach jazz as an art form that many don’t understand the mechanics, but do appreciate the sound. I think as an artist and programmer, self-identity is important and using my knowledge to teach more about music outside of who is playing third trumpet is very significant in my role at WHRV-FM. (personal communication, July 9, 2000)

Neal Murray’s Saturday Night Fish Fry program also indoctrinates listeners into the history and stories of the classic big-band jazz era. Murray (2000) cites:

The (WHRV-FM) program is not just music, but a history of culture. We cover depression era and the music of World War II. I think it is important to relay how music reflected the mood of the people during this era. It’s interesting to see how music in 1929 is light and airy and very happy sounding. However, 1930’s era music is somber and low key, reflecting the mood of the depression. I program around music and whatever else comes out is gravy. However, to a greater or lesser extent, every program has an educational facet. I get calls quite a bit from younger listeners. They are just discovering this music. They figure out that this is the
music their parents and grand parents listened to and are intrigued by what they hear. (personal communication, July 7, 2000)

Rise of Old Dominion University

Simultaneously with the emergence of WHRO-FM was the growth of Old Dominion as a major urban and regional university. Located adjacent to each other, WHRO-FM and ODU have grown simultaneously in importance by elevating the intellectual and cultural level of Hampton Roads. In 1970, immediately after WRVC-FM left the air, ODU’s enrollment was close to 9500 students. When WHRO-FM split into the dual radio format in 1990, ODU’s enrollment had surged to over 16,600 (ODU Office of Institutional Research and Planning). Today, ODU’s enrollment continues to grow with off-campus distance learning via Teletechnet classes beamed via satellite uplink to navy vessels and classrooms located throughout the state, region, and nation. ODU’s enrollment was close to 19,000 for the 1999-2000 academic year (ODU Office of Institutional Research and Planning).

In 1980, ODU Education Professor Dwight Allen joined forces with WHRO to produce a college credit course for nationwide broadcast over National Public Radio affiliates. WHRO was “One of three public broadcasting stations in the country picked to develop the (radio) course (“ODU Broadcast
Course to Study the Future,” 1980). Two other ODU professors from the History and Political Science Department also participated in the WHRO project. The project was noted as “Part of a national trend toward radio and television college-level instruction” (“ODU Broadcast Course to Study the Future,” 1980).

In the immediate years before Teletechnet courses were beamed from television studios (now) located on the ODU campus, WHRO-FM was expanding educational opportunity through a local radio frequency. While the use of radio for instruction was not new, WHRO-FM’s effort in 1980 indicated its desire to retain its ties to educational institutions and not move exclusively into music and entertainment.

ODU Professor James Sweeney noted, “In the 1970s, ODU saw a resurgence of cultural arts activities” (Sweeney, 1980, p. 109). By 1978, ODU was the home of The Associated Writing Programs, which was described as “An organization whose purpose was to assist creative writing programs and the work of American poets and writers of fiction” (Sweeney, 1980, p. 110). ODU also established an annual fall Literary Festival, which drew internationally recognized literary figures to the campus. ODU expanded its Community Arts Program and further fueled the local cultural arts scene by administering programs such as the ODU Ballet, the
University Gallery, and the Riverview Playhouse. These activities combined with ODU’s increase in student enrollment signified the arrival of a major urban university with the primary mission of “Meeting the educational and professional needs of its students through excellence in teaching, scholarly research, and leadership in community service” (Old Dominion University Mission Statement, 1971).

Old Dominion University and WHRO-FM emerged at precisely the same time. In the 1970’s, as ODU was establishing itself as an urban university dedicated to elevating the cultural and intellectual life of Hampton Roads, WHRO-FM was also establishing itself as a principal purveyor of art and culture. As the urban Hampton Roads region sought increased cultural and educational offerings, both WHRO-FM and Old Dominion University stepped forward and fulfilled these needs. Both of these organizations saw dramatic growth during the same period, indicating that both were stepping forward to fulfill a niche in the region’s urban culture.

Summary

In this chapter, the researcher has presented the impact WHRO-FM and WHRV-FM have had upon local public opinion and public policy. Research indicates that the most dramatic impact by WHRO-FM and WHRV-FM is through its...
community wide initiatives. WHRV-FM provides local residents with an opportunity to voice concerns through its weekly program Hearsay. Hearsay is the only locally produced call-in show heard on the regional airwaves.

Additional research has found that community based radio stations like WHRV-FM have become the meeting place for the technological world. Discussions about policy and issues now take place over the airwaves instead of the "town common". Additionally, WHRV-FM’s extensive news coverage promotes awareness of issues that directly affects the region. WHRV-FM has become a purveyor of dialogue in the Hampton Roads region. Concomitantly, the station has impacted local policy and public opinion.

Research from this chapter further indicates that WHRO-FM-and WHRV-FM have had a significant impact upon education in the Hampton Roads region. Specifically, WHRV-FM’s emphasis on news and public affairs programming offers local residents the opportunity to experience in-depth coverage of local and national issues.

Research of WHRV-FM’s most recent programming indicates that it offers one hundred hours per week of news and informational programming. Producers on both WHRO-FM and WHRV-FM also feature an abundance of information regarding theory and history behind musical selections.
Research also indicated that local Public Radio and Old Dominion University both emerged and saw significant growth during the same period. The history indicates that as Hampton Roads grew and became a thriving Metropolitan area, both Old Dominion University and WHRO-FM helped fuel a degree of culture and fine arts institutions in the region.
CHAPTER XIII.

SUMMARY, RECOMMENDATIONS, CONCLUSIONS, RESULTS

This historical study is a look at the development of Public Radio affiliates WHRO-FM located at 90.3 MHz on the FM band and WHRV-FM located at 89.5 MHz on the FM band. Individuals familiar with radio stations WRVC-FM and WTGM-FM were interviewed to determine their role in the history.

Both WHRO-FM and WHRV-FM have had a dramatic impact on the culture, education, and quality of life in Hampton Roads. A select group of individuals have hovered around the concept of fine arts radio—both commercial and public. These individuals helped fuel a vision of Hampton Roads from what was called in the immediate post WW II years “a crummy town” to a flourishing urban area rich in cultural feats and educational offerings.

Summary of Results

Responses to the five questions, which emerged from the methodology section in chapter three, are as follows:

Research Question One:
Considering the evolution of Public Radio Affiliates WHRO-FM and WHRV-FM, what were the defining events, and who were the individuals who were responsible for creation of these two community based stations?
Public Radio in Hampton Roads emerged from two failed commercial fine arts programmed stations, WRVC-FM and WGH-FM. WRVC-FM left the air in 1969. Following its demise, a group of loyal station supporters began raising the necessary funding to place WTGM-FM, the first public-affiliated station on the air. The station signed on in 1973 and immediately faced difficulty in meeting its financial obligations. Despite a loyal audience, WTGM-FM suffered from a close competitor, WGH-FM, the dominant force in local fine arts broadcasting. WTGM-FM was unable to provide twenty-four hour classical music broadcasting due to obligations to air public affairs programming that was a staple of National Public Radio. WGH-FM had a dominant lock on the audience that wanted fine arts programming. In 1975, The Virginia Cultural Foundation, the group responsible for putting WTGM-FM on the air, surrendered the station license to WHRO-TV, the local public television affiliate. WHRO-FM focused on public affairs programming and added jazz to its nightly programming. This caused conflict between the Virginia Cultural Foundation and WHRO officials. However, WHRO-FM maintained a mix of classical, jazz, and public affairs programming.

In 1983, WGH-FM changed its format from classical fine-arts programming to pop-oriented. This alienated a die-hard
audience who desired classical fine arts programming. WHRO-FM immediately saw an increase in listeners and in memberships. All measures of research indicate that this was the single most important event which fueled the creation of a second Public Radio station in the Hampton Roads region. All individuals in this study, combined with local media accounts, indicate the cultural arts audience was grossly underestimated in their loyalty to a station that provided fine arts music programming.

Research indicates that the success of Public Radio in Hampton Roads can be attributed to a select group of individuals who surrounded radio stations WRVC-FM and WTGM-FM. One of those individuals was Raymond Jones who rescued the WRVC-FM classical music library and later reconstructed it for both WTGM-FM and WHRO-FM. Jones later left WGH-FM and became a part of WHRO-FM as the station was emerging as the leader in Hampton Roads cultural offerings. His presence at WHRO-FM while he was an administrator for the Chesapeake Public Schools helped break the impasse between WHRO-FM and the school sponsored station WFOS-FM. This agreement helped WHRV-FM to sign on the air as a second Public Radio affiliate.
Research Question Two:
What were the internal and external factors that lead to the creation of Public Radio affiliates WHRO-FM and WHRV-FM?

Interviews with individuals and research of written documentation indicates that Vianne Webb, legendary station manager for commercial radio station WGH-FM and later the driving force behind the vision to split WHRO-FM into the dual radio format, was the key individual in the development of the two stations. Webb set the standard for high quality when she launched WHRV-FM. She demanded adherence to broadcasting fundamentals on WHRO-FM, which would appeal to the Hampton Roads cultural audience. Further, her transformation of WHRV-FM into an eclectic radio source devoted to news and public affairs with jazz, blues, and alternative music offerings, was visionary and attracted an audience that has grown dramatically in its ten-year existence.

Webb elevated Raymond Jones to special programming assistant to help refine the classical music programming for WHRO-FM and also sought out the most talented announcers from classical radio stations, including the legendary Bill Massie, whose presence immediately provided public recognition to the new station. Local jazz musician Jae Sinnett was lured from The Governor’s School to WHRV-FM to
host the jazz programming. Despite a background in classical
music, Webb had the foresight to place both jazz and blues
music programming in prominent time slots on WHRV-FM.

After a near decade of work, WHRO-FM split into two
stations: WHRO-FM-dedicated to classical fine-arts
programming, and WHRV-FM, dedicated to news and public
affairs programming, jazz, and alternative music. From 1990-
2000, the two stations grew in popularity and loyal
listeners increased with each bi-annual membership drive.

Research Question Three:
Considering the role of WHRO-FM and WHRV-FM, what is their
role in contributing to the cultural life of the urban
Hampton Roads region?

Public Radio’s impact upon local cultural organizations
is obvious through its commitment to quality fine arts
broadcasting. Despite an abundance of nationally syndicated
programming, WHRO-FM continues to serve as a carrier of
local cultural arts performances. Interviews with the
primary forces behind these organizations indicate that
WHRO-FM is considered as a vehicle which promotes the arts
and brings them to a broader audience. Research indicates
that two Hampton Roads based primary cultural arts
organizations, The Virginia Symphony and The Virginia Opera,
saw significant growth and development in the years
following Public Radio’s growth. The Virginia Symphony was able to lure world-renowned conductor JoAnn Faletta to lead the organization. The Symphony moved beyond its Hampton Roads roots with performances in the Kennedy Center and prestigious Carneige Hall. The Virginia Opera also saw significant development during these years, with a South American tour of its Porgy and Bess production and redevelopment of its facility from the Center Arena to The Harrison Opera House, a concert hall that was hailed as a part of downtown Norfolk’s redevelopment. Additionally, countless fine arts organizations, including the Virginia International Waterfront Festival, have become staples of the cultural arts scene in the region over the past two decades.

WHRO-FM serves as a partner with each of these organizations by promoting and broadcasting their performances. Both audience and performer are integral to the livelihood of cultural arts performances in the Hampton Roads region and perceive WHRO-FM as instrumental in their success.

Research Question Four:
Considering the role of WHRO-FM and WHRV-FM, what influence do they have in determining public opinion of the urban Hampton Roads region?
Public Radio has established itself as a primary shaper of local public opinion and policy. Stamberg (1997) points out that "NPR become the primary news source for millions and millions of people in the country and abroad" (in Keith, 2000, p. 168). Bannerman (1997) asserts, "NPR has added an important dimension to radio's role in contemporary society. While developing a new concept in news, it has also expanded the medium's creative parameters in documentary and drama" (in Keith, 2000, p. 167). This focus by National Public Radio coupled with WHRV-FM's adoption of a format comprised largely of news and public affairs programming has locals tuning in to radio which informs, enlightens, and according to Allen (1997), "Daily provide(s) fare of such a high-minded, uplifting, and admirable sort that the judgmental mind is somewhat unsettled" (in Keith, 2000, p. 168).

In matters of local debate, Public Radio invites listeners to become a part of the dialogue. According to Rehm (1997), who daily hosts a national call-in show (once) carried by WHRV-FM, "In offering a forum for ideas and the exchange of viewpoints, talk radio contributes to a growing understanding of the complex issues confronting the society. It is, perhaps, the epitome of participatory democracy in the electronic age" (in Pease & Dennis, 1995, p. 70).

Further Rehm asserts, "Sometimes listeners' thoughts and
reaction are more on target than those of political leaders and journalists, who are learning to listen to the voices over the backyard electronic fence (in Pease & Dennis, 1995, p. 70). WHRV-FM offers an outlet for public opinion to daily be aired and voiced. The research indicated that the program *Hearsay* is viewed as the epitome of a local outlet to allow the citizenry to voice their opinions and, at times, unhappiness with local policy.

Local topics addressed on *Hearsay* have included urban renewal for the City of Norfolk, Standards of Learning in the state schools, and book reviews by residents. That this show not only survives, but thrives in a politically conservative market, on a station that has traditionally been challenged as having a liberal bias, is indication that the empowerment it provides to the local citizenry is vital and valued. According to Rhem (1997):

> At least 40 percent of our listeners hear The Diane Rehm Show from their offices, representing a dramatic shift for the population and for talk radio. Twenty years ago, most listeners to a morning show (such as mine) were women, most often at home. But, now research tells us that both men and women tune in relatively equal numbers from the workplace. (in Pease & Dennis, 1995, p.72)
Inherently, local Public Radio reaches out to listeners in the workplace, who use the forum and opinions heard to foster internal debate and dialogue. This dialogue spills into local politics and affects the public agenda. As WHRV-FM's audience continues to grow, the effect of the station on popular opinion and the local agenda cannot be disputed. Those in the political arena seek many sources of feedback. Public Radio's forum is only one source of feedback. However, no other local media affiliate provides this ample opportunity to help gauge opinion on both local and national issues.

Research Question Five:
Considering the role of WHRO-FM and WHRV-FM, what is their role in contributing to education in Hampton Roads?

By creating a dual radio station format and by adhering to the principle of National Public Radio in providing a primary news source of broadcasting, WHRV-FM has had a tremendous impact upon the educational level of the region. The desire for higher educational opportunities was instrumental in the tremendous growth of Old Dominion University, especially during the decade of the nineteen eighties. Research of ODU archives indicates that student enrollment increased from 14,000 to 16,600 during the period 1980-1990, and from 16,600 to slightly less than 20,000 from
the period of 1990-2000. ODU's physical plant also expanded with the addition of the new science building, The Diehn Performing Arts Center, new gymnasium facilities, and the Mid-Rise Dorm. Expansion of Webb Student Center, and redevelopment of the Old Administration Building and library coupled with the creation of two graduate centers off campus in Virginia Beach and Portsmouth also signaled the emergence of a major urban university. ODU also moved ahead in long-distance learning with Teletechnet Courses beamed via satellite to locations throughout the Commonwealth of Virginia and the nation. As ODU and the region grew, so did WHRO-FM/WHRV-FM's programming of news and public affairs. As the region sought higher educational offerings at the university level, it also indicated a desire to expand Public Radio's focus on news content, discussion, and context. Buzenberg (1995) asserts "NPR news programs deal with an enormous range and number of issues, including those that are the most controversial and central to the day's national debate, and those that generally can count on much more cursory treatment in other media" (p.183).

Research indicates that WHRV-FM extended educational radio to the region, first in 1990 by providing Open Lines a joint effort between the Newport News Public Schools and WHRO-FM, and secondly, by greatly increasing the number of
locally produced and nationally syndicated news and public affairs programs. Today, each week, WHRV-FM offers one hundred hours a week of news and public affairs programming. ODU and WHRV-FM have combined to meet the region's demand for education and subsequently, have fueled the growth of one another and created an interlocking relationship.

Recommendations

Having shown tremendous growth during its first two decades, Public Radio in Hampton Roads must now prepare to address the needs of listeners via technological expansion of its services. Programming through Internet audio and digital radio will most likely be the next wave of radio transmissions. With its extensive military community, the Hampton Roads population is largely migratory. Loyalty to the stations need not diminish when residents move from the region. Access to WHRO-FM and WHRV-FM via Internet audio services should be an immediate priority. This technology is already being used by some Public Radio affiliates. WHRO-FM and WHRV-FM can maintain and expand its audience with this service.

For WHRO-FM and WHRV-FM to continue as the leading arts and news advocate for the region, it must also seek additional means to be the regional voice in the worlds of culture and public affairs. The success of Hearsay should
encourage the station to pursue additional community programming that focuses upon providing locals with an opportunity to voice their opinions. The growing minority population should be targeted for input on programming that enhances awareness of cultural heritage and provides a voice to this sizeable segment of the urban community.

Additionally, the stations should expand their mission as an educational broadcasting service. The WHRO organization can provide guidance and key opportunities to Old Dominion University and Norfolk State University students interested in broadcasting. The radio partnership with local school divisions could be expanded to include these universities. Further, the WHRO organization needs to be aware that the staff of the two stations is aging. The youngest member of the radio staff is 41. Most of the announcers are in their mid to late 50s. In order to ensure continuity and a continued fresh approach to issues and programming, younger and more diverse on-air-talent and producers should become a part of the Public Radio family. Training and working with local universities could address this issue.

Ultimately, the WHRO organization should move forward with additional studies aimed at evaluating the role of Public Radio in local cultural arts organizations.
Correlational studies aimed at evaluating the station’s relationship with specific arts, education, and public affairs organizations should be undertaken and used for focusing upon programming which benefits these vital community entities. The last serious analysis of WHRO’s programming was undertaken in 1987 prior to the dual station debut. WHRO officials should evaluate the public’s perception of the stations and the role they play in the local community.

Conclusions

From its obscure beginning in 1973 as station WTGM-FM, WHRO-FM and WHRV-FM have grown and have a dynamic influence on local cultural and educational institutions. Few individuals would have ventured to say that Public Radio would flourish and set standards for quality in radio broadcasting. According to Buzenberg (1995):

Public Radio can no longer be ignored as an upstart by bigger and better financed commercial radio broadcasters. The size of NPR’s growing and dedicated audience, as well the kind of people who listen, clearly challenge old assumptions that Public Radio was just for zither concert types and well heeled classical music buffs (p.179).

By tracing the history of Public Radio affiliates WHRO-
FM and WHRV-FM, the researcher has unveiled how Public Radio has changed the cultural and social landscape of Hampton Roads. Public Radio has emerged as a tool for higher thinking. By offering syndicated programming, these stations serve as an outlet for national mass media, yet they also combine local elements to allow the citizenry to claim them as their own. With increased automation, radio stations are seemingly endless carousels of pre-programmed music and commercials. WHRO-FM and WHRV-FM have been able to blend nationally syndicated programming with local interests to create a unique status in local media. No other local media outlets are claimed as true local icons and there exists a fierce loyalty to these stations. Much of this loyalty stems from the influence that Public Radio has had upon local cultural and educational institutions. WHRO-FM is identified as being an outlet for cultural organizations. The audiences cultivated by these organizations realize WHRO-FM’s contribution and have remained fiercely loyal during its membership drives.

WHRV-FM also is seen as a purveyor of news and educational programming. Those within the community who have been cultivated by higher education institutions, such as Old Dominion University, have shown a strong dedication to the station’s eclectic programming and commitment to public
affairs programming.

In addressing the future of radio, Corwin (2000) asserts that there are "Signs of life out there principally-in Public Radio, that is in programs like All Things Considered, Morning Edition, This American Life, Marketplace, SoundPrint, and The Savvy Traveler (in Keith, 2000, p. 188). This study has indicated that WHRO-FM and WHRV-FM have had a tumultuous and at times, threatening past. However, the stations have created an identifiable niche in Hampton Roads cultural and educational communities.
References


Mills, D. Papers and archives of WTGM-FM. Possession of Author.


Appendixes

A. 1984 Survey Assessing the Feasibility of Establishing
   A Second Public Radio Station Devoted Exclusively to
   Classical Programming in Hampton Roads
B. 1987 Psychographic Analysis of WHRO
C. Cultural Alliance of Hampton Roads 1999 Survey on
   Economic Impact of Cultural Organizations in Greater
   Hampton Roads
1984 Survey Assessing the Feasibility of Establishing A Second Public Radio Station Devoted Exclusively to Classical Programming in Hampton Roads
A SURVEY ASSESSING THE FEASIBILITY OF ESTABLISHING A SECOND PUBLIC RADIO STATION DEVOTED EXCLUSIVELY TO CLASSICAL PROGRAMMING IN HAMPTON ROADS, VIRGINIA
We wish to thank the Staff at WHRO FM and Channel 15 for their significant contributions to this survey. Their insight into their business and their constituent-audience is remarkable. While we have always appreciated the diverse, creative, open and sometimes bizarre talent that creates these products.

We would particularly like to thank Mr. Jerrold Wareham for his many precise (now empirically verified) insight into his business and Ms. Ann Martin for generating the delightful crew of volunteer-interviewers. We would like to thank the many interviewers whose hours of contributed time in large part paid for this survey.
Executive Summary

A SURVEY ASSESSING THE FEASIBILITY OF ESTABLISHING
A SECOND PUBLIC RADIO STATION
DEVOTED EXCLUSIVELY TO CLASSICAL PROGRAMMING
IN HAMPTON ROADS, VIRGINIA

The attached survey represents data collected from three populations from which supporters and potential supporters of WHO come.

Populations Sampled: (1) Current Contributors to Public Broadcasting
(2) General population in upper middle class census enumeration districts.
(3) Businesses in the Market area.

The sample size in each case was designed to yield results likely to be within ±5% of the true population parameters.

37.7% of those sampled from the current contributor population said they would increase their contribution for the expanded radio services. 15.6% of the general population said they would support the all classical station, and 12.3% of the general population said they would support the jazz, folk music, news and public affairs programming. Amounts of the contributions reported below were based on average contribution increase for the current contributors and average
satisfy the public wishes more completely without fully satisfying anyone.
issues, though totally unrelated to the primary purpose of this survey, which would be of value to the station in pursuing its goals. Questions concerning these issues were added to the interview schedule up to the limits of the time it was reasonably expected a survey subject's attention could be kept.

Methodology

We were first contacted in October 1983 about the possibility of conducting such a survey, so we had ample time to think about the various alternatives. When we were actually given the task formally in July of this year, we were given a target date of early September for completion. Given the time frame in which the data were needed by station management, a joint decision was made to conduct the survey in the following manner.

First, it was decided to sample three different populations: current contributors; the general population; and businesses. It was decided to sample current contributors to the public broadcasting stations in Hampton Roads first. Because these are the people currently financing the public stations, their interests and opinions are of primary concern to station management. These are the people to whom the station "belongs." There was strong sentiment that they be asked about additional and continuing financial support and, more importantly, that they be informed and consulted about any potential changes. On the more practical level, because the current contributors are more likely to be listeners,
The third target population of this research is the business community. How much program support or underwriting is available within the business community? Can WHRO offer a viable marketing alternative for those who offer unique products and services which could be matched with or used by persons with the demographic characteristics similar to WHRO's listeners?

The sample size in each case above was set at 390 because that size will yield results which are likely to be ±5% of the true population proportions.2 Backup samples in each category were also selected to deal with problems such as inability to contact a potential respondent.

Telephone interviews were selected as the means of acquiring the data from respondents. This technique was selected because it is the most cost effective method. Personal face to face interviews were judged to be prohibitively expensive and mailed questionnaires generate so many serious validity problems, they were judged unacceptable as survey alternatives. Further, telephone surveys allowed the use of WHRO volunteers as interviewers.

Separate interview schedules were created for each of the sampled populations (see Appendix). The content of the

\[ N = \frac{Z^2(P)(Q)}{d^2} \]

\[ Z = \text{confidence level} \]
\[ P = \text{probability of success} \]
\[ Q = 1 - P \]
\[ d = \text{amount of error} \]
\[ N = \text{sample size} \]

\[ 1.962(.5)(.5) = 384 \]

\[ .052 \]
August 29, 1984. All interviews were conducted by telephone from WRCO offices, with the exception of a few employees and volunteers who were among the current contributors sampled. Many of the interviewers returned for several of the sessions and the quality of the interviews by all standards was good.

A note on the numbers that appear in the results section is necessary because of the unique nature of this survey. Because the primary purpose of this survey was to develop an estimate of the financial support for the various programming alternatives, it was decided that the people who listened to the interviewer long enough to understand the purpose of the call, but then refused to be interviewed or stated no interest would be considered part of the sample. If we continued to sample households until we had 390 completed interviews, we would have found 390 people with sufficient interest in the issues to participate fully in the process and consequently more likely to participate financially. We felt that this process would introduce significant bias into the financial estimates. We would have measured the financial commitment of those with sufficient interest in the issues to participate fully in an interview, thus overestimating the level of giving in the population as a whole.

We emphasize this point because this is a significant departure from more typical survey research procedures where one continues to sample until a full complement of completed interviews have been acquired. These judgements were presented to six independent persons, expert in survey
almost identical. 44.6% (N = 176) had a favorable reaction to creating a station with an all-classical format and would support it, and 41% (N = 162) said that given a classical station they would like to have a second public radio station devoted to jazz, folk music, along with news and public affairs. Of the listeners among current contributors, 59.7% would like to have an all-classical station and 54.9% would also like to have the more eclectic station.

The decision to increase one's contribution is positively associated with age until the age of 65 where the percentage of those who would increase their contribution drops off sharply. Many members of both samples who are retired stated a desire to give, but were unable to make a commitment because they are living on a fixed income.

The amount of increase in contribution was independent of age but, as one would expect, strongly and positively associated with income and education. Education and income are to a degree "block booked," i.e., they are as social variables positively correlated. 67.3% of the professionals in the sample said they would increase their contribution compared to 59.5% for the sample as a whole (including professionals).

Of the 37.7% (N = 149) who said they would increase their contribution, 78.5% (N = 117) stated an amount of the hypothetical increase. This constitutes 29.6% of the total current contributor sample who stated an amount by which they would increase their contribution. The range of increases
answered are: How much of these hypothetical pledges will actually be made and what proportion of pledges are actually collected? These questions are beyond the scope of this survey.

The second major funding question asked of the current contributors sample was: "In addition to your ongoing support of WHRO, do you feel that you and others like you might be willing to contribute to the development of an additional radio station by making a one time capital development gift?"

When asked this question, 30.1% (N = 119) said they would make such a gift. Of the 119, 70 stated an amount of the capital development gift they would make. The range of hypothetical gifts was from $5.00 to $2000, with a sample mean for those responding of $134.07. Because of the size of the two largest hypothetical gifts ($1000 and $2000), we have excluded them from the calculations, making the average capital development gift $90.09. Applying the same principal of extrapolating this figure to all members of the current contributor population, it would predict $260,259 in capital development gifts. The confidence limits are $137,527 to $332,395.

Please note in each case that a significant number of people who said they would increase their contributions did not state the amount of their continuing gift or capital development gift. Consequently, they were not included in the sums used in calculation of the average contribution. With
would generate $45.05 per person in 11.1% of the population or a total of $334,521. In the general population sample 72.2% of those who listen to WURO FM would contribute to an all-classical station, but more importantly, 23.1% of those who do not listen but responded fully to all questions would give if an all-classical format were available. Support of the all-classical station is independent of income, but strongly positively associated with education. 61% of college graduates and 63.6% of those with graduate degrees would support the classical station. The amount of contribution is positively associated with socioeconomic status.

Summary of Funding Questions:

<table>
<thead>
<tr>
<th></th>
<th>Lower Confidence Limit</th>
<th>Mean</th>
<th>Upper Confidence Limit</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CONTINUING SUPPORT</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Increase in Classical Support and alternative</td>
<td>$269,573</td>
<td>$317,903</td>
<td>$366,232</td>
</tr>
<tr>
<td>B. New support for classical station from general population</td>
<td>$275,509</td>
<td>$556,757</td>
<td>$838,205</td>
</tr>
<tr>
<td>C. New support for Jazz station from general population</td>
<td>$86,657</td>
<td>$315,754</td>
<td>$542,247</td>
</tr>
<tr>
<td><strong>Total Increase in Annual Gifts</strong></td>
<td>$631,739</td>
<td>$1,190,414</td>
<td>$1,746,684</td>
</tr>
<tr>
<td><strong>CAPITAL DEVELOPMENT GIFTS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Current Contributors</td>
<td>$187,527</td>
<td>$260,259</td>
<td>$332,895</td>
</tr>
<tr>
<td>B. General Population</td>
<td>$183,815</td>
<td>$334,521</td>
<td>$485,099</td>
</tr>
<tr>
<td><strong>Total Capital Development Gifts</strong></td>
<td>$371,342</td>
<td>$594,780</td>
<td>$817,994</td>
</tr>
</tbody>
</table>
contribution levels. The consequences of these negative reactions may be a 25% loss of current revenues. If contributors are not getting what they are supporting they will withhold support. If you subtract approximately 25% of current radio revenues (and some TV support) and add back in the proportion of contributors going to classical (withholding those portions going to jazz) you have a net gain but in terms of other forms of support some loss. It is in part a zero sum game with classical supporters apparently willing to provide more support than those who support alternative programming.

Table I. Amount of increase in support for Expanded for current contributors by reaction to an all-classical format and "Before" "after" status Radio Contributors only.*

<table>
<thead>
<tr>
<th>Radio Before</th>
<th>Radio After</th>
</tr>
</thead>
<tbody>
<tr>
<td>Favorable Reaction</td>
<td>Favorable Reaction</td>
</tr>
<tr>
<td>Negative Reaction</td>
<td>Negative Reaction</td>
</tr>
<tr>
<td>to all-Classical</td>
<td>to all-Classical</td>
</tr>
<tr>
<td>Av. $42.08</td>
<td>$61.43</td>
</tr>
<tr>
<td>Inc. 3%</td>
<td>1.3%</td>
</tr>
<tr>
<td>% of Sample</td>
<td></td>
</tr>
<tr>
<td>Total $20,371</td>
<td>$17,342</td>
</tr>
<tr>
<td>Incr. in Revenue</td>
<td>$95,760</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>$14,433</td>
<td></td>
</tr>
</tbody>
</table>

*This table excludes those with neutral reactions.

Based on data in Table 1 above, if we assume those with negative reactions withhold their increase and those with...
Of the 273 listeners 71.9% (N = 154) like the programming on WHRO FM; the remaining 23.9% (N = 79) do not like the programming on WHRO. However, as one can infer from table below, the majority of the listeners would like more and less of certain kinds of programming.

Table 2. Kind of Programming Current Contributors Would Like to hear on WHRO FM.

<table>
<thead>
<tr>
<th>Kind of Programming</th>
<th>%</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>About Right Mix Now</td>
<td>32.6</td>
<td>89</td>
</tr>
<tr>
<td>Would like more Classical</td>
<td>54.2</td>
<td>146</td>
</tr>
<tr>
<td>Would like more Jazz</td>
<td>11.4</td>
<td>31</td>
</tr>
<tr>
<td>Would like more Folk music</td>
<td>6.2</td>
<td>17</td>
</tr>
<tr>
<td>Would like more news and public affairs</td>
<td>12.5</td>
<td>34</td>
</tr>
</tbody>
</table>

The majority of the sample responded to the question: "What would your reaction be if WHRO were to go to an entirely classical format?" with 61.8% (N = 176) giving a favorable reaction, 24.6% (N = 60) a negative reaction, and the remaining 13.3% (N = 38) neutral on the issue.

Of those responding, 78.9% (N = 225) were also listeners to the former WGR FM (commercial classical format), while 54.0% (N = 154) listened to both WGR FM and WHRO FM. 15.8% (N = 45) of the listeners want a commercial classical station. Seven persons gave reasons for preferring a commercial classical station. The majority felt that the community would
primary motivation for giving, was almost double those who signed on before WGH changed. It would appear that the change in format of WGH did have a significant impact on the radio contribution pattern and for the preference in classical programming.

When the sample respondents were asked to rate the type of programming preference on a one to ten scale (one the lowest rank, ten the highest), classical programming received a mean rank of 7.4, jazz, a mean rank of 3.9 and news and public affairs, a mean rank of 6.3. Again, those who were contributors after WGH signed off were significantly more likely to positively evaluate classical music than those who signed on before.

**News Preference:** When asked what kind of news is most important, 8.0% (N = 23) said local, 38.7% (N = 111) said national, and 53.3% (N = 153) said they were of equal importance.

When asked what programming they would like to see maintained, short of a completely classical format, many programming types were cited, including many that have never been on public radio. It is also clear from the comments written on the interviews that, to a degree, WERO FM has developed two fairly distinct constituencies and station management's perceptions of them are accurate. These two constituencies are in large part subscribers before versus after WGH's change in format. We reread the editorial comments for questions ten and eleven from the current
Some persons cite morning and evening news show no doubt meaning All Things Considered and Morning edition.

When current contributors were asked at what times they would like WHRO to play classical music if the current programming balance is going to be maintained, the largest portion of responses went for the late evening (currently jazz) time slots. Table 5 gives complete responses.

Table 5. Current Contributors responses to "If you like our current classical offerings and if we were to maintain the current programming balance at what times would you like us to play classical music?"

<table>
<thead>
<tr>
<th>Time</th>
<th>Z</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Morning</td>
<td>23.7</td>
<td>23</td>
</tr>
<tr>
<td>Day time</td>
<td>6.2</td>
<td>6</td>
</tr>
<tr>
<td>Afternoon</td>
<td>17.5</td>
<td>17</td>
</tr>
<tr>
<td>Evening Late</td>
<td>41.2</td>
<td>40</td>
</tr>
<tr>
<td>All Day</td>
<td>11.3</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>100.0</td>
<td>97</td>
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</table>

Demographics Characteristics of Current Contributors

Age Distribution

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<tr>
<th>Age Range</th>
<th>Z</th>
<th>N</th>
</tr>
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<tbody>
<tr>
<td>Under 25</td>
<td>0.7</td>
<td>2</td>
</tr>
<tr>
<td>25-35</td>
<td>17.2</td>
<td>50</td>
</tr>
<tr>
<td>36-45</td>
<td>17.5</td>
<td>51</td>
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</tbody>
</table>

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### Occupation of Respondent - Current Contributor

<table>
<thead>
<tr>
<th>Occupation</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional</td>
<td>40.8</td>
<td>117</td>
</tr>
<tr>
<td>Management</td>
<td>4.5</td>
<td>13</td>
</tr>
<tr>
<td>Military Officer</td>
<td>3.1</td>
<td>9</td>
</tr>
<tr>
<td>Student</td>
<td>0.7</td>
<td>2</td>
</tr>
<tr>
<td>Civil Service</td>
<td>0.7</td>
<td>2</td>
</tr>
<tr>
<td>Blue Collar</td>
<td>3.5</td>
<td>10</td>
</tr>
<tr>
<td>Business owner</td>
<td>4.5</td>
<td>13</td>
</tr>
<tr>
<td>Clerical</td>
<td>1.4</td>
<td>4</td>
</tr>
<tr>
<td>Police/Fire</td>
<td>0.3</td>
<td>1</td>
</tr>
<tr>
<td>Retired</td>
<td>29.6</td>
<td>85</td>
</tr>
<tr>
<td>Housewife</td>
<td>10.1</td>
<td>29</td>
</tr>
<tr>
<td>Sales</td>
<td>0.7</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
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<td>287</td>
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</table>

### Sex Distribution of Respondents - Current Contributors

<table>
<thead>
<tr>
<th>Sex</th>
<th>%</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>55.4</td>
<td>163</td>
</tr>
<tr>
<td>Female</td>
<td>44.6</td>
<td>131</td>
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<tr>
<td><strong>Total</strong></td>
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</table>

### Marketing Questions: Current Contributors

**Primary Location of Shopping**
Average Number of Times Respondents Dine out at Quality Restaurants

4.1 times per month

Average Number of Times Respondents Dine out at Fast Food Restaurants

5.2 times per month

Locations where Respondents Buy Clothes: Current Contributors

<table>
<thead>
<tr>
<th>Location</th>
<th>Z</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Local Shopping Centers</td>
<td>14.0</td>
<td>24</td>
</tr>
<tr>
<td>Military Circle</td>
<td>3.1</td>
<td>14</td>
</tr>
<tr>
<td>Catalog</td>
<td>7.6</td>
<td>13</td>
</tr>
<tr>
<td>Miller &amp; Rhoads</td>
<td>12.2</td>
<td>21</td>
</tr>
<tr>
<td>Thalhimers</td>
<td>8.7</td>
<td>15</td>
</tr>
<tr>
<td>Penneys</td>
<td>7.6</td>
<td>13</td>
</tr>
<tr>
<td>Out of Town</td>
<td>6.4</td>
<td>11</td>
</tr>
<tr>
<td>Leggetts</td>
<td>5.8</td>
<td>10</td>
</tr>
<tr>
<td>Rices</td>
<td>5.2</td>
<td>9</td>
</tr>
<tr>
<td>Sears</td>
<td>4.7</td>
<td>3</td>
</tr>
<tr>
<td>PX</td>
<td>5.2</td>
<td>9</td>
</tr>
<tr>
<td>Smith-Welton</td>
<td>4.1</td>
<td>7</td>
</tr>
<tr>
<td>Vogue</td>
<td>2.3</td>
<td>4</td>
</tr>
<tr>
<td>Frank Thomas</td>
<td>2.3</td>
<td>4</td>
</tr>
<tr>
<td>Schulmans</td>
<td>1.7</td>
<td>3</td>
</tr>
<tr>
<td>Chen King</td>
<td>1.7</td>
<td>3</td>
</tr>
<tr>
<td>Dan Ryan</td>
<td>1.2</td>
<td>1</td>
</tr>
<tr>
<td>Lord Taylor</td>
<td>1.6</td>
<td>1</td>
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Bentley   4

100.0  236

Grocery Stores Used by Current Contributors:

<table>
<thead>
<tr>
<th>Store</th>
<th>Number</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Post Exchange</td>
<td>20.7</td>
<td>48</td>
</tr>
<tr>
<td>Farm Fresh</td>
<td>17.7</td>
<td>41</td>
</tr>
<tr>
<td>Giant Open Air</td>
<td>14.7</td>
<td>34</td>
</tr>
<tr>
<td>Safeway</td>
<td>11.6</td>
<td>27</td>
</tr>
<tr>
<td>A &amp; P</td>
<td>9.1</td>
<td>21</td>
</tr>
<tr>
<td>Lou Smith</td>
<td>3.6</td>
<td>20</td>
</tr>
<tr>
<td>Pantry Pride</td>
<td>7.8</td>
<td>18</td>
</tr>
<tr>
<td>Food Lion</td>
<td>1.7</td>
<td>4</td>
</tr>
<tr>
<td>Se Lo</td>
<td>1.7</td>
<td>4</td>
</tr>
<tr>
<td>Bazemores</td>
<td>.9</td>
<td>2</td>
</tr>
<tr>
<td>Foodland</td>
<td>.4</td>
<td>1</td>
</tr>
<tr>
<td>Winn Dixie</td>
<td>.4</td>
<td>1</td>
</tr>
<tr>
<td>Big Star</td>
<td>.4</td>
<td>1</td>
</tr>
<tr>
<td>Larry's</td>
<td>.1</td>
<td>1</td>
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</table>

100.0  232

Adults in Current Contributors household:

<table>
<thead>
<tr>
<th>Number</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>19.1</td>
</tr>
<tr>
<td>2</td>
<td>68.2</td>
</tr>
<tr>
<td>3</td>
<td>9.0</td>
</tr>
<tr>
<td>4</td>
<td>3.2</td>
</tr>
</tbody>
</table>
Listenership Satisfaction - Marketing Questions

General Population Surveys:

Of the 390 persons in the general population sample 25.1\% \((N = 98)\) listen to WHRC FM and 45.9\% \((N = 179)\) watch Channel 15. Forty-six (11.3\%) of the general population are also contributors. Table 6 and 7 illustrate the frequency of viewing and listening respectively.
Table 3. Top Ten Radio Stations Listened to Other Than WHRO FM by Those Who Listen To WHRO

<table>
<thead>
<tr>
<th>Current Contributors</th>
<th>General Population</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
</tr>
<tr>
<td>1) WFOG 77 40.5</td>
<td></td>
</tr>
<tr>
<td>2) WTAR 29 15.3</td>
<td></td>
</tr>
<tr>
<td>3) WNIS 23 12.1</td>
<td></td>
</tr>
<tr>
<td>4) WLTY 16 8.4</td>
<td></td>
</tr>
<tr>
<td>5) FM99 12 6.3</td>
<td></td>
</tr>
<tr>
<td>6) WCMS 8 4.2</td>
<td></td>
</tr>
<tr>
<td>7) WNSY 8 4.2</td>
<td></td>
</tr>
<tr>
<td>8) WCPN 8 4.2</td>
<td></td>
</tr>
<tr>
<td>9) 1270 7 3.7</td>
<td></td>
</tr>
<tr>
<td>10) WFOG 2 1.1</td>
<td></td>
</tr>
<tr>
<td></td>
<td>190 100.0</td>
</tr>
</tbody>
</table>

Table 9. Top Ten Radio Stations Listened To By Persons In the General Population Sample Who Do Not Listen To WHRO FM

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) WFOG</td>
<td>26</td>
<td>22.0</td>
</tr>
<tr>
<td>2) WCMS</td>
<td>15</td>
<td>12.7</td>
</tr>
<tr>
<td>3) WLTY</td>
<td>15</td>
<td>12.7</td>
</tr>
<tr>
<td>4) WHDE</td>
<td>15</td>
<td>12.7</td>
</tr>
<tr>
<td>5) WNIS</td>
<td>11</td>
<td>9.3</td>
</tr>
<tr>
<td>6) ZAN104</td>
<td>10</td>
<td>8.5</td>
</tr>
</tbody>
</table>
Table 11. Programming type General Population would like more of those who listen to WHRO.

<table>
<thead>
<tr>
<th>Program Preference</th>
<th>N</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Right mix now</td>
<td>34</td>
<td>34.7</td>
</tr>
<tr>
<td>More classical</td>
<td>36</td>
<td>36.7</td>
</tr>
<tr>
<td>More Rock</td>
<td>4</td>
<td>4.1</td>
</tr>
<tr>
<td>More Adult Contemporary</td>
<td>10</td>
<td>10.2</td>
</tr>
<tr>
<td>More Easy Listening</td>
<td>15</td>
<td>15.3</td>
</tr>
<tr>
<td>More Country</td>
<td>6</td>
<td>6.1</td>
</tr>
<tr>
<td>More Religious</td>
<td>8</td>
<td>8.2</td>
</tr>
<tr>
<td>More Talk</td>
<td>12</td>
<td>12.2</td>
</tr>
<tr>
<td>More Jazz</td>
<td>9</td>
<td>9.2</td>
</tr>
<tr>
<td>More News</td>
<td>6</td>
<td>6.1</td>
</tr>
</tbody>
</table>

The programming preferences of the General population sample is outlined in Table 12 below.

Table 12. Programming preferences of General Population Sample.

<table>
<thead>
<tr>
<th>Program Preference</th>
<th>%</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classical</td>
<td>20.0</td>
<td>78</td>
</tr>
<tr>
<td>Rock</td>
<td>4.9</td>
<td>19</td>
</tr>
<tr>
<td>Adult Contemporary</td>
<td>11.0</td>
<td>43</td>
</tr>
<tr>
<td>Easy Listening</td>
<td>23.3</td>
<td>91</td>
</tr>
<tr>
<td>Country</td>
<td>12.8</td>
<td>50</td>
</tr>
<tr>
<td>Religious</td>
<td>8.5</td>
<td>33</td>
</tr>
<tr>
<td>Talk</td>
<td>8.7</td>
<td>34</td>
</tr>
<tr>
<td>Jazz</td>
<td>9.0</td>
<td>35</td>
</tr>
<tr>
<td>All news</td>
<td>9.0</td>
<td>35</td>
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</tbody>
</table>
## Education (Highest Level Achieved)

<table>
<thead>
<tr>
<th>Education</th>
<th>%</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
<td>Some Elementary</td>
<td>1.4</td>
<td>3</td>
</tr>
<tr>
<td>Elementary</td>
<td>1.0</td>
<td>2</td>
</tr>
<tr>
<td>Some High School</td>
<td>3.4</td>
<td>7</td>
</tr>
<tr>
<td>High School Graduate</td>
<td>21.3</td>
<td>44</td>
</tr>
<tr>
<td>Some College</td>
<td>22.7</td>
<td>47</td>
</tr>
<tr>
<td>College Graduate</td>
<td>31.9</td>
<td>66</td>
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<tr>
<td>Graduate Degree</td>
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<td>38</td>
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<tr>
<td><strong>Total</strong></td>
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</table>

## Race of Respondent

<table>
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<th>%</th>
<th>N</th>
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</thead>
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<tr>
<td>White</td>
<td>96.6</td>
<td>196</td>
</tr>
<tr>
<td>Black</td>
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<td>6</td>
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<tr>
<td>Hispanic</td>
<td>.4</td>
<td>1</td>
</tr>
<tr>
<td><strong>Total</strong></td>
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</table>

## Occupation of Respondent

<table>
<thead>
<tr>
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<th>N</th>
</tr>
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<tbody>
<tr>
<td>Professional</td>
<td>34.2</td>
<td>65</td>
</tr>
<tr>
<td>Management</td>
<td>4.2</td>
<td>8</td>
</tr>
<tr>
<td>Military Officer</td>
<td>1.1</td>
<td>2</td>
</tr>
<tr>
<td>Student</td>
<td>.5</td>
<td>1</td>
</tr>
<tr>
<td>Civil Service</td>
<td>2.6</td>
<td>5</td>
</tr>
<tr>
<td>Blue Collar</td>
<td>4.7</td>
<td>9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>203</td>
</tr>
<tr>
<td>Location</td>
<td>Z</td>
<td>N</td>
</tr>
<tr>
<td>--------------------------------</td>
<td>-----</td>
<td>----</td>
</tr>
<tr>
<td>Military Circle</td>
<td>13.3</td>
<td>24</td>
</tr>
<tr>
<td>Lynnhaven Mall</td>
<td>8.9</td>
<td>16</td>
</tr>
<tr>
<td>Denbigh</td>
<td>3.3</td>
<td>6</td>
</tr>
<tr>
<td>Norfolk/Va. Beach</td>
<td>4.4</td>
<td>8</td>
</tr>
<tr>
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<td>8</td>
</tr>
<tr>
<td>Post Exchange</td>
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<td>Coliseum Mall</td>
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<td>10</td>
</tr>
<tr>
<td>Hilltop</td>
<td>4.4</td>
<td>8</td>
</tr>
<tr>
<td>Ghent</td>
<td>1.7</td>
<td>3</td>
</tr>
<tr>
<td>Pembroke Mall</td>
<td>3.9</td>
<td>7</td>
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<tr>
<td>Out of Town</td>
<td>1.1</td>
<td>2</td>
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<td>Newmarket North</td>
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<td>Churchland</td>
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<tr>
<td>Great Bridge</td>
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<td>1</td>
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<td>Greenbriar Mall</td>
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<td>7</td>
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<tr>
<td>Downtown Norfolk</td>
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<td>2</td>
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<tr>
<td>Warwick</td>
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<tr>
<td>K-Mart</td>
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<td>1</td>
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<tr>
<td>Tower Mall</td>
<td>3.9</td>
<td>7</td>
</tr>
<tr>
<td>Janaf</td>
<td>0.6</td>
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<tr>
<td>Great Neck Square</td>
<td>2.2</td>
<td>4</td>
</tr>
<tr>
<td>Haygood</td>
<td>2.2</td>
<td>4</td>
</tr>
<tr>
<td>Store</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>-----------------------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>Out of Town</td>
<td>7.7</td>
<td>12</td>
</tr>
<tr>
<td>Montgomery Ward</td>
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<td>3</td>
</tr>
<tr>
<td>Penneys</td>
<td>4.5</td>
<td>7</td>
</tr>
<tr>
<td>Hilltop</td>
<td>0.6</td>
<td>1</td>
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<tr>
<td>Smith-Welton</td>
<td>5.3</td>
<td>9</td>
</tr>
<tr>
<td>Leggetts</td>
<td>6.4</td>
<td>10</td>
</tr>
<tr>
<td>Vogue</td>
<td>0.6</td>
<td>1</td>
</tr>
<tr>
<td>Lynnhaven</td>
<td>5.1</td>
<td>8</td>
</tr>
<tr>
<td>Frank Thomas</td>
<td>1.9</td>
<td>3</td>
</tr>
<tr>
<td>Schulmans</td>
<td>1.9</td>
<td>3</td>
</tr>
<tr>
<td>Hub</td>
<td>1.3</td>
<td>2</td>
</tr>
<tr>
<td>S &amp; K</td>
<td>2.6</td>
<td>4</td>
</tr>
<tr>
<td>Archies</td>
<td>1.3</td>
<td>2</td>
</tr>
<tr>
<td>Barton Knight</td>
<td>0.6</td>
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</tr>
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<td>Tower Mall</td>
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<td>1</td>
</tr>
<tr>
<td>Anders</td>
<td>0.6</td>
<td>1</td>
</tr>
<tr>
<td>Perkins</td>
<td>0.6</td>
<td>1</td>
</tr>
<tr>
<td>Alexander Beagle</td>
<td>4.5</td>
<td>7</td>
</tr>
<tr>
<td>Nicholson-Marks</td>
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<td>1</td>
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<tr>
<td>Bloomingdales</td>
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<tr>
<td>Pembroke Mall</td>
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<td>1</td>
</tr>
<tr>
<td>Cross</td>
<td>0.6</td>
<td>1</td>
</tr>
<tr>
<td>Kancer</td>
<td>0.6</td>
<td>1</td>
</tr>
<tr>
<td>Limited</td>
<td>0.6</td>
<td>1</td>
</tr>
<tr>
<td>Anderson Little</td>
<td>0.6</td>
<td>1</td>
</tr>
<tr>
<td>Small Shops</td>
<td>0.6</td>
<td>1</td>
</tr>
<tr>
<td>Self Made</td>
<td>0.6</td>
<td>1</td>
</tr>
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</table>
Fiat .5 1
Renault .5 1

100.0 203

Grocery Stores Used by General Population

<table>
<thead>
<tr>
<th>Store</th>
<th>%</th>
<th>N</th>
</tr>
</thead>
<tbody>
<tr>
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100.0 172

Adults in General Population

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WHRO SECOND RADIO STATION MARKETING STUDY

INDIVIDUAL SUPPORT SUMMARY

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<th>Response</th>
<th>Confidence</th>
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<td>Lower Limit</td>
<td>Mean</td>
<td>Upper Limit</td>
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<table>
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<tr>
<th>OPERATING SUPPORT</th>
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<tbody>
<tr>
<td>A) Increase in classical support and alternative (current contributors)</td>
<td>$269,573</td>
<td>$317,903</td>
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<td>275,509</td>
<td>556,757</td>
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<td>TOTAL INCREASE ANNUALLY</td>
<td>$631,739</td>
<td>$1,190,414</td>
<td>$1,746,684</td>
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<table>
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<th>CAPITAL GIFTS</th>
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<tbody>
<tr>
<td>A) Current Contributors</td>
<td>$187,527</td>
<td>$260,259</td>
<td>$332,895</td>
</tr>
<tr>
<td>B) General Population</td>
<td>183,815</td>
<td>334,521</td>
<td>485,099</td>
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<tr>
<td>TOTAL CAPITAL GIFTS</td>
<td>$371,342</td>
<td>$594,780</td>
<td>$817,994</td>
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</table>

| TOTAL FIRST YEAR INDIVIDUAL ADDITIONAL SUPPORT | $1,003,081 | $1,785,194 | $2,564,678 |

Source: Marketing study conducted by the Department of Sociology and Criminal Justice, Old Dominion University (September, 1984)

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Psychographic Analysis of WHRO

Prepared by

Robert West
Al Bartholet
Diania Truxell

April 1987
The WHRO study confirms general differences between contributors and non-contributors, including the fact that contributors listen most at home whereas non-contributors listen most in their cars.

Also, it shows clearly that contributors are far more loyal than non-contributors, so we usually designate those who contribute as Loyals and those who listen but don't contribute as Non-Loyals. Those are the terms we will follow in this report.

One reason that Loyals do most of their listening at home is the simple fact that many Loyals are older, and therefore are more likely to be at home most of the time. This is verified in the demographic differences that show those in the 16-34 age group and the 35-54 age group are more likely to listen in their cars, while those over 55 are much more likely to listen at home.

However, what makes the WHRO study quite different from other Public Radio studies is a level of dissatisfaction that is directly related to the former WGH, as management had surmised.

When asked if they enjoyed WHRO now more than one year ago, 53.5% of the Loyals said yes, but 44.7% said no. The difference was about the same for Non-Loyals. The most dissatisfied group is the younger 16-34 demographic. Their psychographic portrait makes that situation understandable.
The current programming policy of WHRO does not satisfy the older demographic that clearly wants classical programming increased, nor does it satisfy the highly eclectic tastes of the younger demographic. Although most of the respondents did not expect a second Public Radio station in the market, it is very important to both the community and the station management that the second station come into existence.

THE ISSUE OF PROGRAM CONTENT:

Loyals perceive the primary program content of Public Radio to be Music/News by 53.3% to 31.6% who think of Public Radio primarily as Variety. To Non-Loyals, the reverse is true by 45.5% who see it as Variety compared to 40.4% who see it as Music/News.

This restlessness is reflected in WHRO programming. When offered the choice between Classical and News for three hours in the morning or three hours of just News and Information, both Loyals and Non-Loyals select the Classical/News combination, but a significant number would opt for the News/Information combination. The real impact of this issue arises in the demographic component where the 16-34 age group wants News/Information over the Classical/News combination by more than two to one. On the other end, the
55-plus demographic wants the Classical/News combination by a whopping three to one margin. The 35-54 demographic wants the Classical/News combination by about a 10% margin. In large measure, the key problem currently in existence is the inability to serve the older demographic with its emphasis on Classical music and News, while the upcoming younger demographic wants a wide range of programming with an emphasis on news as well as a potpourri of other music elements besides Classical.

The same dichotomy exists in the afternoon option for the same choice of programming. At the core of the issue is the fact that the younger demographic of 16-34 amounts only to about 10% of WHRO's audience, while more than half of the WHRO audience is over 55. Even the middle age ranges skew high.

But let's look at the program preferences of these groups in terms of Loyals and Non-Loyals, followed by a look at the demographic differences.

**TOP TEN PROGRAMS FOR LOYALS ON WHRO:**

1. Classical Music
2. Morning Edition
3. All Things Considered
6. Compact Classics
7. Classical Simulcasts
8. Metropolitan Opera
9. My Word
10. A Prairie Home Companion

TOP TEN PROGRAMS FOR NON-LOYALS ON WHRO:

1. Classical Music
2. Morning Edition
3. All Things Considered
4. A Prairie Home Companion
5. Orchestral Concerts
6. Listener Requests
7. In the Folk Tradition
8. Compact Classics
9. Classical Simulcasts
10. National Press Club

LEAST POPULAR SHOWS FOR LOYALS ON WHRO:

1. Music from the Heart of Space
2. Jazz Night from Las Vegas
3. Vocal Sound of Jazz
4. Marian McPartland

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5. Jazz Simulcasts  
6. Jazz  
7. American Jazz Radio Festival  
8. Portraits in Blue  
9. Jazz Revisited  
10. Concerts by Local Musical Groups  

LEAST POPULAR SHOWS FOR NON-LOYALS ON WHRO:  

1. Music from the Heart of Space  
2. Marian McPartland  
3. Jazz Night from Las Vegas  
4. Record Shelf  
5. Da Camera  
6. On the Record  
7. Vocal Sound of Jazz  
8. Radio Reader  
9. Concerts by Local Musical Groups  
10. Adventures in Good Music with Karl Haas  

Loyals are quite firm in their liking for Classical music and the rejection of Jazz. Non-Loyals are also not into Jazz, nor are they into much else than straightforward musical programming that is strictly for listening. The programming issue becomes more clarified when
demographics are examined. There is much difference among the different demographic groups. It is this specific issue that has much to do with programming plans for the new station.

PROGRAM PREFERENCES AMONG THE 16-34 DEMOGRAPHIC ON WHRO:

1. Morning Edition
2. All Things Considered
3. Classical Music
4. In the Folk Tradition
5. A Prairie Home Companion
6. Jazz
7. American Jazz Radio Festival
8. Thistle and the Shamrock
9. Jazz Revisited
10. Listener Requests

This group is not essentially satisfied with WHRO because it doesn't have enough eclectic programming. It also dislikes some of the very programs that the Loyals enjoy, since the Loyals are locked into an older age category.
LEAST POPULAR SHOWS AMONG THE 16-34 DEMOGRAPHIC ON WHRO:

1. Music from the Heart of Space
2. Gemuetlichkeit
3. Marian McPartland
4. Virginia Opera
5. Opera Box
6. Record Shelf
7. On the Record
8. Da Camera
9. Radio Reader
10. Adventures in Good Music with Karl Haas

The one constant is a dislike at every level for Music from the Heart of Space. But there is a segment of the younger demographic that likes New Age music, but it is a small unit of that already small demographic segment.

There are several possible choices relating to this divergence within the context of present WHRO listeners. Loyals in the upper demographic would contribute more and in larger amounts only if WHRO becomes an all classical station in terms of music content.

The real issue relates to Morning Edition and All Things Considered. The Loyals like these programs and would want them retained in the all Classical format. However, the
younger demographic also wants strong National and International News. They are also more likely to be interested in Local News and Public Affairs Programming. They would like Morning Edition and All Things Considered to be in their eclectic format.

The suggested course would be to retain these important news programs within the Classical format because the heart of WHRO depends initially on the increased support of the largest demographic unit available: the over 55's.

The lower demographics would tune in for these newscasts, but very likely to return to the other station. A second alternative would be to carry both news programs on each station, with extended coverage of Morning Edition on the new station.

Another alternative would be to carry Classical music on the new station during the news periods on WHRO. The younger demographic likes Classical music very much, but wants a wide variety of other music to choose from as well, including Jazz, Folk and possibly New Age.

The obvious problem is that the younger demographic, a desired audience, would take time to build. It would mean lowered support for awhile until a larger base could be established for the new station. Would fund drives be in common? Would fund drives be held at the same time on each station? Would there be combination underwriting contracts...
in which sponsors would get both stations at a special price? The study indicates that the community would like to have underwriting carry the prime burden of financial responsibility for WHRO and Public Radio in Norfolk. Listeners indicated strongly that they would accept limited advertising on WHRO in order to better finance the station. This has been a consistent view in other markets. There is some indication that the younger demographics would support programming that they could accept. However, they are much harder to please than the older Loyals.

The young and old demographic units have been accented here because they are at the core of divergent listening attitudes. Following is a list of preferred programs from the middle unit, the 35-54 ages.

PREFERRED PROGRAMS OF THE 35-54 DEMOGRAPHIC ON WHRO:

1. Classical Music
2. Morning Edition
3. All Things Considered
4. Compact Classics
5. Listener Requests
6. My Word
7. Orchestral Concerts
8. Classical Simulcasts
9. In the Folk Tradition
10. Carnegie Hall Tonight

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LEAST PREFERRED PROGRAMS BY THE 35-54 DEMOGRAPHIC ON WHRO:

1. Music from the Heart of Space
2. Marian McPartland
3. Da Camera
4. Jazz Night from Las Vegas
5. Jazz Simulcasts
6. Vocal Sound of Jazz
7. American Jazz Radio Festival
8. Virginia Opera
9. Gemuetlichkeit
10. Opera Box

To indicate how staid the 55-plus demographic is, the list of preferred programs ties into the Loyal list of preferred programs.

PREFERRED PROGRAMS OF THE 55-PLUS DEMOGRAPHIC ON WHRO:

1. Classical Music
2. Orchestral Concerts
3. All Things Considered
4. Morning Edition
5. Classical Simulcasts
6. Metropolitan Opera
7. Listener Requests
8. Compact Classics
9. My Word
10. Virginia Symphony

LEAST PREFERRED PROGRAMS OF THE 55-PLUS DEMOGRAPHIC ON WHRO:

1. Music from the Heart of Space
2. Jazz Night from Las Vegas
3. Jazz Simulcasts
4. American Jazz Radio Festival
5. Live Jazz Concerts
6. Marian McPartland
7. Jazz
8. Da Camera
9. Thistle and the Shamrock
10. Vocal Sound of Jazz

There's nothing very eclectic about the 55-plus demographic. This is further verified in the music preference categories of the Loyals and Non-Loyals, as well as the demographic units.
MUSIC PREFERENCES OF LOYALS ON WHRO:

1. Classical
2. Classical Piano
3. Chamber Music
4. Baroque
5. Light Classical
6. Opera
7. Broadway Show Tunes
8. Operetta
9. Organ Music
10. 20th Century Classics

MUSIC PREFERENCE OF NON-LOYALS ON WHRO:

1. Classical
2. Classical Piano
3. Light Classical
4. Easy Listening
5. Broadway Show Tunes
6. Nostalgia
7. Baroque
8. Jazz
9. Chamber Music
10. Organ Music

It can be seen that the Non-Loyals are more passive in their listenership, and the consistency pattern of the Loyals...
is not to be found in this list. The Non-Loyals are in their category precisely because they do not have the direct personal relationship that the Loyals have to WHRO. The list of music most disliked indicates verification of these attitudes.

MUSIC MOST DISLIKED BY LOYALS:

1. Soft Rock
2. Rock
3. Country & Western
4. New Age
5. Reggae
6. Bluegrass
7. Easy Listening
8. Jazz
9. Blues
10. Dixieland/New Orleans

The very fact that Easy Listening is considered a negative by the Loyals is an indication of the fact that Loyals are listeners.

MUSIC MOST DISLIKED BY NON-LOYALS:

1. New Age
2. Reggae
3. Country & Western
4. Rock
5. Soft Rock
6. Opera
7. Operetta
8. Blues
9. Dixieland/New Orleans
10. Jazz.

The fact that Jazz shows up on both the most liked and least liked list of the Non-Loyals is a matter of demographics.

MUSIC MOST PREFERRED BY THE 16-34 DEMOGRAPHIC:

1. Classical
2. Rock
3. Jazz
4. Folk
5. Baroque
6. Bluegrass
7. Classical Piano
8. Light Classical
9. Blues
10. Chamber Music

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It would be hard to find a more eclectic group anywhere in the potential radio audience for the second Public Radio Station. If this highly diversified young audience is to be catered to, WHRO would have to consider elements of not only Jazz, Blues, Folk and Bluegrass, but also some form of alternative Rock programming.

MUSIC LEAST PREFERRED BY THE 16-34 DEMOGRAPHIC:

1. Country & Western
2. Opera
3. Operetta
4. Organ Music
5. Easy Listening
6. Reggae
7. Nostalgia
8. Dixieland/New Orleans
9. New Age
10. 20th Century Music

Clearly this group of young eclectic listeners is in direct confrontation with the Loyals and the older demographics regarding Opera, Operettas, and 20th Century Music. The music they do like is even more diverse and...
MUSIC MOST PREFERRED BY THE 55+ DEMOGRAPHIC:

1. Classical
2. Classical Piano
3. Light Classical
4. Opera
5. Broadway Show Tunes
6. Chamber Music
7. Easy Listening
8. Operetta
9. Baroque
10. Big Band

MUSIC LEAST PREFERRED BY THE 55+ DEMOGRAPHIC:

1. Rock
2. Soft Rock
3. New Age
4. Reggae
5. Country & Western
6. Bluegrass
7. Jazz
8. Folk
9. Blues

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MUSIC MOST PREFERRED BY THE 35-54 DEMOGRAPHIC:

1. Classical
2. Classical Piano
3. Light Classical
4. Chamber Music
5. Baroque
6. Folk
7. Broadway Show Tunes
8. Easy Listening
9. Organ Music
10. Jazz

It must be remembered that these demographic units are composed of Loyals and Non-Loyals, and the influence of each can be seen in these demographic lists. Because the middle demographics tend mostly to agree with the older demographics, the second station might be targeting the 18-35 audience. It would have to do so in a very innovative way in order to please the eclectic demand that this demographic would require.

Note also that the general audience could be broadened by programming more Light Classical music, since this seems to have a broad range of support with no major negatives inherent in that music. Further, it would satisfy Loyals and...
Non-Loyals and cover the 35+ units comfortably. It would also enhance the Easy Listening attitude without negating the Classical content of the music.

**MUSIC LEAST PREFERRED BY THE 35-54 DEMOGRAPHIC:**

1. Reggae
2. New Age
3. Country & Western
4. Rock
5. Soft Rock
6. Bluegrass
7. Blues
8. Operetta
9. Jazz
10. Opera

The cross-factors indicate that these lists are rather accurate and to be strongly considered in program decisions. One other category relates directly to these programming issues, and that is the consideration of the questions relating to what these groups want more of, or less of, on WHRO.
PROGRAMS THE LOYALS WANT MORE OF ON WHRO:

1. Well known symphonic works
2. Baroque
3. Chamber Music
4. Light Classical
5. International News
6. 20th Century Music

This clearly restates the Loyal's devotion to classical music with the News edge. It also reinforces the familiarity factor as important to the Loyals.

PROGRAMS THE LOYALS WANT LESS OF ON WHRO:

1. Jazz Fusion
2. Jazz
3. Dixieland
4. Big Band
5. Lieder
6. New Age

It is clear that the Loyals want no Jazz at all, in any form, even in the guise of New Age. Again, the Loyals have made it clear that they will not increase their donations, or increase support, unless WHRO goes all Classical in its ---
PROGRAMS NON-LOYALS WANT MORE OF ON WHRO:

1. Well known symphonic works
2. Acoustic/Traditional/Folk
3. Baroque
4. Light Classical
5. International News
6. Chamber Music

Here is a repeat of the familiarity factor and the acceptance of Light Classical as a broadening program element. The Folk element comes from younger listeners, as will be noted when the demographic breakout is presented.

PROGRAMS NON-LOYALS WANT LESS OF ON WHRO:

1. Jazz Fusion
2. Jazz
3. Full length opera
4. Operatic selections
5. Lieder
6. Drama

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PROGRAMS THE 16-34 DEMOGRAPHIC WANTS MORE OF ON WHRO:

1. Acoustic/Traditional/Folk
2. Jazz
3. Baroque
4. New Age
5. Chamber Music
6. Well known symphonic works

All along, there are indications of a split within the younger demographic. Some will become Classical Loyals, but the major base is still eclectic, with a smaller unit into New Age, even though it carries a high negative image most everywhere in Psychographic studies of Public Radio stations.

PROGRAMS THE 16-34 DEMOGRAPHIC WANTS LESS OF ON WHRO:

1. Full length Opera
2. Operatic selections
3. Lieder
4. Contemporary music
5. Jazz Fusion
6. Dixieland

Even though this group is eclectic, there is a tone of conservatism about it that would indicate it would be wise to stay away from esoteric music in any category.

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The issue of familiarity remains an element in programming to this young, eclectic group. The Jazz should be relatively familiar, and they say so. If New Age is programmed, it should be in a late weekend slot to see just how loyal that group might be. One of the problems with this group is a core that is hesitant to contribute. It might be hard to generate contributions from the 10% that normally pledges support to Public Radio stations.

Even if there were no second station on the horizon, one would have to move WHRO into the all Classical format to attract the highest level of giving from the largest existing and potential audience.

PROGRAMS THE 35-54 DEMOGRAPHIC WANTS MORE OF ON WHRO:

1. Well known symphonic works
2. Baroque
3. Acoustic/Traditional/Folk
4. International News
5. Light Classical
6. Chamber Music

PROGRAMS THE 35-54 DEMOGRAPHIC WANTS LESS OF ON WHRO:

1. Jazz Fusion

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2. Jazz
3. Operatic selections
4. Full length Opera
5. Lieder
6. New Age

PROGRAMS THE 55+ DEMOGRAPHIC WANTS MORE OF ON WHRO:
1. Light Classics
2. Well known symphonic works
3. Baroque
4. Full length Opera
5. International News
6. Operatic selections

PROGRAMS THE 55+ DEMOGRAPHIC WANTS LESS OF ON WHRO:
1. Jazz Fusion
2. Jazz
3. Contemporary music
4. New Age
5. Dixieland
6. Drama

Another aspect of programming relates to the use of
radio itself, particularly Public Radio. Again, there is a difference between Loyals and Non-Loyals. When asked about their primary reason for listening to Public Radio, Loyals said they listened for the quality of the programs, but Non-Loyals listen primarily for the type of music that aired. The Loyals are far more attuned to quality, and the perception of quality than the other units of listenership. Oddly enough, the third highest reason given by Non-Loyals is the intellectual aspect of Public Radio. The Loyals hardly consider that to be important, probably because it is assumed within the quality context.

There is a third group in the study that will be referred to on occasion. It is the Aware group, which does listen to WHRO, but does not consider itself as a group that listens to WHRO. The second most important element for this group is comfort, and they tend to use Public Radio (or any radio) as background listening.

Another key difference between Loyals and Non-Loyals is the perception of WHRO call letters. Loyals think primarily of WHRO-FM when the call letters are mentioned, but Non-Loyals think first of WHRO-TV. The Awares think almost exclusively of TV.

In terms of the demographics, the quality factor becomes more important with age. A very important element is the mention of the call letters, in that the younger demographics
are more likely to identify the FM station as opposed to TV. This would be an advantage in starting the second station, in that the younger demographic is radio oriented.

It is also interesting to note that of those who have contributed to WHRO-FM within the past year, 62.5% of these contributors also contributed to WHRO-TV. However, of the non-contributors, 24.2% contributed to WHRO-TV, and 37.5% of the Awares contributed to WHRO-TV.

THE CONTRIBUTION ISSUE

The Loyals are not only loyal listeners, they are also loyal contributors to Public Broadcasting, including TV. They are more likely to understand that the individual contributions are necessary. In fact, two of every three Loyals understand the importance of individual pledging, while less than half of the Non-Loyals have that understanding.

Loyals are also more accepting of fund drives, and are more likely to listen to WHRO during fund drives. In terms of demographics, the younger the listener, the less likely he is to contribute to WHRO. Only 29.6% of the 16-34 demographic contributed within the past year as compared to 33.5% of the 35-54 group and 50.9% of the 55+ group. However, the 16-34 group was the only demographic to give
less, percentage wise, to TV than to radio.

Premiums seem to have some influence on giving among the 16-34 demographic and Non-Loyals. Loyals say they will not be moved to give by premiums, indicating again their strong loyal affinity to the station without resorting to incentives.

All groups agree that more Classical music would attract increased giving. It is the only category that the Loyals will increase giving for. The 16-34 demographic indicates that it would give at a higher level if they had more Folk, Jazz, News, or Public Affairs, but the study indicates that when they would actually be asked to contribute more, their level of increase would not be high, roughly 10 to 15%.

Non-Loyals also indicate increases in giving in many categories, but when actual increases from them are set, it looks as though they would barely jump their contributions by 5%. There is a willingness to promise, but little indication of follow through with the Non-Loyals.

The responses by Loyals in this area seem honest. The Non-Loyals try to look good, but the study shows that it is show without much potential substance.

OTHER PROGRAMMING ISSUES

As in all other studies...
listeners discovered the station by accident. Friends also play a fairly important role in telling others about Public Radio. It is interesting to note that Loyals were far more likely to have learned about the station from concert programs or the newspaper than Non-Loyals or AWARES, who credited television with a fair amount of their awareness. This verifies their loyalty to TV.

The Loyals are, as expected, strong in listenership. More than 20% claim that they listen 26 hours or more each week, while Non-Loyals have only 6.6% listening that length of time, and none of the AWARES.

<table>
<thead>
<tr>
<th>Listening Time</th>
<th>Loyals (%)</th>
<th>Non-Loyals (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>26 hours or more</td>
<td>20.4%</td>
<td>6.6%</td>
</tr>
<tr>
<td>11-15 hours</td>
<td>19.1%</td>
<td>12.1%</td>
</tr>
<tr>
<td>6-10 hours</td>
<td>16.4%</td>
<td>15.7%</td>
</tr>
<tr>
<td>3-5 hours</td>
<td>15.1%</td>
<td>26.8%</td>
</tr>
<tr>
<td>16-20 hours</td>
<td>13.2%</td>
<td>6.1%</td>
</tr>
<tr>
<td>21-25 hours</td>
<td>6.6%</td>
<td>2.5%</td>
</tr>
<tr>
<td>1-2 hours</td>
<td>5.9%</td>
<td>17.7%</td>
</tr>
<tr>
<td>Less than one hour</td>
<td>3.3%</td>
<td>12.1%</td>
</tr>
</tbody>
</table>

A rather startling figure in this area is that nearly one-third of the 16-34 demographic tunes in 3-5 hours a week, indicating a high selectivity of listening, but they do listen when there's something they want to hear.
When asked if they listened to other stations, it is clear again that the Loyals are living up to their name. 27% listen only to WHRO, while only 9.6% make that claim among Non-Loyals. Again, the 16-34 demographic provides interest by noting 98.1% listen to more than one station, verifying their search for specific programming. They also listen to a wider variety of stations than any other group.

When asked why respondents didn't listen to WHRO, the reason most often given by Loyals was poor reception, but this was a very low percentage. However, Non-Loyals gave as their primary reason for not listening the choice of music. The 16-34 demographic strongly voiced a dislike for the music. Reception seemed to be a minor problem across the board.

When asked why they tuned away from WHRO to another station, Loyals and Non-Loyals alike said it was a musical selection that they didn't want to hear. Program seams were also a reason for tuneout. The key difference between Loyals and Non-Loyals was the fact that the second reason for Non-Loyals for tuning out was a matter of mood.

Over one third of the 16-34 demographic was motivated to tune out WHRO due to mood changes. This was the only demographic with such a large mood factor. The second highest factor for tuning away from WHRO by this demographic
was to seek music on another station. One out of four gave that reason, indicating again the eclectic restlessness of this demographic, and the challenge it would be to program to it.

Music selection was the prime reason given by both the 35-54 and the 55+ demographics.

41.4% of the Loyals found the WHRO air personalities to be very friendly, while only 24.2% of the Non-Loyals had that feeling. However, the friendliness factor was extremely positive across all levels, except for a small (3.4%) bump in the unfriendly category from the 16-34 demographic.

Loyals and Non-Loyals agree that WHRO is primarily a music station, but a third of each group saw WHRO as being an NPR station. Non-Loyals as compared to loyals were twice as likely to perceive WHRO as an educational station.

Over half of the 16-34 demographic perceived WHRO as being an NPR station, with less than half that percentage seeing WHRO as a music station. This verifies their dissatisfaction with the music, and indicates that their news interest is based on NPR news programs.

When asked about how to improve programming on WHRO with the addition of certain kinds of programming, Loyals and Non-Loyals agreed that the station would be improved by the addition of more classical music. All demographic units...
agreed, except the 16-34 demographic, which strongly suggested more Folk and Jazz over the addition of classical.

The station most listened to for Jazz was WHRO except among the Awares, who preferred WNSB. Although WHRO was first choice among the 16-34 demographic, WNSB was a second choice. WTJZ seems to have no jazz following at all, and WHOV isn't very strong either, except among the Awares as a second choice station.

THE WGH ISSUE

76.3% of the Loyals, 69.2% of the Non-Loyals and 56.3% of the Awares say they listened to WGH. The pattern of listening was as follows:

<table>
<thead>
<tr>
<th></th>
<th>Loyals: 27.6%</th>
<th>Non-Loyals: 21.7%</th>
<th>Awares: 18.8%</th>
</tr>
</thead>
<tbody>
<tr>
<td>OFTEN:</td>
<td>27.6%</td>
<td>21.7%</td>
<td>18.8%</td>
</tr>
<tr>
<td>ALWAYS:</td>
<td>18.4%</td>
<td>6.6%</td>
<td>6.3%</td>
</tr>
<tr>
<td>FAIRLY OFTEN:</td>
<td>17.1%</td>
<td>14.6%</td>
<td>12.5%</td>
</tr>
<tr>
<td>OCCASIONALLY:</td>
<td>11.2%</td>
<td>21.7%</td>
<td>12.5%</td>
</tr>
<tr>
<td>RARELY:</td>
<td>3.9%</td>
<td>4.0%</td>
<td>6.3%</td>
</tr>
</tbody>
</table>

This is a significant number of previous WGH listeners. All of these groups say they used WGH primarily for music listening. One in four of the Awares used WGH for
background.

Every group listened to WGH more than they did WHRO, but WHRO was a strong second choice. All groups agree that they expected WHRO to add more Classical music to its programming. Nearly one in five expected it to be just like WGH. Only about 15% expected no changes at all in WHRO programming, so the suspicion that WHRO was expected to take over the programming responsibility of WGH is confirmed.

It should be noted that the older the demographic, the more likely this expectation existed. However, even the 16-34 demographic expected more Classical music on WHRO.

**THIS IS A KEY PIECE OF INFORMATION: THE ONLY GROUP THAT FEELS A NEED FOR A SECOND PUBLIC RADIO STATION IN NORFOLK IS THE 16-34 DEMOGRAPHIC.**

Loyals, Non-Loyals and AWARES AGREE that if there is to be a second station, IT SHOULD HAVE AN ECLECTIC FORMAT. Needless to say, the 16-34 demographic feels stronger about this than the older demographics, but the other segments agree as well.

Only the Loyals believed that plans were underway for a second station. Two of three Loyals had this belief. Two of three Non-Loyals were not expecting a second station.
THE PROGRAM GUIDE

Classical music listings are very important only to the Loyals. No one else cares very much, especially the 16-34 demographic. Features on personalities are also of interest only to the Loyals. News of special programs is of most importance to the Loyals, and has the highest interest of all other groups. This is a standard finding in Public Radio studies.

Articles on composers and conductors are of interest only to the Loyals. No one believed that surveys were of major interest, which explains the low return compared to other markets. Less than 10% of the Loyals said such surveys were important.

New record information was of interest primarily to the Loyals, but this was not a strong factor with anyone. Information on area and regional arts activities was of interest only to the Loyals. Also, news about FM and the TV station was primarily of importance to Loyals. Features on Jazz albums was of little interest to anyone.

OCCUPATIONS

<table>
<thead>
<tr>
<th></th>
<th>LOYALS</th>
<th>NON-LOYALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional</td>
<td>54.6%</td>
<td>47.0%</td>
</tr>
<tr>
<td>Mgr./Administrative</td>
<td>15.8%</td>
<td>8.1%</td>
</tr>
<tr>
<td>Occupation</td>
<td>16-34</td>
<td>35-54</td>
</tr>
<tr>
<td>---------------------------</td>
<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td>Sales worker</td>
<td>2.6%</td>
<td>4.0%</td>
</tr>
<tr>
<td>Crafts worker</td>
<td>0.0%</td>
<td>3.0%</td>
</tr>
<tr>
<td>Clerical</td>
<td>1.3%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Machine Operator</td>
<td>0.7%</td>
<td>0.5%</td>
</tr>
<tr>
<td>Govt./Military</td>
<td>3.3%</td>
<td>5.1%</td>
</tr>
<tr>
<td>Retired Civilian</td>
<td>9.9%</td>
<td>11.6%</td>
</tr>
<tr>
<td>Retired Military</td>
<td>3.9%</td>
<td>5.1%</td>
</tr>
<tr>
<td>Home Maker</td>
<td>7.9%</td>
<td>9.1%</td>
</tr>
<tr>
<td>Laborer</td>
<td>0.0%</td>
<td>0.5%</td>
</tr>
<tr>
<td>Service Worker</td>
<td>0.0%</td>
<td>1.5%</td>
</tr>
<tr>
<td>Professional</td>
<td>59.3%</td>
<td>55.3%</td>
</tr>
<tr>
<td>Mgr./Administrative</td>
<td>9.3%</td>
<td>12.4%</td>
</tr>
<tr>
<td>Sales worker</td>
<td>3.7%</td>
<td>4.3%</td>
</tr>
<tr>
<td>Clerical</td>
<td>5.6%</td>
<td>4.3%</td>
</tr>
<tr>
<td>Crafts</td>
<td>3.7%</td>
<td>3.7%</td>
</tr>
<tr>
<td>Machine Operator</td>
<td>0.0%</td>
<td>1.2%</td>
</tr>
<tr>
<td>Service Worker</td>
<td>0.0%</td>
<td>1.9%</td>
</tr>
<tr>
<td>Laborer</td>
<td>1.9%</td>
<td>0.0%</td>
</tr>
<tr>
<td>Govt./Military</td>
<td>11.1%</td>
<td>5.6%</td>
</tr>
<tr>
<td>Retired Civilian</td>
<td>0.0%</td>
<td>1.2%</td>
</tr>
<tr>
<td>Retired Military</td>
<td>0.0%</td>
<td>3.1%</td>
</tr>
<tr>
<td>Home Maker</td>
<td>5.6%</td>
<td>6.2%</td>
</tr>
</tbody>
</table>

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RESIDENCY

Three out of four Loyals and Non-Loyals have resided in the area for ten years or more. About 10% have been here 4-7 years, about 7%, 8-10 years, which makes the respondents very stable in the community in terms of residency. About a third had listened to Public Radio before coming to Norfolk.

Obviously, the older the demographic, the longer the residency. 55.6% of the 16-34 demographic have lived here ten years or more. One in five has lived here 4-7 years, and about 17% have lived here three years or less. Over 40% of this young demographic had listened to Public Radio before coming to Norfolk. What role this may have in expectations isn't clear since we don't know what Public Radio stations they may have listened to.

PERCEPTION OF WHRO

When asked what one phrase best describes WHRO, all groups agreed on the idea that WHRO is an alternative radio station. This perception is strongest at the young end of the demographic scale, and diminishes with age.

Second choice of the Loyals is Entertaining and Elitist. Of course, what entertains serious music listeners might not be considered entertaining by others. Although Non
Loyals also chose Entertaining as their second choice. The demographic breakout is revelatory.

<table>
<thead>
<tr>
<th></th>
<th>16-34</th>
<th>35-54</th>
<th>55+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alternative</td>
<td>51.9%</td>
<td>34.2%</td>
<td>25.8%</td>
</tr>
<tr>
<td>Popular</td>
<td>3.7%</td>
<td>.6%</td>
<td>6.7%</td>
</tr>
<tr>
<td>Elitist</td>
<td>7.4%</td>
<td>12.4%</td>
<td>16.0%</td>
</tr>
<tr>
<td>Entertaining</td>
<td>7.4%</td>
<td>17.4%</td>
<td>20.2%</td>
</tr>
<tr>
<td>Informational</td>
<td>7.4%</td>
<td>13.0%</td>
<td>5.5%</td>
</tr>
<tr>
<td>Community</td>
<td>11.1%</td>
<td>6.2%</td>
<td>9.2%</td>
</tr>
<tr>
<td>Educational</td>
<td>9.3%</td>
<td>7.5%</td>
<td>8.6%</td>
</tr>
</tbody>
</table>

It is clear that the older demographics are more entertained by the programming than the younger demographics, but the younger demographics see WHRO as an alternative station, which is what the second station must be in terms of the young attitudes.

WHRO is perceived by Loyals to be primarily a Public Radio Station (42.8%) and secondarily a Classical music station (38.2%). Non-Loyals see it first as a Classical music station (38.9%) and secondly as a Public Radio Station (36.9%). One in five from both groups see WHRO as a Fine Arts station. All of this is positive.

In the demographic units, the 16-34 demographic sees WHRO primarily as a Public Radio station (51.9%) and secondarily a Classical music station (27.8%). The order is
the same for the 35-54 demographic by percentages of 41.6% to
36.0%. However, the 55+ group sees WHRO primarily as a
Classical music station (42.3%) and secondarily as a Public
Radio station (33.1%).

OTHER STATIONS LISTENED TO:

Aside from WHRO, the choice of other stations by Loyals
is in this order:
1. WFOS
2. WNIS
3. WFOG

Other stations do not get significant listenership.
The 16-34 demographic listens to WHRO, WLTY, WNOR, WNVZ,
WWDE, WRSR and WFOS, which indicates the variety of interest
in this demographic.

DEMOGRAPHIC BREAKOUTS

<table>
<thead>
<tr>
<th>Demographic</th>
<th>LOYALS</th>
<th>NON-LOYALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 16</td>
<td>0.0%</td>
<td>0.0%</td>
</tr>
<tr>
<td>16-24</td>
<td>1.3%</td>
<td>3.0%</td>
</tr>
<tr>
<td>25-34</td>
<td>9.2%</td>
<td>13.2%</td>
</tr>
<tr>
<td>35-44</td>
<td>15.1%</td>
<td>26.4%</td>
</tr>
<tr>
<td>45-54</td>
<td>20.4%</td>
<td>21.3%</td>
</tr>
<tr>
<td>55-64</td>
<td>32.2%</td>
<td>20.8%</td>
</tr>
<tr>
<td>65+</td>
<td>21.1%</td>
<td>14.7%</td>
</tr>
</tbody>
</table>

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It will have to be decided where the demographic for demographic target audiences will be. It is clear that the 16-34 demographic will have to be the center of the new station. Where the 35 to 44 demographic will be targeted is open, but there has to be a future base for WHRO, and it breaks at about age 40. If WHRO can attract primarily the over 40 demographic, and the second station can attract the under 40 demographic, it would be the best of all possible worlds.

INCOME LEVELS

<table>
<thead>
<tr>
<th></th>
<th>LOYALS</th>
<th>NON-LOYALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>$9,999 or less</td>
<td>.7%</td>
<td>3.0%</td>
</tr>
<tr>
<td>$10,000-$19,999</td>
<td>7.9%</td>
<td>7.6%</td>
</tr>
<tr>
<td>$20,000-$29,999</td>
<td>9.9%</td>
<td>15.2%</td>
</tr>
<tr>
<td>$30,000-$39,999</td>
<td>9.9%</td>
<td>19.7%</td>
</tr>
<tr>
<td>$40,000-$49,999</td>
<td>15.8%</td>
<td>18.2%</td>
</tr>
<tr>
<td>$50,000-$59,999</td>
<td>13.8%</td>
<td>9.6%</td>
</tr>
<tr>
<td>$60,000 or more</td>
<td>36.8%</td>
<td>18.2%</td>
</tr>
</tbody>
</table>

Without question, the Loyals are the moneyed people and certainly must be catered to in terms of programming. They promise funding increases with the Classical format, and they
certainly have the finances to back that promise up. There will be no significant increases in WHRO funding without the Classical format.

INCOME BY DEMOGRAPHICS

<table>
<thead>
<tr>
<th>Income Range</th>
<th>16-34</th>
<th>35-54</th>
<th>55+</th>
</tr>
</thead>
<tbody>
<tr>
<td>$9,999 or less</td>
<td>5.6%</td>
<td>.6%</td>
<td>3.1%</td>
</tr>
<tr>
<td>$10,000-$19,999</td>
<td>14.8%</td>
<td>5.0%</td>
<td>9.2%</td>
</tr>
<tr>
<td>$20,000-$29,999</td>
<td>25.9%</td>
<td>13.7%</td>
<td>9.2%</td>
</tr>
<tr>
<td>$30,000-$39,999</td>
<td>27.8%</td>
<td>11.8%</td>
<td>16.0%</td>
</tr>
<tr>
<td>$40,000-$49,999</td>
<td>13.0%</td>
<td>18.6%</td>
<td>15.3%</td>
</tr>
<tr>
<td>$50,000-$59,999</td>
<td>7.4%</td>
<td>16.8%</td>
<td>8.6%</td>
</tr>
<tr>
<td>$60,000+</td>
<td>5.6%</td>
<td>29.2%</td>
<td>25.8%</td>
</tr>
</tbody>
</table>

The money power is in the 35+ demographic, which means that WHRO should be able to maintain its financial needs with the 40+ demographic, but financing through pledges the under 40 demographic can be a major problem.

EDUCATION LEVELS

<table>
<thead>
<tr>
<th>Education Level</th>
<th>LOYALS</th>
<th>NON-LOYALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>High School Graduate</td>
<td>8.6%</td>
<td>10.1%</td>
</tr>
<tr>
<td>Attended High School</td>
<td>0.0%</td>
<td>5%</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>Degree Type</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>In college</td>
<td>1.3%</td>
</tr>
<tr>
<td>BA-BS degree</td>
<td>30.3%</td>
</tr>
<tr>
<td>MA</td>
<td>22.4%</td>
</tr>
<tr>
<td>PhD</td>
<td>5.9%</td>
</tr>
<tr>
<td>Not college grad</td>
<td>12.5%</td>
</tr>
<tr>
<td>Associates degree</td>
<td>1.3%</td>
</tr>
<tr>
<td>Professional degree</td>
<td>17.8%</td>
</tr>
<tr>
<td></td>
<td>5.6%</td>
</tr>
<tr>
<td></td>
<td>30.3%</td>
</tr>
<tr>
<td></td>
<td>18.7%</td>
</tr>
<tr>
<td></td>
<td>4.5%</td>
</tr>
<tr>
<td></td>
<td>14.6%</td>
</tr>
<tr>
<td></td>
<td>4.5%</td>
</tr>
<tr>
<td></td>
<td>9.6%</td>
</tr>
</tbody>
</table>
### INCOME BY DEMOGRAPHICS

<table>
<thead>
<tr>
<th>Income Range</th>
<th>16-34</th>
<th>35-54</th>
<th>55+</th>
</tr>
</thead>
<tbody>
<tr>
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<td>.6%</td>
<td>3.1%</td>
</tr>
<tr>
<td>$10,000-$19,999</td>
<td>14.8%</td>
<td>5.0%</td>
<td>9.2%</td>
</tr>
<tr>
<td>$20,000-$29,999</td>
<td>25.9%</td>
<td>13.7%</td>
<td>9.2%</td>
</tr>
<tr>
<td>$30,000-$39,999</td>
<td>27.8%</td>
<td>11.8%</td>
<td>16.0%</td>
</tr>
<tr>
<td>$40,000-$49,999</td>
<td>13.0%</td>
<td>18.6%</td>
<td>15.3%</td>
</tr>
<tr>
<td>$50,000-$59,999</td>
<td>7.4%</td>
<td>16.8%</td>
<td>8.6%</td>
</tr>
<tr>
<td>$60,000 +</td>
<td>5.6%</td>
<td>29.2%</td>
<td>25.8%</td>
</tr>
</tbody>
</table>

### ZIP CODES

The most given zip codes are:

<table>
<thead>
<tr>
<th>Zip Code</th>
<th>LOYALS</th>
<th>NON-LOYALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>505</td>
<td>602</td>
<td></td>
</tr>
<tr>
<td>703</td>
<td>320</td>
<td></td>
</tr>
<tr>
<td>661</td>
<td>505</td>
<td></td>
</tr>
<tr>
<td>185</td>
<td>509</td>
<td></td>
</tr>
<tr>
<td>509</td>
<td>666</td>
<td></td>
</tr>
</tbody>
</table>

### CONCERNS

Most in all groups are satisfied with their financial condition. This is not an issue.

The younger demographic is less concerned with the drug problem than any other group. It is of...
not a major concern. AIDS is of more concern across all age
groups. Of more concern than AIDS or drugs is religious
extremism. Three out of four Loyals are concerned with
religious extremism, and two out of three of the 16-34
demographic are concerned. Although all groups are concerned
with the retention of religious values, that concern
increases with age. However, it is interesting that the
concern for religious values exists side by side with a
concern for religious extremism.

Concern for inflation definitely increases with age.
So does the concern with being a victim of violent crime.
The fear of a nuclear accident is a concern for two out of
three respondents across the board. This is one issue that
is not affected by age.

The possibility of war is also a concern for everyone,
but very heavy with the 16-34 demographic. Failure of a
marriage is of very little concern to the 55+ group, but one
in five of the 16-34 demographic and one in four of the 35-54
demographic are concerned.

Failure to advance in a job is of most concern to the
younger demographic. About half of each age group is
concerned about military involvement in South America.
Apartheid is of most concern to the younger demographic, but
more than half of older people are concerned also.

One of the strongest concerns among all groups involve
potential acts of terrorism. This is a high fear factor
among all age groups, but it is increasingly strong among older respondents. Six out of every seven over 55 fear terrorism, making that the highest concern of any current issue.

One in three of the 16-54 demographics fear loss of job, but the 55+ are, of course, very secure in this case.

INTERESTS

**TOP TEN INTERESTS OF LOYALS**

1. Reading
2. Travel
3. Listening to radio
4. Entertaining friends
5. Attending live theater
6. Attending concerts
7. Records/tapes/CDs
8. Gardening
9. Watching TV
10. Physical fitness

**TOP TEN INTERESTS OF NON-LOYALS**

1. Reading
2. Travel
3. Listening to radio
4. Records/tapes/CDs
5. Entertaining friends
6. Watching TV
7. Attending live theater
8. Gardening
9. Attending concerts
10. Physical fitness

TOP TEN INTERESTS OF THE 16-34 DEMOGRAPHIC

1. Reading
2. Travel
3. Records/tapes/CDs
4. Listening to radio
5. Attending live theater
6. Playing a musical instrument
7. Physical fitness
8. Bicycling
9. Backpacking/Hiking
10. VCR Movies
TOP TEN INTERESTS OF THE 35-54 DEMOGRAPHIC

1. Reading  
2. Travel  
3. Records/Tapes/CDs  
4. Listen to radio  
5. Attending live theater  
6. Boating/sailing  
7. Gardening  
8. Entertaining friends  
9. Physical fitness  
10. Gourmet cooking

TOP TEN INTERESTS OF THE 55+ DEMOGRAPHIC

1. Reading  
2. Travel  
3. Listen to radio  
4. Gardening  
5. Attending live theater  
6. Records/tapes/CDs  
7. Attending concerts  
8. Watching TV  
9. Photography

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The differences are logical, and premiums might be directed specifically towards particular demographic interests.

That the Loyals are definitely interested in supporting WHRO can be demonstrated in the listing of recent contributions by level.

<table>
<thead>
<tr>
<th></th>
<th>LOYALS</th>
<th>NON-LOYALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>$14 or less</td>
<td>5.3%</td>
<td>7.1%</td>
</tr>
<tr>
<td>$15-$24</td>
<td>9.2%</td>
<td>4.0%</td>
</tr>
<tr>
<td>$25-$59</td>
<td>27.6%</td>
<td>4.0%</td>
</tr>
<tr>
<td>$60-$119</td>
<td>28.9%</td>
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<tr>
<td>$120-$179</td>
<td>16.4%</td>
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<td>$180-$299</td>
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<td>.5%</td>
</tr>
<tr>
<td>$300 +</td>
<td>2.0%</td>
<td>0.0%</td>
</tr>
</tbody>
</table>

Based on promises of the Loyals and Non-Loyals, it could be expected that this existing base would increase between 8 and 12% in pledges when WHRO becomes all Classical. Further, depending on how popular the classics are in the programming, including light classics, an additional 3% or 4% could be expected.
When contribution levels are examined by demographics, the following is the result:

<table>
<thead>
<tr>
<th>Income Range</th>
<th>16-34</th>
<th>35-54</th>
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<tr>
<td>$14 or less</td>
<td>11.1%</td>
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<tr>
<td>$15-$24</td>
<td>5.6%</td>
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<td>13.5%</td>
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<td>7.4%</td>
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<td>6.7%</td>
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<td>0.0%</td>
<td>1.2%</td>
<td>3.1%</td>
</tr>
<tr>
<td>$300+</td>
<td>0.0%</td>
<td>0.0%</td>
<td>1.8%</td>
</tr>
</tbody>
</table>

Considering the numerical advantage of the older demographics, the dollars are primarily coming from the upper age groups. Just how much the younger demographics would contribute to an eclectic station that they could identify as their own could vary considerably, and it wouldn't be safe to guess. Just how many others in the upper age ranges would be attracted by the programming on the second station is also unclear. Where and how the news is positioned would be a factor.

One in three listeners is dissatisfied with the station compared to three years ago, and the dissatisfaction in the past year is caused, without question, by a perceived ambivalence on the part of WHO.
between the expectation of more Classical music and the perceived failure to provide that programming is a key factor, as is the restless eclecticism of the lower demographics.

We will examine pull-out factors at your request in an effort to fine tune some of the specific areas of your interest. This basic report lays out the problems and general necessary information for planning and the decision-making process.
Statement on Methodology

This survey was a controlled study of the WHRO listeners. Both contributing and non-contributing listeners were sampled. Four hundred and nine valid cases were used in the study for a 95% confidence level. The values presented are approximations based on an article by Krejcie, R & Morgan, D. in Ed. and Psych. Measurement, 1976 and Small-sample techniques, The N.E.A. Research Bulletin, 1960, 38.

Nine thousand three hundred and sixty two surveys were mailed. Two thousand nine hundred and eighty eight were mailed to contributing listeners and six thousand three hundred and seventy four mailed to households in zip codes with probable listeners. Probable listeners were determined with information provided by the American Research Bureau and the Radio Research Consortium.
Cultural Alliance of Hampton Roads 1999 Survey on Economic Impact of Cultural Organizations in Greater Hampton Roads
I. INTRODUCTION

This study focuses on the economic impact that cultural organizations have on the economy of Hampton Roads, Virginia. Cultural organizations are defined here as representing a wide range of endeavors such as artist groups, museums, historical foundations, and organizations for the performing arts. An accurate description of the effect that cultural organizations have on the community is useful for policy analysis purposes at all tiers of government because cultural organizations rely heavily on support from a variety of government funds. Further, cultural organizations increase the quality of life in regions and act as a magnet for the location of new businesses and individuals, provide part-time and seasonal employment for students and add to the educational experience for students in local primary and secondary schools.

This study attempts to assess part of the total impact of the cultural and artistic organizations in Hampton Roads. In order to investigate the role of cultural organizations in the local economy, this study focuses on the jobs created by such employment and the resultant spending in other sectors of the economy with an input/output model. This approach allows for an estimation of the direct impact of these organizations on employment, spending, and taxes and to estimate the indirect impact of the employment payroll expenses of these organizations on the overall spending in the region and on the taxes that result from this additional
spending. Further, audience information will allow for an estimate of ancillary effects on the economy from audience spending. The spending effect is new to the current analysis and was not attempted in the 1993 study.

Important factors such as quality of life, measured by improvements in property values, which no doubt may be in part attributed to cultural organizations are not included in this analysis. These excluded impacts are important. As such, the results reported in this analysis are expected to be conservative estimates that provide a lower bound of the true economic impact. Further, the chosen methodology allows for a useful comparison of the current findings to the conclusions found in the original report prepared in the fall of 1993 by this author and Professor George Julnes. For example, since 1993 the combined economic impact has grown by approximately 17.6 percent and that the combination of full-time and part-time jobs has grown by approximately one-fourth.

The primary data source for this analysis is from a survey of organizations associated with The Cultural Alliance of Hampton Roads during the spring and early summer of 1999. The paper is organized into sections covering: the survey methodology; the summary statistics of the survey responses; the estimation of the spending multiplier and its calculated impact; the impact of visitors on the local economy; the implications of these findings for understanding the impact of this sector on the Hampton Roads
II. METHODOLOGY

This study involved a collaboration of the Cultural Alliance of Greater Hampton Roads, a cultural umbrella organization, and staff from Old Dominion University. Discussions on assessing the importance of the cultural sector of the region led to the decision to develop a survey of cultural organizations as a cost-effective means of estimating economic impact.

A. Survey Instrument

The survey instrument was slightly modified from the 1993 survey in an attempt to obtain better audience data. Because there were several audiences interested in information about the cultural organizations in the region, it was determined that a multi-purpose instrument in which some of the questions asked would be used in this economic analysis and other questions included for other purposes would be used. The survey was sent to individuals and organizations on the mailing list of Sketches, a publication of the Cultural Alliance of Greater Hampton Roads, which includes virtually all cultural and artistic organizations. Appendix II provides a copy of the survey instrument. The sections used for this analysis provide information on the taxes paid by the organization, the employment distribution for both
full and part-time employment, the income earned, by source, the
total operating expenses and audience information.

B. Respondents

As mentioned above the survey was sent to names on the
mailing list of Sketches, which resulted in 520 surveys being
sent. 80 surveys were returned; 67 surveys provided useful
information. After adjusting for duplication and members of the
Cultural Alliance that clearly would not be expected to have the
requisite information, such as board members, non-cultural
organizations, or the media, the response rate is estimated to be
15 percent. This response is not unusual given the large number of
small organizations that may not have had the records or resources
to provide answers to some of the more complicated questions of
this relatively detailed instrument. Follow up telephone calls by
members of the Cultural Alliance of Greater Hampton Roads and by
individuals at Old Dominion University successfully obtained
responses from almost all organizations responding to the 1993
survey. The only major non-respondent was the Jamestown-Yorktown
foundation. The impact of the Jamestown-Yorktown foundation is
estimated (discussion below). With the above exception any major
employer of individuals employed in cultural activities is very
likely in the database. In the 1993 it was estimated that the
study accounted for over 90 percent of the economic impact and a
similar conclusion is appropriate now. This conclusion is further
supported because all new major organizations (such as Nauticus and the Virginia International Arts Festival) are included in the current database. Appendix II provides a list of responding organizations grouped by the cultural emphasis of the organizations.

III. ANALYSIS OF ECONOMIC IMPACT

This section first considers the direct impact of the cultural organizations using the descriptive statistics that summarize survey responses from the cultural organizations. The economic impact will be defined as spending in the local economy that may be attributable to the existence of the cultural organizations. Following this, an input/output economic model is used to consider the additional indirect impacts that these organizations have on the Hampton Roads economy.

A. Descriptive Statistics

In this section summary statistics from the survey are presented. We first consider the employment distribution found in Table I. As shown in the table, there are approximately 4200 part-time jobs and approximately 3400 full-time. The combined employment is 7617, which represents a 25 percent increase since 1993. The data also indicates that most of the full-time jobs are in Williamsburg (70%), followed by Norfolk (14%) and then Virginia Beach (9%). Note that together Norfolk and Virginia Beach have
approximately forty-five percent Hampton Roads population but have approximately 23 percent of the total jobs. The role of Norfolk as the business center of the area and Virginia Beach as the recreational center of the area are revealed the survey respondents as together the two cities have 58 percent of the non-Colonial Williamsburg associated jobs. Also significant is the large part-time employment in Virginia Beach, a pattern likely associated with summer employment in some of the cultural organizations.

The distribution of employment by income category is presented in Table II. Of particular note is the large number of part-time jobs that pay less than $10,000 per year. If we compare the distribution from the recent survey to the results in 1993 we find that full-time workers earnings less than $15,000 per year have been essentially replaced by part-time workers earning less than $15,000 per year. This finding is expected and is not troubling because in many low-wage sectors of the economy part-time employment has displaced full-time employment, essentially because employers are, in general, not required to pay fringe benefits on part-time employment. The large percentage of part-time employment in the less than $5,000 income category is also significant for the multiplier analysis discussed below. Poor response on the fringe benefits question did not allow for inclusion in the analysis. This is not going to have a large impact the results due to the large share of part-time employment
of total employment. Further, the value of fringe benefits is difficult to quantify.

Table III considers the income sources from the responding cultural organizations by city. We see that for Norfolk contributed income is slightly greater than earned income, both of which are greater than grant income. The same pattern is evident in the city of Virginia Beach. The largest income source in the region is the earned income generated in Williamsburg of approximately $153 million dollars. The wide variation in these figures reflects the diversity in income sources likely generated by the type of organizations in each city. Williamsburg primarily being a tourist area would be expected to show a larger dollar amount of earned income and Norfolk, with the Virginia Symphony, Virginia Opera, museums and theatrical organizations would be expected to rely heavily on contributed income.

Direct spending in the Hampton Roads area is another way in which the cultural organizations impact the economy. The 67 respondents report that they spent $21.5 million during the 1997/98 fiscal year covered by the survey, up approximately 61 percent from the 1992/93 fiscal year estimates.

Table IV presents information on the impact of volunteer contributions to cultural organizations by city. Of note are the relatively large figures associated with the city of Hampton. Most of the contributed hours are associated with the Virginia Air and Space Museum. The large number of volunteer hours and value
model were matched with categories from the Expenditure Survey. The list of these sectors is found in the first column of Table VII. As an illustration we present the expenditure pattern for an individual making approximately $35,000 per year.

The second and third columns in Table VII list the sales and earnings multipliers obtained by the RIMS II model. Multiplication of the expenditure increase by the associated multiplier yields the stimulus in each sector due to an output expansion and an employment expansion. The output (or sales) expansion may also be considered an expansion in sales by each of the sectors and the earnings expansion may be considered an expansion in income in each of the sectors. By summing the fourth and fifth columns the total effect on output and earnings may be determined. As calculated the associated output expansion of one more job in a cultural organization, paying approximately $35,000, is approximately $48,779 dollars and the associated earnings expansion is approximately $12,321.

Accurate estimation with this model is complicated by the employment distribution. The large number, and percentage, of part-time workers in the less than $5,000 income category (see Table I) are critical the multiplier estimates obtained. Because of differences in the spending choices of low-income individuals, their "impact" in terms of spending is marginally greater. For example, two individuals, each making $5,000 have a greater impact than one making $10,000 due to their relative spending patterns.
B. Input/Output Analysis

Input/output (I/O) models are useful to obtain an estimation of the immediate impact of an injection of income into the area. I/O models focus on the interrelationships between the sectors of a local or regional economy and allow for the estimation of the marginal impact of a policy change by a local government (such as changes in tax rates), the introduction of a new firm or plant in an area, or, for finding the total impact of a particular industry, such as cultural organizations. The I/O model used is RIMS II (Regional Input/Output Modeling System II) developed for Virginia by the United States Department of Commerce in 1992. The RIMS model is one of the most widely used input/output models. If employment that is expected to be generated and earnings are known, the anticipated spending in each of 39 different sectors may be calculated. The multipliers for each of the sectors are known from the RIMS II model, hence the impact of the increased spending may be calculated. The distribution for spending is obtained from the 1995 Consumer Expenditure Survey. In order to obtain the distribution of spending for each of the sectors generated by the employment increase categories in the RIMS II

1 For a description of the RIMS II model see Cartwright and Beemiller, "RIMS II Regional Input Output Modeling System: A Brief Description," Bureau of Economic Analysis, Department of Commerce, Washington D.C.

the multiplier in the 1993 study of 2.42.

It should be pointed out that this is a relatively large multiplier but is within the range considered reasonable. For example, the employment multiplier for spending of public funds in Downtown Norfolk was calculated to be approximately 1.7.\(^3\) Other long run multipliers have been estimated in Tayloe Murphy Institute (now Weldon-Cooper Center) report in 1984.\(^4\) Another study, using a similar model as the one used here, obtained a long-run multiplier for port related activities for the Commonwealth of Virginia of 2.49.\(^5\) The calculated multipliers were obtained with a combination of location quotient and regression analysis. First, location quotients were estimated that compares the employment in a sector to total regional employment to the average employment ratio in the United States for the same sector. If that ratio is greater than one then the sector is defined as a basic industry. That is, the basic industry is one in which relative employment is greater than the national average. For comparison purposes we note that museums

\(^3\)Christopher B. Colburn, Public Spending in Downtown Norfolk, report prepared for the Greater Norfolk Corporation, November 1991.


are found to be a basic industry in Virginia, which suggests that employment generated by the cultural organizations are basic. In their study a basic industry is one that employees relatively more in the local economy than is relatively employed in the nation. The multiplier calculated by the Tayloe Murphy Institute was 2.37.\textsuperscript{6} Hence it may be concluded that the multiplier computed in this, while large, is not out-of-line with other employment multipliers. Again note that this phenomenon is primarily due to the relatively large percentage of part-time employment in the cultural organizations. Finally, a recent study of the economic impact of cultural organizations in Atlanta uses a multiplier of 2.49.\textsuperscript{7}

\section*{C. Visitation}

Table VIII presents a visitation matrix that corresponds to results from the last set of questions on the survey. It is very important to note that the data is dominated by the data provided by the Virginia Marine Science Museum located in Virginia Beach. This museum indicated that approximately one-half of their audience of 500,000 came from out-of-state. Given the fact that major organizations, such as Colonial Williamsburg, Mariners Museum, Nauticus, and the Chrysler Museum did not provide

\textsuperscript{6}Ibid. data for Planning District 20, page 33.

\textsuperscript{7}Nonprofit Arts and Cultural Organizations in Metro Atlanta, 1997 Economic Impact Study, Arts and Business Council of Atlanta, Inc., Appendix A (March, 1998)
detailed visitation data it would be incorrect to assume that these numbers are at all representative of the missing organizations. Leaving in the impact of the Virginia Marine Science Museum suggests that 33 percent of the total audience came from out-of-state. If we remove the impact of the Virginia Marine Science Museum is removed it may be estimated that, for the remaining respondents, 15 percent of the audience comes from a state other than Virginia. The latter estimate is consistent with conversations with representatives from some of the cultural organizations. However, these numbers must be used with great caution. The data matrix allows for the calculation of the percentage of own city/county visitors. If we adjust for the Virginia Marine Science Bias it is determined that 29 percent of the audience reside in the city of the cultural organization. Without the adjustment the estimate of own-city audience percentage is 23 percent. A detailed audience survey was performed on visitors to the 1998 Virginia International Art Festival and conclusions from that survey will be used to estimate what we may define as the ancillary spending of visitors. It is important to differentiate between the effect from visitors to Colonial Williamsburg and visitor effects.

Total audience information by city is presented in Table IX. Almost all respondents provided information on their total audience. The total audience was found to be 7,477,203. The audience information is used to compute and estimate what we may
call the ancillary spending (hotels, restaurants, etc.) of individuals attending cultural activities. Of note is the size of the festivals in determining the size of the audience by city. For example, approximately 45 of the Norfolk total is attributable to Festevents and approximately 47 percent of the Virginia Beach audience is attributable to the Neptune Festival.

IV. Total Impact Calculation and Implications

In this section the implications of our multiplier analysis are discussed. In Table VII we consider the contribution to each sector, as defined in the RIMS II input/output model, from the jobs created by cultural organizations in Hampton Roads. The sector with the largest contribution is Miscellaneous Manufacturing ($56 million), followed by Real Estate ($42 million) and Food at Home ($24 million). The smallest impact is found in the business service category with a spending level of $3.5 million. The latter result is expected since the spending increase is from household, not business, spending.

We may also calculate the combined effect on the economy of Hampton Roads of the cultural organizations. Four categories are reviewed. As calculated by the spending multiplier analysis, the 7617 jobs create $ 288,928,151 in spending for the local merchants. Direct tax revenue to local governments is reported as $ 5,734,463. One percent of the sales tax revenue comes back to local government. Hence $ 865,462 is generated by the cultural
organizations directly. Further, by summing the injections to spending that are subject to the 1 percent local option sales tax we estimate that an additional $1,550,167 tax revenue is generated by the cultural organizations in Hampton Roads.\(^8\) Hence, the estimated tax revenue to local government is the sum of the direct and indirect impact, equal to $8,150,092. The value of direct spending in Hampton Roads was reported as $21,868,311. Finally, the estimated value time of the volunteers, which should be included as a rough approximation of the opportunity cost of the volunteers. The value of volunteer time was estimated to be equal to $6,425,146. The final adjustment to make is an estimate for the contribution from the Jamestown/Yorktown Foundation and associated parks. The job estimate provided by the foundation was 400. Assuming the same distribution of employment for Jamestown/Yorktown as provided by the responding organizations and employing the multiplier analysis their impact is estimated to be $13.9 million. These four impacts (jobs, taxes, local spending and volunteer time) sum to $339,271,700. Note that this figure does not include ancillary spending by visitors, which is discussed below. The $339 million figure is, however, useful for comparison purposes to the 1993 study. By dividing this estimate by the area population of approximately 1.42 million in Hampton

\(^8\)The following spending categories we combined to provide this estimate: Amusement, Apparel, Business Services, Food at Home, Personal Services, Miscellaneous Manufacturing, Petroleum, Restaurants, and Retail Trade.
Roads we estimate the per capita spending impact to be approximately 239 dollars per person. The summed impact is what must be used for comparison purposes to the 1993 study. Table X provides a comparison of the 1993 and 1999 results on some key statistics.

Table X provides a comparison of the results from the 1993 and 1999 economic impact studies. Of note is the decline in full-time employment from responding organizations. This result, as discussed above, is expected given the increase in part-time employment at the lower end of the wage distribution in recent years. A marked increase has occurred for all other categories. Total employment has risen by 25 percent and salaries have risen by 19 percent. The data also indicates a large increase in local tax revenue (200 percent). This result is likely due to the combination higher earned income figures for the organizations and the opening of venues that may generate a significant amount of local sales tax revenue. Direct spending by the organizations has increased by 64 percent since the 1993 study.

The survey results in the current survey provided a much better response to the questions associated with audience. Therefore an estimate that of the spending impact of visitors on the local economy may be estimated. However, it must be noted for comparison purposes that this was not included in the 1993 study because of data quality. Further, because the survey instrument was not designed to question audience spending patterns other
information must be used to estimate the impact on spending. The important question is would the spending have occurred in the absence of attendance to the cultural activity? If the answer to this question is yes, it is not appropriate to attribute the spending to the cultural activity; if the answer is no the spending may be attributed to the cultural activity.

A detailed audience survey was not conducted for this research. However, Professors Agarwal and Yochum, also of Old Dominion University, conducted an economic impact study of the Virginia International Arts Festival (hereafter VIAF) that surveyed audiences. Their estimates will be used in the estimate of the spending impact of audiences. Therefore, it will be assumed that the characteristics of both out of region and regional audiences of the Virginia International Arts Festival are the same as the audience of cultural organizations in general.

First, the impact spending by individuals that resided in Hampton Roads is considered. Respondents from Williamsburg estimated that 97 percent of their audience are from out-of-state. Assuming this figure is correct 37,296 of the Williamsburg audience are Hampton Roads residents. The VIAF study found that 88 percent of the surveyed audience was from Hampton Roads. 6,230,414 of the audience from non-Williamsburg cultural

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activities are from Hampton Roads. Hence, the cultural audience from Hampton Roads is estimated to be 5,520,060. The VIAF study found that 43.3 percent of audience indicated they would have done nothing if they had not attended the VIAF. After subtracting for admission fees and attendance to other events (to avoid double counting) the 22% of the spending of $48, or $10.50 per person may be attributable to the cultural activity. Hence the spending impact of Hampton Roads residents attending cultural activities is estimated to be $25,096,954.

The ancillary spending impact from Williamsburg is computed differently and is significantly larger. Half of the non-Hampton Roads visitors to VIAF indicated that they came for the festival, hence it will be assumed here that one-half of the Williamsburg audience comes for Williamsburg specifically, the rest may coming for some other type of activity. Out-of-region attendees spend more money in Hampton Roads due to hotels, more meals out, etc. The VIAF study estimated this to be $177 for out-of-Virginia visitors. After subtracting fees of 21 percent, this yields a per capita spending of $140. Hence the spending impact for Williamsburg is estimated to be $84,412,533. This is subject to a spending multiplier because the injection is from out-of-region visitors. If a multiplier of 2.0 is assumed the impact from ancillary spending visitors to Williamsburg is estimated to be $168,825,066.

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10 Found by multiplying the percent Hampton Roads by total
The total ancillary spending impact is calculated to be the sum spending of non-Hampton Roads and Hampton Roads residents, or $171,334,720. This figure may be included in estimation of the total economic impact but it may not be used for comparison purposes to the 1993 study for reasons discussed above. An appropriate comparison between the study omits ancillary spending by visitors. In that case it is determined that the total economic impact of cultural organizations on the Hampton Roads economy has rise approximately 23 percent since the study in 1993. If changes in price levels, due to inflation, are taken into account, the growth is approximately 7.1 percent.\textsuperscript{11} The total impact of cultural organizations on the economy of Hampton Roads is therefore estimated to be $510,606,420. This figure include the contributions impact from employment, volunteer time, local tax payments, direct spending, and ancillary visitor spending.

In considering the impact on tax revenue for local governments and the Commonwealth of Virginia from the cultural organizations in Hampton Roads, two revenue sources are relevant for the state tax revenue: sales and income taxes. For sales taxes, 3.5 percent of the 4.5 percent tax rate goes the state government. This works out to an increase in sales tax revenue of $3,702,254 to the state government. On average, 20 percent of the sales increase due to the multiplier effect creates additional

\textsuperscript{11}Computed using the consumer price index.
employment income (see Table VI)\textsuperscript{12}. Hence we estimate the additional earnings due to the cultural organizations as $57,785,630. If we assume a 4 percent average tax rate on income in Virginia the income tax revenue is estimated to be $2,311,425. The resulting increase in state tax revenue, the sum of sales and income taxes, is equal to $6,013,679.

Tables XI and XII allow for comparisons of employment and payroll from cultural organizations in Hampton Roads to other industries in Hampton Roads. Industries that were close to the employment and payroll estimates for cultural organizations from the survey were chosen for comparison purposes. It is determined that, as an industry, cultural organizations have approximately the same employment level between Non-electrical machine and general building and approximately the same payroll as garage auto repair.

It should be pointed out that the estimates computed in this study do not provided an estimate of any external benefits that may occur from the existence of the cultural organizations, such as benefits to educational institutions or benefits from viewing artistic achievements. These effects are not obtainable from the database we have gathered.

\textsuperscript{12}Found by dividing the earnings effect by the sum of earnings and output effects.
Thus, if many of the part-time workers have other sources of income, the model will overestimate the impact of their employment on the local economy. Balancing this potential for overestimation is the clear underestimation that results from the many individuals involved with cultural activities who are not included in the analysis because their organization did not respond to the survey.

The number of jobs in each income category is multiplied by the spending pattern in each category, yielding the spending effects for each income category. Eight different categories of income and their associated spending patterns are provided by the Consumer Expenditure Survey and are matched with the employment distribution presented in Table II. The summed increase in demand created by the 7617 jobs is estimated to be $116,727,500 or 15,325 per job. The $116 million may be thought of as the employment income generated by the jobs associated with the cultural organizations. The increase in demand creates additional spending that is calculated by the RIMS II input/output model to be $287,900,903. The spending multiplier is obtained by dividing the resulting spending increase by the contributing demand increase. The spending multiplier is therefore equal to 2.475. That is, a job generating one additional dollar in spending in the Hampton Roads economy from employment in one of the cultural organizations in the survey is expected to generate $2.475 in additional spending in the region. This multiplier is slightly larger than
associated with Norfolk are primarily associated with the Public Television Station. The Chrysler Museum and the Virginia Symphony have the next highest volunteer contributions in Norfolk. In Virginia Beach most of the volunteer contributions are associated with the Virginia Marine Science Museum. Dividing estimated value by hours contributed yields a estimated wage rate equivalent of $8.65 per hour of volunteer time.

Table V includes information on the taxes paid by the survey respondents. The employment tax represents FICA payments to the federal government; the other taxes go either directly or indirectly to the local government (each city/county in the Commonwealth of Virginia chooses its local sales tax option). In this case, note that 22.2 percent of the Sales tax goes to benefit the city due to the one-percent local option, providing sales tax revenue of $1,034,907 to the region's cities. The total tax benefit to the local governments that results from these cultural organizations is the sum of Admissions tax, Property tax, Permit tax, the Williamsburg Meal tax (reported as "other") and the 1% sales tax, yielding a total of $5,631,617. This figure is over 3.7 times greater than the estimate made in the 1993 study. Admission tax revenues have significantly increased in Norfolk and Virginia Beach as have sales tax revenue from Colonial Williamsburg. The lack of admission tax revenue for the City of Williamsburg likely reflects a decision not to access an admission tax on Colonial Williamsburg, as it is a historical foundation.
Appendix I
Data Tables

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Table XII: Industry Comparisons: Payroll
Table I: Respondents and Employment by City

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<th>Respondents</th>
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<td>Virginia Beach</td>
<td>12</td>
<td>339</td>
<td>1812</td>
</tr>
<tr>
<td>Williamsburg</td>
<td>4</td>
<td>2418</td>
<td>1500</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>67</strong></td>
<td><strong>3450</strong></td>
<td><strong>4167</strong></td>
</tr>
</tbody>
</table>
Table II: Employment Distribution

<table>
<thead>
<tr>
<th>Income Category</th>
<th>Full-time</th>
<th>Part-time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less than $5,000</td>
<td>135</td>
<td>2612</td>
</tr>
<tr>
<td>$5,000-$10,000</td>
<td>27</td>
<td>1067</td>
</tr>
<tr>
<td>$10,000-$15,000</td>
<td>206</td>
<td>264</td>
</tr>
<tr>
<td>$15,000-$20,000</td>
<td>529</td>
<td>197</td>
</tr>
<tr>
<td>$20,000-$30,000</td>
<td>1389</td>
<td>27</td>
</tr>
<tr>
<td>$30,000-$40,000</td>
<td>673</td>
<td>0</td>
</tr>
<tr>
<td>$40,000-$50,000</td>
<td>272</td>
<td>0</td>
</tr>
<tr>
<td>Greater than $50,000</td>
<td>216</td>
<td>0</td>
</tr>
<tr>
<td>Total Employment</td>
<td>3428</td>
<td>4167</td>
</tr>
</tbody>
</table>
Table III: Income of Cultural Organizations by City

<table>
<thead>
<tr>
<th>City</th>
<th>Earned Income</th>
<th>Contributions</th>
<th>Grant Income</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chesapeake</td>
<td>0</td>
<td>6,500</td>
<td>4,750</td>
</tr>
<tr>
<td>Hampton</td>
<td>2,607,986</td>
<td>471,000</td>
<td>228,697</td>
</tr>
<tr>
<td>Isle of Wight</td>
<td>0</td>
<td>5,000</td>
<td>17,000</td>
</tr>
<tr>
<td>Newport News</td>
<td>8,892,496</td>
<td>1,162,129</td>
<td>2,857,795</td>
</tr>
<tr>
<td>Norfolk</td>
<td>15,473,598</td>
<td>16,250,976</td>
<td>6,155,403</td>
</tr>
<tr>
<td>Portsmouth</td>
<td>622,000</td>
<td>95,000</td>
<td>54,800</td>
</tr>
<tr>
<td>Suffolk</td>
<td>22,500</td>
<td>35,200</td>
<td>45,900</td>
</tr>
<tr>
<td>Surry</td>
<td>0</td>
<td>1,000</td>
<td>0</td>
</tr>
<tr>
<td>Virginia Beach</td>
<td>14,636,444</td>
<td>1,448,342</td>
<td>8,927,094</td>
</tr>
<tr>
<td>Williamsburg</td>
<td>152,585,960</td>
<td>18,708,563</td>
<td>2,200</td>
</tr>
<tr>
<td>Total</td>
<td>194,840,984</td>
<td>38,183,710</td>
<td>18,293,639</td>
</tr>
</tbody>
</table>

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### Table IV: Volunteer Contributions by City

<table>
<thead>
<tr>
<th>City</th>
<th>Number of Volunteers</th>
<th>Hours Contributed</th>
<th>Estimated Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chesapeake</td>
<td>100</td>
<td>1400</td>
<td>14000</td>
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<tr>
<td>Hampton</td>
<td>3065</td>
<td>281500</td>
<td>2765000</td>
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<tr>
<td>Isle of Wight</td>
<td>150</td>
<td>1000</td>
<td>7125</td>
</tr>
<tr>
<td>Newport News</td>
<td>597</td>
<td>72878</td>
<td>1075608</td>
</tr>
<tr>
<td>Norfolk</td>
<td>4351</td>
<td>87821</td>
<td>709039</td>
</tr>
<tr>
<td>Portsmouth</td>
<td>275</td>
<td>7083</td>
<td>56000</td>
</tr>
<tr>
<td>Suffolk</td>
<td>104</td>
<td>1450</td>
<td>9500</td>
</tr>
<tr>
<td>Surry</td>
<td>25</td>
<td>3000</td>
<td>30000</td>
</tr>
<tr>
<td>Virginia Beach</td>
<td>2242</td>
<td>201278</td>
<td>1588133</td>
</tr>
<tr>
<td>Williamsburg</td>
<td>818</td>
<td>84207</td>
<td>170741</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>11727</strong></td>
<td><strong>741617</strong></td>
<td><strong>6425146</strong></td>
</tr>
</tbody>
</table>
Table V: Taxes Paid by Cultural Organizations by City

<table>
<thead>
<tr>
<th>City</th>
<th>Admission Tax</th>
<th>Property Tax</th>
<th>Sales Tax</th>
<th>Permit Tax</th>
<th>Employment Tax</th>
<th>Unemployment</th>
<th>Other Tax</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chesapeake</td>
<td>55183</td>
<td>2710</td>
<td>613211</td>
<td>313857</td>
<td>37603</td>
<td>1060046</td>
<td>7003</td>
</tr>
<tr>
<td>Hampton</td>
<td>35000</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>9000</td>
</tr>
<tr>
<td>Isle of Wight</td>
<td>49918</td>
<td>313857</td>
<td>37603</td>
<td>1060046</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Newport News</td>
<td>502444</td>
<td>13133</td>
<td>1643211</td>
<td>1060046</td>
<td>37603</td>
<td>76557</td>
<td></td>
</tr>
<tr>
<td>Norfolk</td>
<td>404594</td>
<td>150</td>
<td>350</td>
<td>5000</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Portsmouth</td>
<td>4560</td>
<td>162813</td>
<td>4370</td>
<td>189721</td>
<td>2975</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Suffolk</td>
<td>404594</td>
<td></td>
<td></td>
<td></td>
<td>189721</td>
<td>2975</td>
<td></td>
</tr>
<tr>
<td>Surry</td>
<td>4362080</td>
<td>2975</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Virginia Beach</td>
<td>1578000</td>
<td>4362080</td>
<td>262707</td>
<td>5006609</td>
<td>373378</td>
<td>2800000</td>
<td></td>
</tr>
<tr>
<td>Williamsburg</td>
<td>1603210</td>
<td>4780041</td>
<td>282920</td>
<td>6653135</td>
<td>425958</td>
<td>238557</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>962778</td>
<td>1603210</td>
<td>4780041</td>
<td>282920</td>
<td>6653135</td>
<td>425958</td>
<td>238557</td>
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</table>
Table VI: Input/Output Model

$30,000-$40,000 a year job example

<table>
<thead>
<tr>
<th>Sector</th>
<th>Demand Increase</th>
<th>Output Multiplier</th>
<th>Earnings Multiplier</th>
<th>Output Effect</th>
<th>Earnings Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amusement</td>
<td>1591</td>
<td>1.9466</td>
<td>0.6559</td>
<td>3097.04</td>
<td>1043.53</td>
</tr>
<tr>
<td>Apparel</td>
<td>1315</td>
<td>1.4883</td>
<td>0.3704</td>
<td>1957.11</td>
<td>487.07</td>
</tr>
<tr>
<td>Business Services</td>
<td>225</td>
<td>2.0658</td>
<td>0.83</td>
<td>464.80</td>
<td>186.75</td>
</tr>
<tr>
<td>Finance</td>
<td>1387</td>
<td>2.0574</td>
<td>0.6675</td>
<td>2853.51</td>
<td>925.82</td>
</tr>
<tr>
<td>Food at Home</td>
<td>2102</td>
<td>1.6146</td>
<td>0.4254</td>
<td>3393.88</td>
<td>894.19</td>
</tr>
<tr>
<td>Health Services</td>
<td>1342</td>
<td>1.9512</td>
<td>0.8055</td>
<td>2618.51</td>
<td>1080.98</td>
</tr>
<tr>
<td>Insurance</td>
<td>198</td>
<td>1.9534</td>
<td>0.6573</td>
<td>386.77</td>
<td>130.14</td>
</tr>
<tr>
<td>Miscellaneous Manufacturing</td>
<td>5346</td>
<td>1.7047</td>
<td>0.4856</td>
<td>9113.32</td>
<td>2596.01</td>
</tr>
<tr>
<td>Motor Vehicles</td>
<td>2305</td>
<td>1.6447</td>
<td>0.3193</td>
<td>3791.03</td>
<td>735.98</td>
</tr>
<tr>
<td>Personal Services</td>
<td>74</td>
<td>1.9589</td>
<td>0.7277</td>
<td>144.95</td>
<td>53.84</td>
</tr>
<tr>
<td>Petroleum</td>
<td>838</td>
<td>1.4622</td>
<td>0.204</td>
<td>1225.32</td>
<td>170.95</td>
</tr>
<tr>
<td>Real Estate</td>
<td>6151</td>
<td>1.3367</td>
<td>0.1101</td>
<td>8222.04</td>
<td>877.22</td>
</tr>
<tr>
<td>Restaurants</td>
<td>1699</td>
<td>1.8417</td>
<td>0.5479</td>
<td>3129.04</td>
<td>930.88</td>
</tr>
<tr>
<td>Retail Trade</td>
<td>1123</td>
<td>1.8789</td>
<td>0.6934</td>
<td>2110.00</td>
<td>778.68</td>
</tr>
<tr>
<td>Transportation</td>
<td>1839</td>
<td>1.95</td>
<td>0.6088</td>
<td>3586.05</td>
<td>1195.53</td>
</tr>
<tr>
<td>Utilities</td>
<td>1801</td>
<td>1.4915</td>
<td>0.2833</td>
<td>2686.19</td>
<td>510.22</td>
</tr>
<tr>
<td>Totals</td>
<td>29336</td>
<td></td>
<td></td>
<td>48779.67</td>
<td>12321.79</td>
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</tbody>
</table>

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### Table VII: Output Effects by Sector

<table>
<thead>
<tr>
<th>Sector</th>
<th>Total Spending Increase</th>
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</thead>
<tbody>
<tr>
<td>Amusement</td>
<td>18129723</td>
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<tr>
<td>Apparel</td>
<td>11875639</td>
</tr>
<tr>
<td>Business Services</td>
<td>3454782.1</td>
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<tr>
<td>Finance</td>
<td>12434948</td>
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<tr>
<td>Food at Home</td>
<td>23552462</td>
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<tr>
<td>Health Services</td>
<td>21510828</td>
</tr>
<tr>
<td>Insurance</td>
<td>2388921</td>
</tr>
<tr>
<td>Miscellaneous Manufacturing</td>
<td>56707036</td>
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<tr>
<td>Motor Vehicles</td>
<td>16603096</td>
</tr>
<tr>
<td>Personal Services</td>
<td>1136093.3</td>
</tr>
<tr>
<td>Petroleum</td>
<td>6971275.8</td>
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<tr>
<td>Real Estate</td>
<td>42550982</td>
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<tr>
<td>Restaurants</td>
<td>19683087</td>
</tr>
<tr>
<td>Retail Trade</td>
<td>13406601</td>
</tr>
<tr>
<td>Transportation</td>
<td>20104300</td>
</tr>
<tr>
<td>Utilities</td>
<td>18318407</td>
</tr>
<tr>
<td><strong>Total Spending Increase</strong></td>
<td><strong>288928151.2</strong></td>
</tr>
<tr>
<td>Destination/Region</td>
<td>Hampton</td>
</tr>
<tr>
<td>--------------------</td>
<td>---------</td>
</tr>
<tr>
<td>Chesapeake</td>
<td>1205</td>
</tr>
<tr>
<td>Gloucester</td>
<td>123</td>
</tr>
<tr>
<td>Hampton</td>
<td>9703</td>
</tr>
<tr>
<td>Eastern Shore</td>
<td>0</td>
</tr>
<tr>
<td>Isle of Wight</td>
<td>0</td>
</tr>
<tr>
<td>James City</td>
<td>0</td>
</tr>
<tr>
<td>New News</td>
<td>6115</td>
</tr>
<tr>
<td>Norfolk</td>
<td>4360</td>
</tr>
<tr>
<td>Poquoson</td>
<td>665</td>
</tr>
<tr>
<td>Portsmouth</td>
<td>730</td>
</tr>
<tr>
<td>South Hampton</td>
<td>0</td>
</tr>
<tr>
<td>Suffolk</td>
<td>393</td>
</tr>
<tr>
<td>Virginia Beach</td>
<td>4570</td>
</tr>
<tr>
<td>Williamsburg</td>
<td>2553</td>
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<tr>
<td>York Region</td>
<td>1475</td>
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<tr>
<td>State</td>
<td>778</td>
</tr>
<tr>
<td>Out of State</td>
<td>1850</td>
</tr>
<tr>
<td>Total Visitors</td>
<td>34723</td>
</tr>
</tbody>
</table>

Note: the above data is limited and should be viewed as suggestive only. Large cultural organizations not responding to The associated section of the survey include Colonial Williamsburg, Mariners Museum, Nauticus, and the Chrysler Museum. Large organizations responding include the Botanical Garden, the Virginia Marine Science Museum, Waterfront International Arts Festival, and Virginia Symphony. Also note that there was no visitor information response from organizations located in Chesapeake.
### Table IX: Respondents and Audience

<table>
<thead>
<tr>
<th>City</th>
<th>Respondents</th>
<th>Audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chesapeake</td>
<td>1</td>
<td>5,000</td>
</tr>
<tr>
<td>Hampton</td>
<td>2</td>
<td>176,220</td>
</tr>
<tr>
<td>Isle of Wight</td>
<td>1</td>
<td>12,000</td>
</tr>
<tr>
<td>Newport News</td>
<td>4</td>
<td>426,618</td>
</tr>
<tr>
<td>Norfolk</td>
<td>36</td>
<td>3,603,002</td>
</tr>
<tr>
<td>Poquoson</td>
<td>1</td>
<td>3600</td>
</tr>
<tr>
<td>Portsmouth</td>
<td>1</td>
<td>123,517</td>
</tr>
<tr>
<td>Suffolk</td>
<td>4</td>
<td>75,000</td>
</tr>
<tr>
<td>Surry</td>
<td>1</td>
<td>100,000</td>
</tr>
<tr>
<td>Virginia Beach</td>
<td>12</td>
<td>1,709,057</td>
</tr>
<tr>
<td>Williamsburg</td>
<td>4</td>
<td>1,243,189</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>67</strong></td>
<td><strong>7,477,203</strong></td>
</tr>
<tr>
<td>---------------</td>
<td>------</td>
<td>------</td>
</tr>
<tr>
<td>Chesapeake</td>
<td>0.06</td>
<td>0.38</td>
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<tr>
<td>Hampton</td>
<td>na</td>
<td>na</td>
</tr>
<tr>
<td>Newport News</td>
<td>1.26</td>
<td>1.78</td>
</tr>
<tr>
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<td>11.56</td>
<td>19.05</td>
</tr>
<tr>
<td>Portsmouth</td>
<td>2.09</td>
<td>3.85</td>
</tr>
<tr>
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<td>1.94</td>
</tr>
<tr>
<td>Virginia Beach</td>
<td>0.24</td>
<td>2.97</td>
</tr>
<tr>
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<td>na</td>
<td>na</td>
</tr>
<tr>
<td>Gloucester</td>
<td>1.15</td>
<td>0.1</td>
</tr>
<tr>
<td>Isle Wight</td>
<td>na</td>
<td>na</td>
</tr>
<tr>
<td>James City</td>
<td>0.06</td>
<td>6.34</td>
</tr>
<tr>
<td>York</td>
<td>na</td>
<td>1.95</td>
</tr>
</tbody>
</table>

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### Table XI: Industry Comparisons: Employment

<table>
<thead>
<tr>
<th>Industry</th>
<th>Annual Employment in Hampton Roads</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agriculture-Forest and Fish</td>
<td>5275</td>
</tr>
<tr>
<td>Apparel and Accessories</td>
<td>6384</td>
</tr>
<tr>
<td>Heavy Construction</td>
<td>6621</td>
</tr>
<tr>
<td>Machine non-electrical</td>
<td>6658</td>
</tr>
<tr>
<td>Cultural Organizations</td>
<td>7617</td>
</tr>
<tr>
<td>General Building</td>
<td>8409</td>
</tr>
<tr>
<td>Nondurable Goods</td>
<td>9091</td>
</tr>
</tbody>
</table>

### Table XII: Industry Comparisons: Payroll

<table>
<thead>
<tr>
<th>Industry</th>
<th>Annual Gross Payroll in Hampton Roads</th>
</tr>
</thead>
<tbody>
<tr>
<td>Building-Garage Materials</td>
<td>89,936,000</td>
</tr>
<tr>
<td>Air Transportation</td>
<td>95,224,000</td>
</tr>
<tr>
<td>Auto Repair-Garage</td>
<td>122,704,000</td>
</tr>
<tr>
<td>Cultural Organizations</td>
<td>123,300,000</td>
</tr>
<tr>
<td>Printing and Publishing</td>
<td>129,224,000</td>
</tr>
<tr>
<td>Insurance</td>
<td>135,976,000</td>
</tr>
<tr>
<td>General Merchandise</td>
<td>182,851,000</td>
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</tbody>
</table>

Appendix II

Survey Instrument and
List of Respondents
ECONOMIC IMPACT OF HAMPTON ROADS CULTURAL ORGANIZATIONS

Please complete the survey as completely as possible and return by February 25, 1999. All information will be treated with complete confidentiality and no organization's statistics will be released without their consent. If you have questions please call Professor Colburn at 683-4341 or e-mail at ccolburn@odu.edu.

<table>
<thead>
<tr>
<th>Name of Organization</th>
<th>Telephone</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Address</th>
<th>City</th>
<th>Zip Code</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Name and title of person completing form

Figures are for the past year, ending _________________ (month and year)

I. TYPE OF ORGANIZATION (Place "P" for you primary involvement and "X" for any secondary involvements):

<table>
<thead>
<tr>
<th>Performing Arts</th>
<th>Visual Arts</th>
<th>Museum</th>
<th>Festival Presenter</th>
</tr>
</thead>
<tbody>
<tr>
<td>___ Presenting</td>
<td>___ Gallery</td>
<td>___ Science</td>
<td>___ Private/non-profit</td>
</tr>
<tr>
<td>___ Performing</td>
<td>___ Studio/Gallery</td>
<td>___ Historic</td>
<td>___ City agency</td>
</tr>
<tr>
<td>___ Education</td>
<td>___ Guild or Association</td>
<td>___ Art</td>
<td>___ Other</td>
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</tbody>
</table>

Other (please specify) ____________________________________________

Are you a government agency? Yes ___ No ___ Or Private Non-profit Yes ___ No Other Yes ___ No ___

Please specify. __________________________________________________

If you are a government agency, what is your most recent regranting budget? ____________________________

II. TAXES PAID

<table>
<thead>
<tr>
<th>Tax</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Admission/Entertainment Tax</td>
<td>$_____</td>
</tr>
<tr>
<td>Property Tax</td>
<td>$_____</td>
</tr>
<tr>
<td>Sales Tax</td>
<td>$_____</td>
</tr>
<tr>
<td>Local Permit Tax (including licensing fees)</td>
<td>$_____</td>
</tr>
<tr>
<td>Employer Tax</td>
<td>$_____</td>
</tr>
<tr>
<td>Unemployment Compensation Tax</td>
<td>$_____</td>
</tr>
<tr>
<td>Other Taxes (name)</td>
<td>$_____</td>
</tr>
</tbody>
</table>
III. EMPLOYEES

Annual payroll (excluding benefits): $__________ Including benefits, if available: $__________

Number of Employees and Earnings:

<table>
<thead>
<tr>
<th>full-time Employees</th>
<th>part-time Employees</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>under $5,000</td>
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<tr>
<td></td>
<td>between $5,000 and $9,999</td>
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<tr>
<td></td>
<td>between $10,000 and $14,999</td>
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<tr>
<td></td>
<td>between $15,000 and $19,999</td>
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<td></td>
<td>between $20,000 and $29,999</td>
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<tr>
<td></td>
<td>between $30,000 and $39,999</td>
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<tr>
<td></td>
<td>between $40,000 and $49,999</td>
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<tr>
<td></td>
<td>over $50,000</td>
</tr>
</tbody>
</table>

VOLUNTEERS

Number of volunteers ________ Hours contributed ________ Estimated Value $ ________

Clerical hours volunteered ________

Fund raising hours volunteered ________

Professional hours volunteered ________

IV. SUPPLIES AND SERVICES PURCHASED IN THE HAMPTON ROADS AREA

We are interested in the money that you spent in the Hampton Roads region. Please estimate your expenses for local services and supplies, including consultants, media, maintenance, insurance, and materials.

$ ________

V. FINANCES

A: Income
   1. Total earned income including admissions, sales, fees for service, advertising, etc.

   $ ________
2. Total contributed income, including fundraisers, special events, corporate contributions and foundations. Please do not include one-time major contributions to capital campaigns.

$_______

3. Grant income
   - City Arts Commissions $_______
   - State Arts commissions $_______
   - National Endowments for the Arts $_______
   - National Endowment for the Humanities $_______
   - Private Foundations $_______
   - Other $_______

4. Total operating income $_______

B. Total operating expenses $_______

C. How much was spent on capital improvements or additions to physical plant (building cost) in the past year? $_______
   In the past 5 years? (estimate) $_______

D. Do you have and endowment fund? Yes ___ No ___
   How long has it been in existence? ________
   What is the current balance? $_______

VI AUDIENCE

We are interested in knowing as much as we can about the audience who is served by your organization and its services (e.g., visitors, audience, attendees, and students).

What is your source of information about your audience (e.g., surveys, casual observation, and mailing list):

We realize that providing exact numbers for the following questions might be very cumbersome. Please try to provide overall numbers that are as accurate as possible and return this survey with whatever estimates are available. Also, in answering the following questions about your audience, and, considering the source of information listed above, please indicate for the following questions whether your answers is based on: a) hard numbers in your records, b) formal estimates based on concerted efforts to learn about your audience, or c) rough estimates based on informal observations or conversations. Please check all that apply and briefly explain.

Actual count ________ formal estimate ________ rough estimate ________

Total number of audience in the past year ________; for year ending ________
Number of audience charged a fee _______: number of audience served free _______

Please give the total number of your audience who reside in the following communities: City zip-codes in parenthesis.

<table>
<thead>
<tr>
<th>Community</th>
<th>Adult</th>
<th>Senior Citizens</th>
<th>Preschool Children</th>
<th>Grades K-12</th>
<th>College Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chesapeake (23320-23328)</td>
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<tr>
<td>Gloucester (23061)</td>
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<td>Hampton (23611, 23651-23681)</td>
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<td>Eastern Shore (23403-23421)</td>
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<td>Isle of Wight County (23397)</td>
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<td>James City County (23081)</td>
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<td>Newport News (23601-23628)</td>
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<td>Norfolk (23501-23551)</td>
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<td>Poquoson (23661)</td>
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<td>Portsmouth (23701-23709)</td>
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<td>Southampton County (23669)</td>
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<td>Suffolk (23432-23439)</td>
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<td>Virginia Beach (23450-23479)</td>
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<td>Williamsburg 23081-23183)</td>
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<td>York County (23690-23693)</td>
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## Education Programs - Audience Figures

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</table>

Thank you for taking the time to complete this survey.
RESPONDING ORGANIZATIONS

Performing Arts
Bay Youth Orchestra
Contata Chorus
Feldman Chamber Music Society
Fuzz & Stuffing Puppets
Generic Theater
Governor's School for the Arts
Lakewood Dance Music Center
Natchel Blues Network
Norfolk Chamber Consort
Poquoson Island Players
Storyteller/Lynn Relleman
Summer Shakes
Tidewater Winds
Virginia Ballet Theatre
Virginia Children's Chorus
Virginia Chorale
Virginia Musical Theatre
Virginia Opera Association
Virginia Stage Company
Virginia Symphonic Chorus
Virginia Symphony
Williamsburg Heritage Dancers
Young Audiences

Visual Arts

d'Art Center
Norfolk Senior Center
Peninsula Fine Arts Center
Suffolk Art League (Guild or Association)

Museums

The Chrysler Museum (Art/Historic)
The Colonial Williamsburg Foundation
Contemporary Art Center of Virginia (Art)
Francis Land House (Historic)
Hampton Roads Naval Museum (Historic)
MacArthur Memorial (Historic)
The Mariners Museum (Historic)
Nauticus, The National Maritime Center (Historic/Science)
Ohef Sholom Temple Archives (Historic)
Portsmouth Museums (Historic/Science/Art/Childrens)
The Suffolk Museum (Art/Historic)
Riddicks Folly (Historic)
Virginia Air and Space Center (Science)
Virginia Living Museum (Science)
Virginia Marine Science Museum (Science)
Watermen's Museum (Historic/Science)
VITA

The author was born March 31, 1960 in Norfolk, Virginia. He graduated from Norview High School in 1978. He received a Bachelor of Science in Secondary Education with emphasis in Social Science from Old Dominion University in 1982, and a Master of Science Degree in Secondary School Administration from Old Dominion University in 1989. He began doctoral studies at Old Dominion University in 1992.

The author began his teaching career at Norfolk Catholic High School in 1984. He taught social studies courses for two years before accepting a position in 1986 to teach US Government at Kempsville High School in Virginia Beach, Virginia. He has also taught at Brandon Junior High School in Virginia Beach, Virginia and The Norfolk Academy in Norfolk, Virginia.

The author is a former Taft Fellow at The University of Virginia and is a contributing author to the Virginia Law and Government Project. He also contributed to the Virginia State Government Lesson Sampler, which was distributed to social studies classes throughout the Commonwealth. He was recognized as the Norfolk Catholic Teacher of the Year in 1986 and the Kempsville High School Teacher of the Year in 1998.

While pursuing an educational career, the author has also been active in broadcasting and has worked at WHRO-FM and WHRV-FM since 1984. He is a guest host for the “Jazz Excursions” and “Sinnett in Session” programs on WHRV-FM and has appeared on the WHRV-FM weekday “Hearsay” program. He also produces a WHRV-FM Sunday evening Folk Music program entitled “Off the Shelf.”

The author is an advocate for the work of the Foodbank of Southeastern Virginia, whose mission is to end hunger in the Hampton Roads community. He has served as Chairman of the Friends of The Foodbank and works as a member of the organizing committees for Art Explosion and Craft Explosion, two nationally recognized art shows which benefit the Foodbank.

The author is single and lives in the Ghent section of Norfolk, Virginia.