

Walrus Research

Independent Producers

Who They Are, How They Think, What They Produce

Spring 2004

Reality has a way of eventually getting your attention

Independent Producers

Introduction

This research report is one component of a larger project directed by SchardtMEDIA that is titled Mapping Public Radio's Independent Landscape.

We surveyed independent producers who provide programming for public radio stations and networks. Our objectives were to describe the characteristics of independent producers, to determine their opinions with reference to issues in public radio and to quantify their production output.

For another component of the larger project, we also surveyed acquirers who purchase programming for stations and networks. In a separate research report we will describe the acquirers, document their opinions and explain their needs for independently produced programming, with comparisons to the producers.

Credits

This research was funded by the Corporation for Public Broadcasting and project investors KCRW, Minnesota Public Radio, Public Radio International and WGBH, in partnership with National Public Radio.

We deeply appreciate the great work of Jay Youngclaus at the Corporation for Public Broadcasting. Jay understands research design and statistical analysis, as well as the implications for public radio policy on the national level.

We worked closely with a team of advisors who suggested research questions and edited several drafts of the questionnaire:

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Independent Producers

More Information

The president of Walrus Research is George Bailey. You may download electronic copies of this and other national research studies for public radio by going to www.WalrusResearch.com.

Also for this project, Craig Oliver has conducted a content analysis of public radio programming to measure the relative contribution of independent production.

Sue Schardt is the Project Director and Bill Siemering is the Contributing Editor for [Mapping Public Radio's Independent Landscape](#). You can find the full report for this project, or learn more about other SchardtMEDIA projects, at www.SchardtMEDIA.org.

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Independent Producers

Executive Summary

We surveyed independent public radio producers to determine who they are, how they think and what they produce.

- Independent producers are not all alike. They can be divided into three segments based on their perceived role and opinions about public radio.
- Idealists are dedicated independent journalists with activist tendencies who are generally not happy with the evolution of public radio.
- Realists are working journalists, not activists, who generally reject the negative line of criticism about how public radio has evolved.
- Outsiders do not see themselves as journalists, even as in depth news has dominated public radio. They tend to feel excluded from the club.
- While Realists produce the majority of news reports, Idealists produce the majority of audio art or story telling pieces, the majority of essays or reviews and three quarters of modules to drop into station formats.
- Outsiders make hardly any contribution to in depth news reporting, but they do one quarter of the audio art or story telling pieces and one sixth of essays or reviews.
- Despite their differences, all three segments agree that stations have become less willing to acquire programming from independents.
- All three segments generally do not believe that the rates paid by program acquirers have been improving.
- All three segments of independent producers are convinced that their programming delivers significant value to public radio listeners.
- Independent producers are ambivalent on whether public radio programming should be targeted at listeners who contribute money.

Independent Producers

- Independent producers have even higher levels of education than the elite NPR News audience. Yet one in five qualifies as a “minority.”
- Independents present a wide range of professional radio experience, some with a few years but others with many years in radio.
- Four of five independent producers are also employed, either full or part-time, either within or outside of the public radio system.
- Independent producers and salaried employees within public radio can be the same people, functioning in different situations at different times.
- Independent producers who are employed outside of public radio are concentrated in intellectual occupations including writing for print publications and teaching in colleges.
- Independent producers rely overwhelmingly on their own sense of personal satisfaction for feedback on their work. Most do not depend on audience research, carriage data or even critical reviews.
- While a quarter of producers do radio as a hobby, half are trying to make a living as an independent. Yet three quarters of producers receive most of their income from other sources.
- Two of five independents report that self-funding is a major or minor source of funding. That is, they expend their own money in addition to payments from acquirers.
- Rather than entrepreneurial business activity, the independent’s best funding sources are non-profit, like foundation grants, partnering with a station or partnering with a network.
- A majority of independent producers make money in that their gross income exceeds production expenses, yielding some net business income. But two in five producers do not generate net income.
- Independent producers bring a wide range of interests to public radio, along with expertise in a wide range of topics.

Independent Producers

Segments by Role and Opinion

Within the public radio system you may hear generalizations about independent producers, but they are not all alike.

We conducted a segmentation study of independent producers. That is, we started with the population of independent producers and then, based on the results of a survey, we used cluster analysis to divide the population into segments.

Segmentation is a powerful tool that is used often in market research. For example, Audience 98 used the VALS questionnaire to segment the public radio audience by psychographics—Actualizers, Fulfilleds and Achievers. The PRIZM system by Claritas segments consumers by the geodemographics of each neighborhood—Blue Blood Estates vs. Shotguns and Pickups.

Here are the marks of a reliable and valid segmentation system:

- Within each segment, the individuals are similar.
- Between segments, the individuals are different.
- The segmentation informs strategic action.

We asked independent producers about their demographics, professional experience, perceived role, opinions, programming, sources of feedback, business affairs and funding. After much analysis and given the essentially political nature of debates about independent producers within the public radio system, we decided to segment the population of independent producers by their perceived role and opinions about public radio.

Independent Producers

Perceived Role

We asked independent producers how they perceive their role within public radio. Here is how we asked the question:

The public radio system is a big tent that covers the work of many different kinds of people. We want to know how you envision your role.

For each of the statements below, please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree:

I'm a reporter

I'm an artist

I'm an activist

I'm a performer

I'm a writer

I'm an educator

I'm a critic

I'm a journalist

I'm an independent producer

I'm a business entrepreneur

I'm a professional broadcaster

Opinions about Public Radio

We also asked independent producers to express their opinion on a range of issues relating to public radio. We collected the kind of assertions that may be heard at public radio conferences, in position papers or on internet chats.

Here is how we asked the question:

Everyone in public radio has opinions about our mission, funding, audience and programming. We are interested in your opinion.

For each of the statements below, please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree:

Independent Producers

Years ago, public radio programming was generally more creative and imaginative than it is now

Programming from independent producers is generally more innovative and ground-breaking than programming produced by stations and networks

Stations have become less willing to take risks in programming

Public radio ought to invest in more programming that appeals to minorities, disadvantaged and underserved listeners

Independents who have solid training in professional journalism are more likely to produce valuable programming

Audience research, including Arbitron ratings and focus groups, has yielded useful information leading to the improvement of public radio

Acquirers often find that independent producers are difficult to work with

If all of the independent programming disappeared from public radio, it really would not make much difference to the audience

Acquirers are generally receptive to new ideas pitched by independent producers

It is important that public radio programming appeals to those listeners who are likely to contribute as givers

Recognition by peers, such as winning an award, is the most important measure of success for a public radio producer

As public radio has added listeners, it has joined the mainstream media and lost its mission-driven integrity

In recent years there have been more and more opportunities for independent producers to get their programming material on public radio

Public radio is an exclusive club. It is difficult for new producers to gain entry.

Independent Producers

The rates paid by acquirers for independently produced programming material have been improving in recent years.

There's a lot of high quality independent work out there that is rarely or never broadcast. Just in terms of quantity, there's enough to fill up an entire channel.

Key Differences

When we ran the 11 role variables and 16 opinion variables in a cluster analysis, the result was 3 segments of independent producers.

- Cluster One -- Idealists
- Cluster Two – Realists
- Cluster Three -- Outsiders

The segments differ in how they perceive their role in public radio and the opinions they express on public radio issues. We used discriminant analysis to determine which of the 27 variables most strongly differentiate the segments.

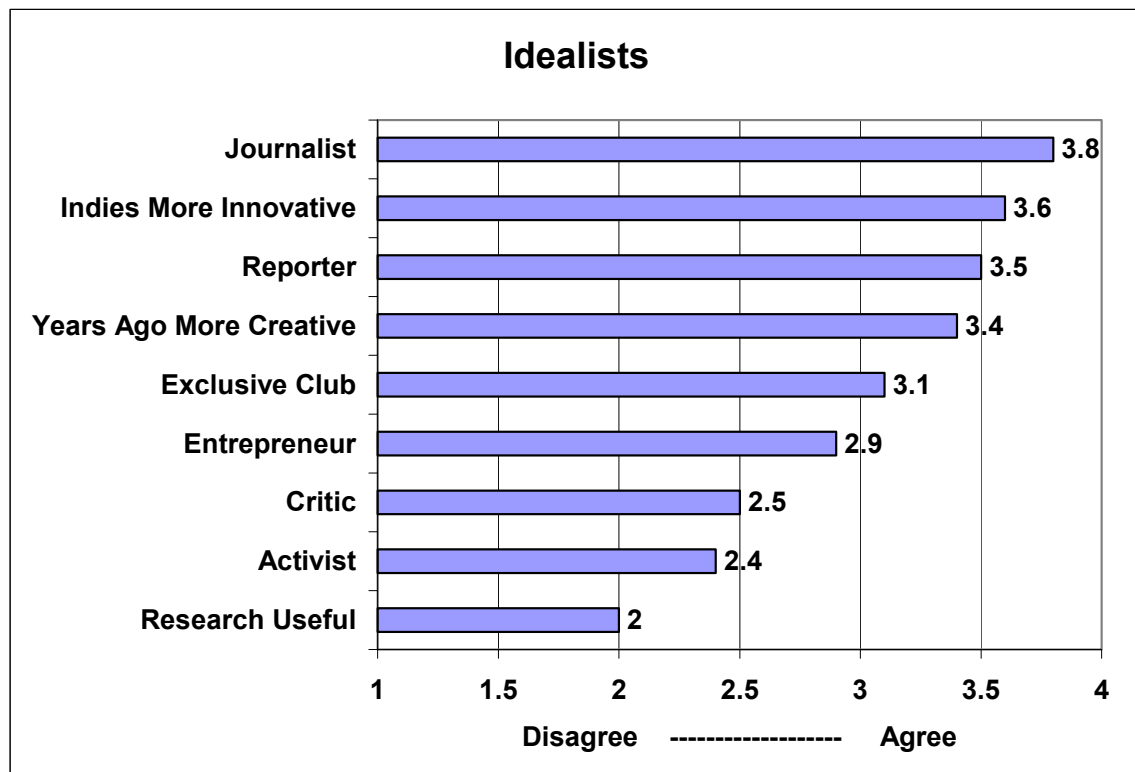
The following charts show how each segment of independent producers scored on the 9 most discriminating variables. The average scores or means in each chart were calculated on a 4-point scale:

- 4 = Strongly Agree
- 3 = Somewhat Agree
- 2 = Somewhat Disagree
- 1 = Strongly Disagree

Detailed Tables

For readers who are interested in the distribution of each role and opinion variable, we have provided detailed tables at the end of this report.

Independent Producers



Producers in this segment, Cluster One, strongly perceive their role to be journalist (3.8) and reporter (3.5).

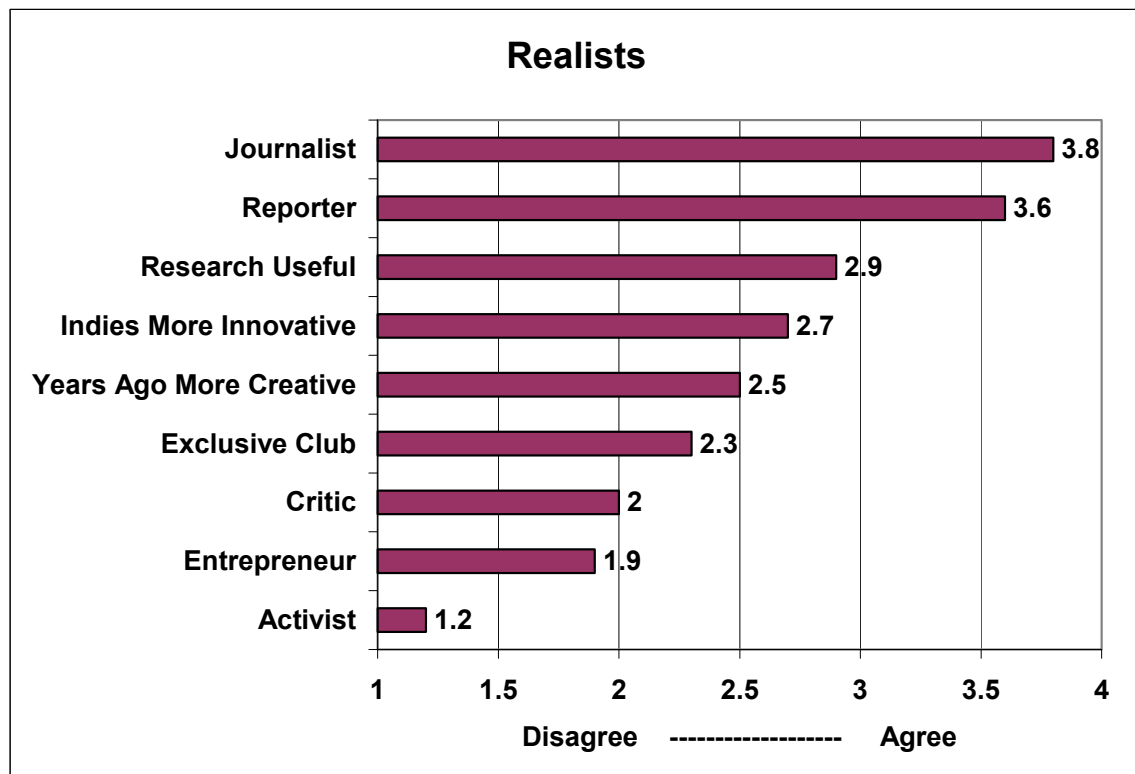
They strongly believe that independents are more innovative (3.6) and that years ago public radio was more creative and imaginative than today (3.4).

They somewhat believe that public radio has become an exclusive club (3.1), yet they somewhat perceive their role as entrepreneur (2.9). They are ambivalent—both positive and negative—as to whether they should also take on the role of critic (2.5) or activist (2.4).

Finally, they somewhat disagree that audience research in the form of ratings or focus groups has been helpful to public radio (2.0).

Idealists are dedicated independent journalists with activist tendencies who are generally not happy with the evolution of public radio.

Independent Producers



Producers in this segment, Cluster Two, also strongly identify with the role of journalist (3.8) and reporter (3.6). In that way they are similar to Cluster One.

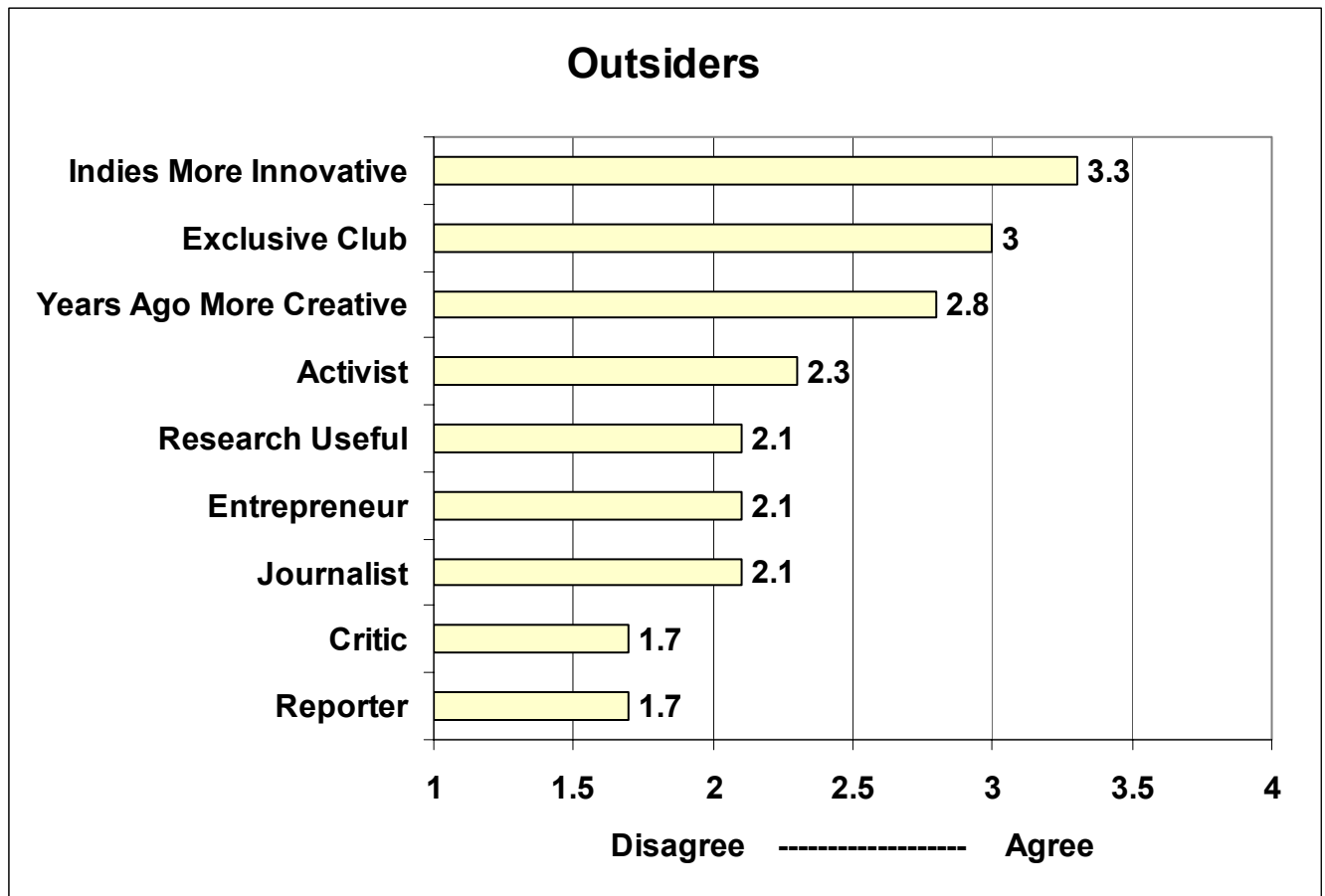
But these producers tend to think that audience research has been helpful in the evolution of public radio (2.9).

They are not so romantic about earlier days. They are ambivalent (2.5) on whether years ago public radio was more creative and whether public radio has become an exclusive club (2.3).

These producers generally do not see themselves as an entrepreneur (1.9), which is the opposite of Cluster One on that variable. Another difference is that producers in Cluster Two are certain that journalists should NOT take the role of activist (1.2).

Realists are working journalists, not activists, who generally reject the negative line of criticism about how public radio has evolved.

Independent Producers



Producers in this segment, Cluster Three, are different in that they generally do NOT identify with the role of reporter (1.7) or journalist (2.1). But they also do NOT identify with the role of critic (1.7) or entrepreneur (2.1).

Their strongest opinions are that independents are more innovative (3.3) and that public radio has become an exclusive club (3.0). They somewhat believe that years ago public radio was more creative and imaginative (2.8).

They tend to not believe that audience research has been helpful (2.1).

Basically, they want to provide programming for public radio but they do not do journalism, which has become the powerful force that drives public radio's audience service as well as its financial support. That may help explain why they think public radio has become an exclusive club.

We call these producers the Outsiders because they operate outside of the mainstream of public radio and they are skeptical of their chances of getting in.

Independent Producers

Other Perceived Roles

We have looked at the perceived roles that differentiate segments of independent producers. There were other perceived roles that were not so different between segments. That is, the differences were not statistically discriminant, so they represent agreement across segments.

Idealists			Realists			Outsiders	
Writer	3.8		Writer	3.8		Independent	3.5
Independent	3.8		Broadcaster	3.5		Writer	3.1
Broadcaster	3.5		Independent	3.1		Artist	3
Educator	3.4		Educator	2.8		Broadcaster	2.6
Artist	3.1		Artist	2.4		Educator	2.5
Performer	2.6		Performer	2		Performer	2.1

All three segments, especially the Idealists (3.8) and Realists (3.8), perceive their role as a writer. They want to write for radio.

All three segments, especially the Idealists (3.8) and Outsiders (3.5), perceive their role as an independent producer.

The Idealists (3.5) and Realists (3.5) see themselves as broadcasters, while the Outsiders (2.6) are ambivalent about that role.

All three segments are least comfortable with the role of performer.

Interpretation

The Idealists may best fit the stereotype of an independent who wants to operate as an entrepreneur and activist, shaking up the public radio system. In contrast, the Realists see themselves as broadcast journalists, working within the system. Then there are the Outsiders, who think they have something to offer, even though they do not strongly identify with the role of broadcaster or journalist.

Independent Producers

Other Opinions

We have looked at the opinions that differentiate the segments of independent producers. There were other opinions expressed that were not statistically different—even some points of agreement across all three segments.

Idealists		Realists		Outsiders	
Stations Less Willing	3.7	Stations Less Willing	3	Stations Less Willing	3.5
Lots of Quality Avail	3.5	Professional J Training	2.9	Appeal to Minorities	3.2
Appeal to Minorities	3.4	Appeal to Minorities	2.8	Lots of Quality Avail	3.2
Lost Mission Integrity	3	Acquirers Receptive	2.7	Lost Mission Integrity	2.9
Professional J Training	2.8	Lots of Quality Avail	2.7	Appeal to Givers	2.5
Appeal to Givers	2.6	Appeal to Givers	2.6	Acquirers Receptive	2.2
Acquirers Receptive	2.2	More Opportunities	2.6	Difficult to Work With	2.1
Difficult to Work With	2	Difficult to Work With	2.2	Peer Recognition	2.1
More Opportunities	1.9	Rates Improving	2.2	More Opportunities	2.1
Peer Recognition	1.8	Lost Mission Integrity	2.1	Professional J Training	2
Rates Improving	1.7	Peer Recognition	1.9	Rates Improving	1.8
Not Make Difference	1.3	Not Make Difference	1.5	Not Make Difference	1.5

All three segments agree that stations have become less willing to acquire programming from independents, although the Idealists (3.7) and the Outsiders (3.5) are the most convinced of that.

Similarly, the Idealists (3.5) and the Outsiders (3.2) believe that there is a lot of quality material available from independent producers, while the Realists (2.7) are less certain of that.

The Idealists (3.4) and the Outsiders (3.2) believe that public radio should target minorities, while the Realists (2.8) are less fervent on that opinion. All three segments are ambivalent on whether public radio programming should appeal to givers (2.6 – 2.5).

Independent Producers

While the Realists (2.7) are somewhat positive on the opinion that acquirers are receptive to pitches from independents, the Idealists (2.2) and the Outsiders (2.2) are somewhat negative on that opinion.

The Realists (2.9) and Idealists (2.8) see value in professional training for journalism, while the Outsiders (2.0) have doubts about journalism schools.

All three segments do NOT believe that independents are difficult to work with (2.0 – 2.2).

All three segments do NOT believe that rates are improving (1.7 – 2.2), although Realists are less dissatisfied with their rates.

For all three segments the opinion statement they LEAST agree with is:

If all of the independent programming disappeared from public radio, it really would not make much difference to the audience.

That is, all three segments of independent producers are convinced that their programming delivers significant value to public radio listeners.

Independent Producers

Interpretation

The **Idealists** in Cluster One see themselves as independent journalists, and they are not happy that stations have become less willing to acquire independent programming. In part, they blame audience research.

The **Idealists** are nostalgic for a time when public radio was guided by mission-driven integrity or even political activism.

The **Realists** in Cluster Two see themselves as professional journalists and reporters, yet they are not so critical of the contemporary reality of public radio. They have observed that stations are somewhat less willing to acquire independent programming, but they also see the value in audience research.

The **Realists** are comfortable with the evolution of public radio into a competitive news source for influential listeners.

The **Outsiders** in Cluster Three do not see themselves as journalists, even as in depth news programming has dominated public radio. They are suspect of professional journalism training, as well as audience research.

The **Outsiders** are nearly as unhappy as the **Idealists** in Cluster One, in that they criticize stations for not recognizing the innovation and quality of programming that is available from independents.

Independent Producers

Demographics of Producers

We looked at the demographics of independent producers including their level of education. In this section we report differences between segments when those differences are statistically significant.

Age and Cohort

We found that Realists are the youngest segment of independent producers, with average age 39. The Outsiders are the oldest segment, with average age 46.

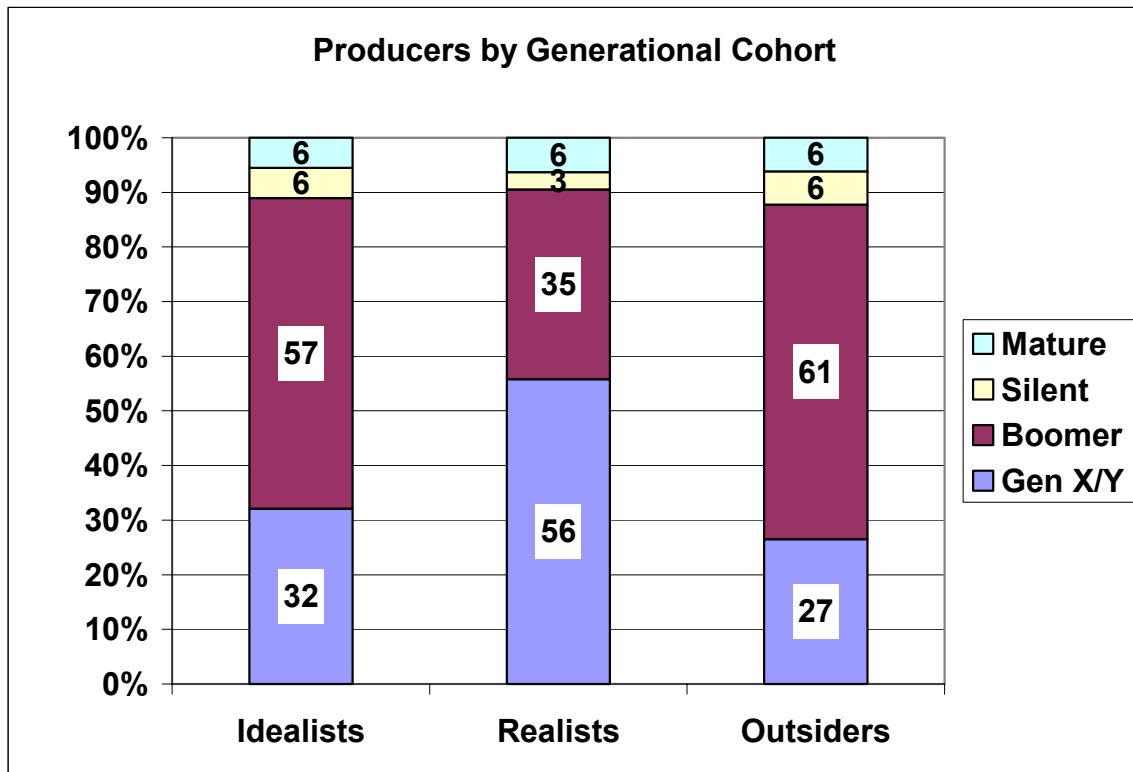
That difference is only seven years, but it is statistically significant.

In the middle, the Idealists are 44 years old. That is very close to the typical age of the audience for Morning Edition and All Things Considered.

The values held by an individual are often generational. The Baby Boomers, even as they age, have tended to hold on to the values of their youth, which began with rebellion against their parents. Now that the Baby Boomers are becoming grandparents, Generation X has established its own set of values.

We found generational differences among our three segments of independent producers, as illustrated in the following chart.

Independent Producers



Among independent producers, the majority of Realists come from Generation X or Y. We defined those cohorts as anyone born in 1965 or later, so the oldest member of Generation X would be 39 years old in 2004.

The majority of Idealists are Baby Boomers, as are the majority of Outsiders. We defined a Baby Boomer as anyone born in the years 1946 to 1964, so the Boomers are this year aged 40 to 58.

Interpretation

The Idealists and Outsiders expressed generally negative opinions of how public radio has evolved. Their retrospective view of earlier days may or may not be accurate. In contrast, Realists from Generation X appear to be more pragmatic, accepting the contemporary reality of public radio.

Independent Producers

Education

The distinguishing characteristic of public radio listeners is their high level of education. Not surprisingly, we found that independent producers are also highly educated.

- 96 percent are college graduates.
- 37 percent hold advanced degrees.

In fact, independent producers are even more elite than the elite NPR News audience. According to NPR's Profile 2002, 63 percent of NPR News listeners were college grads.

Ethnicity and Sex

We asked independent producers for their race and ethnicity per categories used by the year 2000 US Census. Hispanic is an ethnic category, because Hispanics may be of any race.

We found that 19 percent of independent producers would qualify as a racial or Hispanic "minority."

- 81 percent are non-Hispanic whites.
- 6 percent are Hispanics.
- 3 percent are Black.
- 3 percent are Asian.
- 2 percent are Native.

In addition, 5 percent of independent producers claimed dual or multiple race or ethnicity. That is the fastest-growing identification among young people according to US Census data.

We found that independent producers are split almost equally between males and females. That matches the appeal of public radio programming, which generally attracts both men and women—unlike commercial radio formats.

Independent Producers

Geography

By definition, all of our respondents produce content for broadcast by the American system of public radio, but not all independent producers are based in the United States.

- 93 percent of independent producers are based in the USA, with the others based outside of this country.

We asked the USA-based producers for the location of their primary production studio. The table below shows their location by state.

State	Percent
California	20
New York	13
Massachusetts	8
District of Columbia	5
Pennsylvania	4
Illinois	4
Colorado	3
Minnesota	3
Texas	3
Washington	3
Other	34

20 percent of independent producers are based in California and 13 percent in New York. Massachusetts and DC add another 13 percent. 10 states including the District of Columbia account for 66 percent of the independent producers.

Independents are concentrated in the coastal power centers of media.

Independent Producers

Professional Experience

Despite their generational differences, we did not find a statistically significant difference in the years of professional radio programming experience between segments of producers.

Here is how we asked the question:

Please enter your number of years of paid professional experience in the production of programming material for public or commercial radio:

On average, independent producers have 12 years of experience.

- 37 percent have 5 years or less professional experience
- 29 percent have 6 to 15 years.
- 34 percent have 16 or more years.

Interpretation

It would be a mistake to assert that most independent producers are new and trying to break into radio. It would also be a mistake to generally think of the typical independent producer as a radio veteran.

We found a broad dispersion—some producers with only a few years of experience but others with many years of experience in radio programming.

Again, independent producers are not all alike.

Independent Producers

Employment

By our definition, an independent producer works at least sometimes as a freelance contractor, but that individual may also be earning a salary.

We asked a series of questions about employment.

In addition to your freelance (non-salaried) compensation as a public radio producer, you may be employed in a full or part-time job within the USA public radio system.

By within the public radio system we mean that you might be employed by a public station, network, national program, organization, association or agency.

In year 2003, were you regularly employed in a full or part-time job within the USA public radio system?

In addition to your freelance (non-salaried) work as a public radio producer, you may be employed in a full or part-time job outside the public radio system.

In year 2003, were you regularly employed or self-employed in a full or part-time job outside the public radio system?

The table below shows the percentages employed inside or outside of the public radio system.

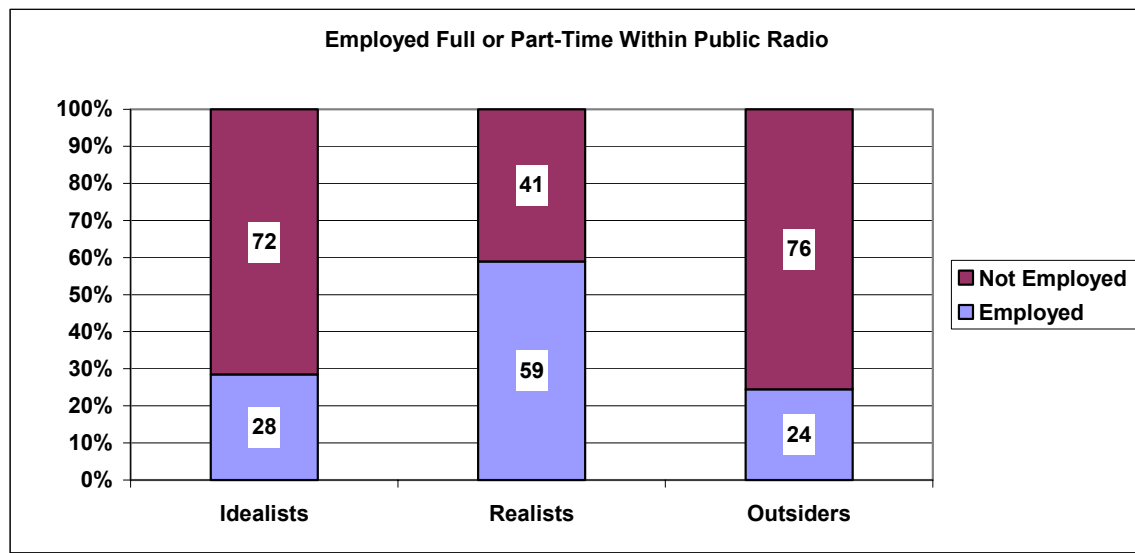
Salaried Employment	Percent
Inside and Outside PR	12
Inside PR Only	27
Outside PR Only	39
Not Employed	22

We found that 78 percent of independent producers are also employed either full or part-time, either within or outside of the public radio system. That is, only 22 percent of independent producers claim no source of salaried income.

Independent Producers

Working Within Public Radio

We found that employment helps us understand the three segments of producers. Let's look at those who are employed within public radio.



Recall that we divided independent producers into three segments based on their perceived role and their opinions related to public radio. When we looked at patterns of employment, we found that the majority (59 percent) of Realists are employed within public radio. That is, in addition to their freelance production, they earn a salary within the public radio system.

In contrast, 72 percent of Idealists and 76 percent of Outsiders are not employed within the public radio system. They may or may not be employed outside of the public radio system.

Interpretation

It appears that producers who are more critical of public radio—the Idealists and Outsiders—are less likely to be salaried within the system. The producers that we call Realists are less critical of public radio and more likely to be employed within public radio.

Independent Producers

For those independent producers who were also employed within public radio, we asked how they were employed. The table below shows percentages.

Employed Inside Public Radio	Percent
Station	78
Production Distribution	16
NPR or PRI	5
Association or Agency	1

Stations employ 78 percent of those independent producers who are salaried within public radio. 16 percent are employed by a production or distribution entity apart from NPR or PRI.

Interpretation

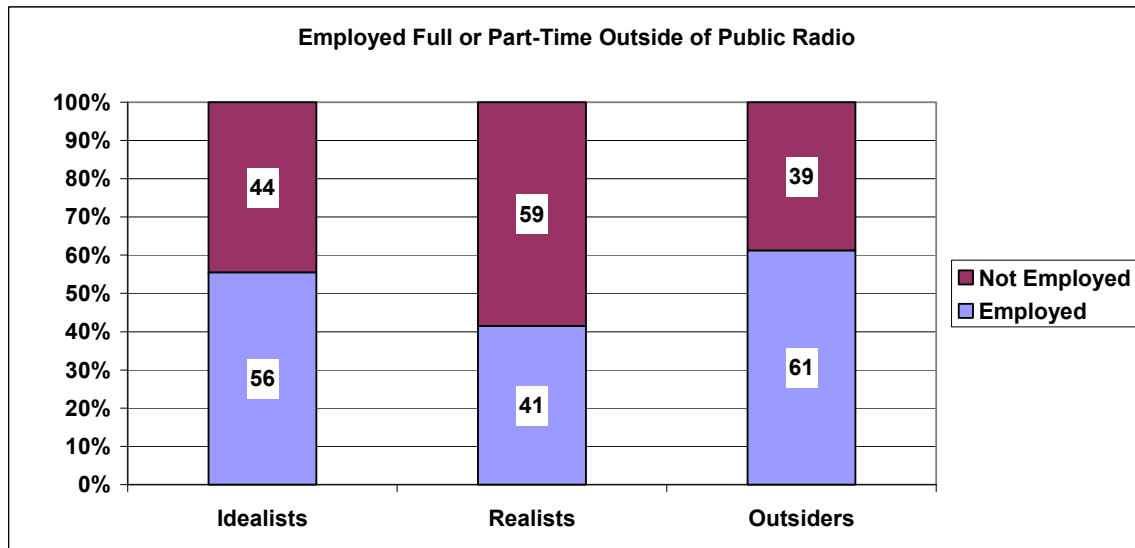
The rhetoric about independent producers often implies that they are a distinct class, separate from the salaried employees within public radio. But we found that some independent producers are also salaried employees.

Independent producers and salaried employees can be the same people, functioning in different situations at different times.

Independent Producers

Working Outside Public Radio

Now let's look at the independent producers who have a full or part-time salaried position outside of the public radio system.



This chart shows that 61 percent of the producers that we called Outsiders are employed full or part-time outside the system. 56 percent of the Idealists are employed outside of public radio.

In contrast, only 41 percent of the Realists are employed outside of public radio.

Interpretation

Of the two segments who are most critical of public radio—the Idealists and the Outsiders—the majority have salaried income from employment outside of the system. But these findings are merely descriptive, and we do not claim any causal relationship between employment and attitudes.

Independent Producers

For those independent producers who were also employed outside of the public radio system, we asked how they were employed. The table below shows percentages.

Employed Outside Public Radio	Percent
Print Publication	25
College	19
Nonprofit	17
Other Business	16
Commercial	8
Museum Orchestra	7
Hollywood Broadway	7
PBS	2
Government	1

25 percent of independent producers who work outside of public radio are employed by print publications. Recall that many of our respondents identified with the role of writer.

Another 33 percent are employed by colleges or other nonprofits, while 24 percent are employed in business or commercial broadcasting.

Interpretation

Public radio programming is the result of mind work. Independent producers who are employed outside of public radio are concentrated in intellectual occupations including writing for print publications and teaching in colleges.

The attitudes of these producers may reflect their base of operations in an editorial office or a campus setting.

Independent Producers

Sources of Feedback

Program directors can evaluate their formatic decisions by checking audience data, fund raising, listener surveys, focus groups and other systematic sources of feedback. We asked independents how they receive feedback.

We want to know how you might be able to measure the impact of your programming. For year 2003, please indicate how often you, as a non-salaried freelancer, used these measures—very often, somewhat often, rarely or never.

You received confirmed station carriage data, to verify how many and which stations cleared your programming

You received Arbitron data, so you know how many and what kind of listeners heard your programming

You received letters, phone calls or email directly from your listeners

You received awards from your peers or the judges of a competition

Your programming was reviewed by critics

You relied upon your own sense of aesthetics for personal satisfaction

The table below shows our findings as percentages. Detailed tables are provided at the end of this report.

Feedback	Very/Somewhat Often	Rarely/Never
Personal Sense	96	4
Letters Listeners	63	37
Awards Peers	35	66
Carriage Data	27	73
Reviews Critics	21	79
Arbitron Data	11	89

Independent Producers

We found that independent producers rely primarily on their own sense of aesthetics for personal evaluation of the programming they produce. 96 percent use that form of feedback either very often or somewhat often.

Their next source of feedback is letters from listeners. 63 percent use that form of feedback either very often or somewhat often.

All of the others sources that we asked about are rarely or never used by the majority of independent producers. 66 percent of producers rarely or never measure their impact based on competitive awards, while 79 percent rarely or never base their evaluation on reviews by critics.

73 percent rarely or never depend on carriage data, while 89 percent rarely or never receive Arbitron data.

Interpretation

While independent producers rely overwhelmingly on their own sense of satisfaction for feedback, that is really no source of feedback at all. Feedback must come from others. Arbitron data comes from diary-keepers, reviews come from critics, carriage is decided by program directors, awards are given by peers and letters are written by listeners.

In our list of possible sources of feedback, the most reliable and systematic measures were Arbitron data—not used by 89 percent of independent producers—and carriage data—not used by 73 percent.

It might be argued that producers would take advantage of such quantitative measures if they had access, but the majority of independents also do not use the more qualitative measures like reviews by critics or awards from peers.

The finding that 63 percent of independents often depend upon letters from listeners raises further questions. While letters may be personal and direct, they are not representative of the audience. In fact, spontaneous letters are even less reliable and less systematic than awards from peers or reviews by critics.

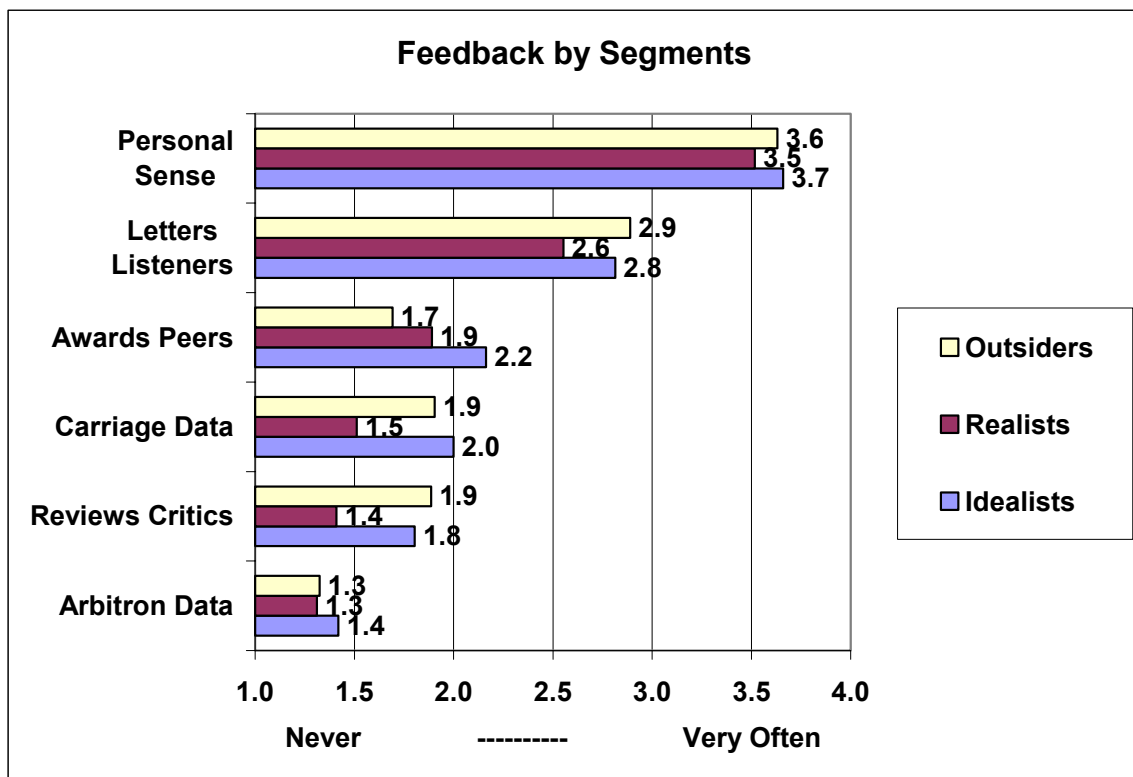
Independents know whether acquirers purchase their programming, but for other feedback they may be operating in the dark—or in the light of their own subjectivity.

Independent Producers

Feedback by Segments

We identified three segments of independent producers on their perceived role and opinions with reference to public radio. We looked to see whether these segments might differ in their sources of feedback.

The chart shows mean scores on a four-point scale of never to very often.



On the two extremes, there was no statistical difference between segments.

All three segments of independent producers rely primarily on their own sense of aesthetics to evaluate their programming (3.5 – 3.7).

All three segments rarely or never depend upon Arbitron data as a source of feedback (1.3 – 1.4), including the Realists.

Independent Producers

However, there were a few subtle differences between segments that were statistically significant.

Outsiders are the least likely to experience awards from their peers (1.7).

Realists are the least likely to depend on reviews from critics (1.4) or carriage data (1.5).

But in the main, we found that all three segments of producers rarely or never receive feedback—with the possible exception of letters from listeners.

Interpretation

With reference to feedback from Arbitron data, we must consider the different forms of programming that might be produced by independents.

An independent producer who does a five minute package for Morning Edition cannot get precise audience data for that package, apart from the numbers for Morning Edition itself. But an independent who produces a half hour program stripped five days a week could get reliable Arbitron data.

Likewise, an independent who produces a complete program could solicit direct listener response by an announcement within the program. But a reporter who feeds an NPR newscast or a commentator who delivers an essay would be less likely to receive listener mail, unless forwarded by the network.

Presumably, all independents could submit work for peer awards or critical reviews. Yet, the way we asked the questions about feedback, it is difficult to separate the availability of a source of feedback from the producer's willingness to respect that source of feedback.

It is clear that nearly all independent producers depend primarily upon their own sense of satisfaction. They generally do not evaluate their work on the basis of audience data, critical reviews, carriage data or awards from peers.

And of course they all know whether acquirers purchase their programming.

Independent Producers

Sources of Funding

By definition, independent producers get paid for their programming. We screened out volunteers who work for free or give away their productions.

It is common for independents to seek out complementary sources of funding for their work. For example, an environmental journalist might get a grant from a foundation to support the research and travel that is required before any reports might be submitted to a network news magazine.

We asked our respondents about several sources of funding.

Public radio producers often depend upon multiple sources of funding. For each of the sources below, please indicate whether it was a major, minor, minimal or not at all a source of funding for your freelance work during 2003.

A grant or contract that you received directly from CPB

A subcontract for work on a larger project or program that was funded by CPB

A grant or contract from another foundation, institute or agency

A partnership deal to produce your programming with a public radio station

A partnership deal to produce your programming with a public radio network

A partnership deal to produce your programming with a larger company

Corporate or business underwriting that you developed yourself

Sale of merchandise related to your programming including CDs or books

Self-funding, putting your own money into your programming

Secondary markets apart from public radio in the USA, like foreign broadcast, educational use or other non-broadcast use

Direct sales of your programming over the Internet, streaming or downloads

Independent Producers

The table below shows the sources of funding as percentages.

Funding	Major/Minor	Minimal/Not
Self-Funding	43	57
Grant Foundation	39	61
Partner Station	20	80
Partner Network	15	86
Subcontract CPB	14	87
Secondary Mkts	13	87
Corp Underwriting	12	88
Sale Merchandise	8	92
Grant CPB	7	93
Partner Company	6	94
Stream Download	5	95

The top source was self-funding. 43 percent of independents reported that self-funding was a major or minor source. That is, they expend their own money in addition to payments from acquirers.

The next source of funding was foundation grants at 39 percent.

20 percent of independent producers have partnered with a station and 15 percent partnered with a network.

Only 7 percent of independent producers received major or minor funding from the Corporation for Public Broadcasting, although 14 percent received funding as subcontractor on a CPB project.

Streaming or downloading provided funding for only 5 percent of producers.

Independent Producers

Interpretation

The big finding here is that relatively few independents received funding from most of the funding sources that we asked about.

That is, 95 percent did not get funding from streaming or downloading, 92 percent did not get funding from the sale of merchandise, 88 percent not from underwriting, 87 percent not from secondary markets, and so on.

While independent producers might identify with the role of entrepreneur, we found that entrepreneurial activities do not generate much funding. Secondary markets came in at 13 percent, underwriting 12 percent, merchandise sales 8 percent and streaming 5 percent.

Rather than entrepreneurial business, the independent's best funding sources come from the non-profits, like foundation grants (39 percent), partnering with a station (20 percent) or partnering with a network (15 percent).

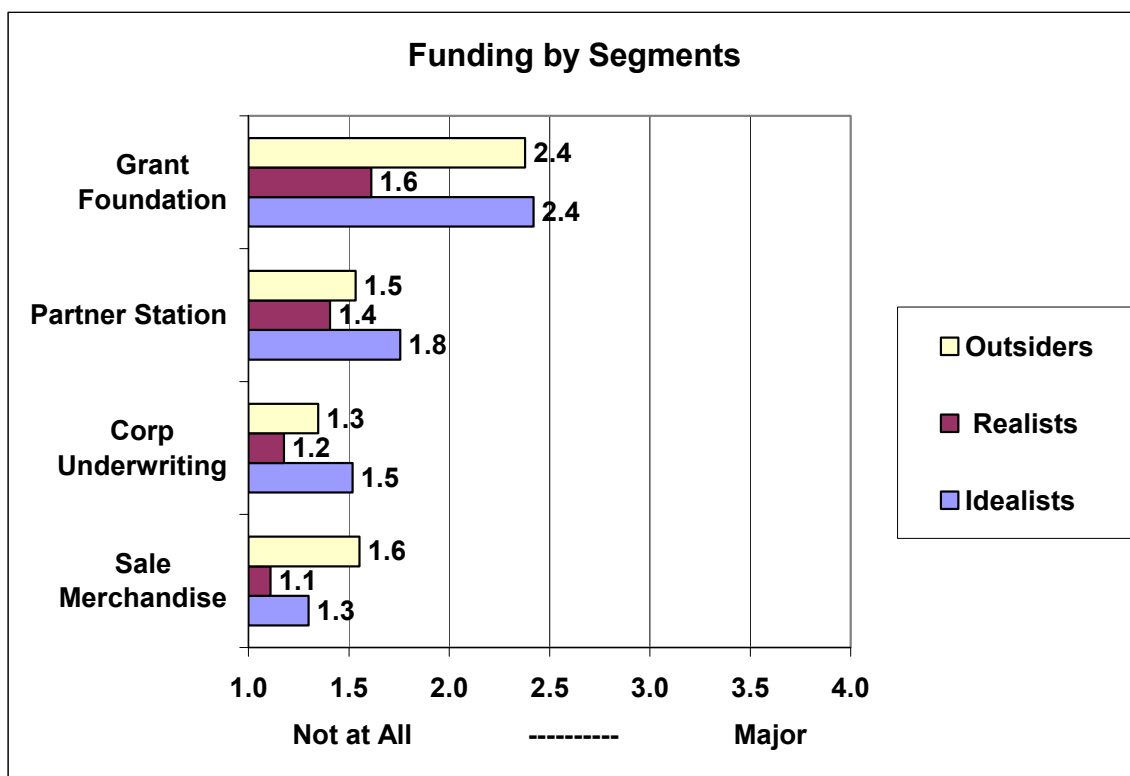
Detailed tables are provided at the end of this report.

Independent Producers

Funding by Segments

We identified three segments of independent producers on their perceived role and opinions with reference to public radio. We looked to see whether these segments might differ in their sources of funding.

We found statistically significant differences between segments for four sources of funding. The chart below shows mean scores.



Realists are less likely to receive funding from foundation grants, station partnerships, corporate underwriting or merchandise sales. This is consistent with our earlier findings that they are more likely to be working journalists who are employed within the system.

Idealists and Outsiders are more likely to be out there seeking grants, partnerships with stations or even the business of underwriting or merchandise.

Independent Producers

Business Affairs

From the perspective of the IRS, an independent producer is a freelance contractor who ought to report that income on Schedule C or Form 1065.

We asked our respondents about their business affairs to determine whether they were making or losing money as independent producers.

The IRS may consider a freelance (paid but non-salaried) public radio producer to be operating in business as an independent contractor.

Please help us understand the economics of your business.

For each of the statements below, please indicate whether you strongly agree, somewhat agree, somewhat disagree or strongly disagree:

I am trying to make a living as an independent producer.

For me, producing public radio programming is really more of a hobby or avocation, rather than a business.

On my year 2003 federal tax return, the gross income I received from acquirers and funders from independent production will exceed expenses, yielding some net business income to me.

On my year 2003 federal tax return, my net business income (after expenses) from independent production will come out to a loss or basically zero dollars

On my year 2003 federal tax return, my net business income (after expenses) from independent production will significantly exceed my income from other sources (including salary, wages, pensions, other businesses and investments)

Independent Producers

We collapsed the four-point scale into two values, agree and disagree. The table below shows percentages.

	Agree	Disagree
Exceed Expenses	57	43
Make Living	52	48
Loss or Zero	38	62
Hobby	26	74
Exceed Other Inc	23	77

We found that a majority of independent producers (57 percent) make money in that their gross income exceeds production expenses, yielding some net business income. But 43 percent of producers do not generate net income.

While about half (52 percent) of producers say they are trying to make a living as an independent, nearly half (48 percent) do not strive for that goal.

38 percent of producers report a loss or zero net business income.

26 percent consider independent production to be a hobby or avocation, but 74 percent consider production to be a business.

23 percent report that their income from independent production will exceed their income from other sources including salary, investments and pensions.

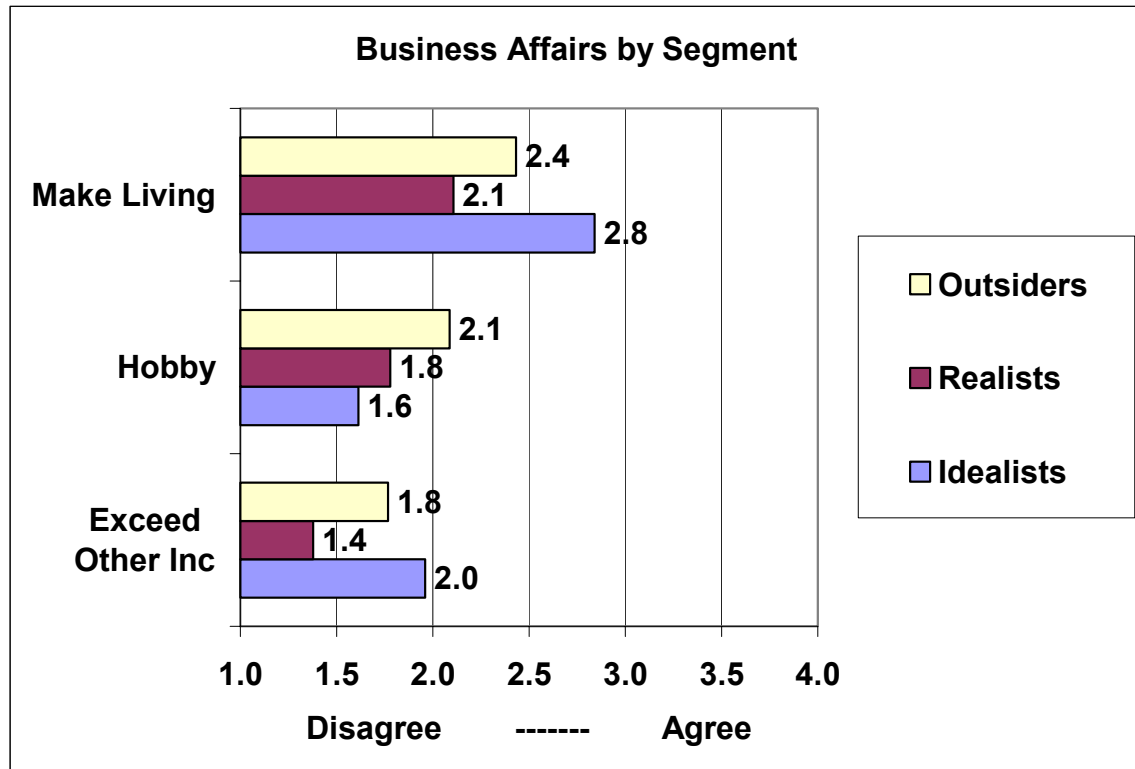
Interpretation

Independent producers are not all alike. While 26 percent admit that radio is really a hobby, 52 percent are trying to make a living as an independent. Yet it is not a thriving business, because 77 percent of producers receive most of their income from other sources.

Independent Producers

Business Affairs by Segment

We found that the business of independent production varies among segments of independent producers. The chart shows three significant differences.



In relative terms, the Idealists (2.8) are most likely to be trying to make a living as an independent producer, while the Realists (2.1) are less oriented towards that goal.

In relative terms, the Realists (1.8) and the Idealists (1.6) are more likely to reject the characterization of radio production as a hobby.

The Realists (1.4) are the least likely to report that their income from independent production exceeds their income from other sources.

Detailed tables are provided at the end of this report.

Independent Producers

Programming Produced

Some independents produce hour-long documentaries, while others write essays for Weekend Edition. We asked our respondents about the forms of programming they produced in the previous year.

Public radio programming is produced in various forms. Please think about the forms of programming that you produced as a paid freelancer or independent contractor for USA public radio in year 2003.

Here are the forms that we are going to ask you about:

- *hard or soft news reports for a local or national newscast, news magazine or informational program*
- *essays, reviews, commentaries or opinion pieces that aired within a larger program*
- *audio art, story telling, personal narrative, cultural or performance pieces that aired within a larger program*
- *regular weekly (once a week) programs or documentaries of 30-120 minutes designed to air 52 weeks a year*
- *regular daily (5-7 days a week) programs or documentaries of 30-120 minutes designed to air 52 weeks a year*
- *one-time special programs or documentaries (30-120 minutes) or a limited series of programs*
- *modules—short, stand-alone features, five minutes or less, designed to be dropped into a station's format*

Independent Producers

This table shows the forms of programming produced by independents.

	Percent
News Report	66
Art Story	40
Special Prgm	38
Modules	35
Essay Review	29
Weekly Prgm	12
Daily Prgm	2

66 percent produced a news report for a local or national newscast or news magazine in the previous year.

40 percent produced audio art, personal narrative or a performance piece that aired within a larger program.

38 percent produced a one-time special program or documentary, while 35 percent produced modules to be dropped into a station's format.

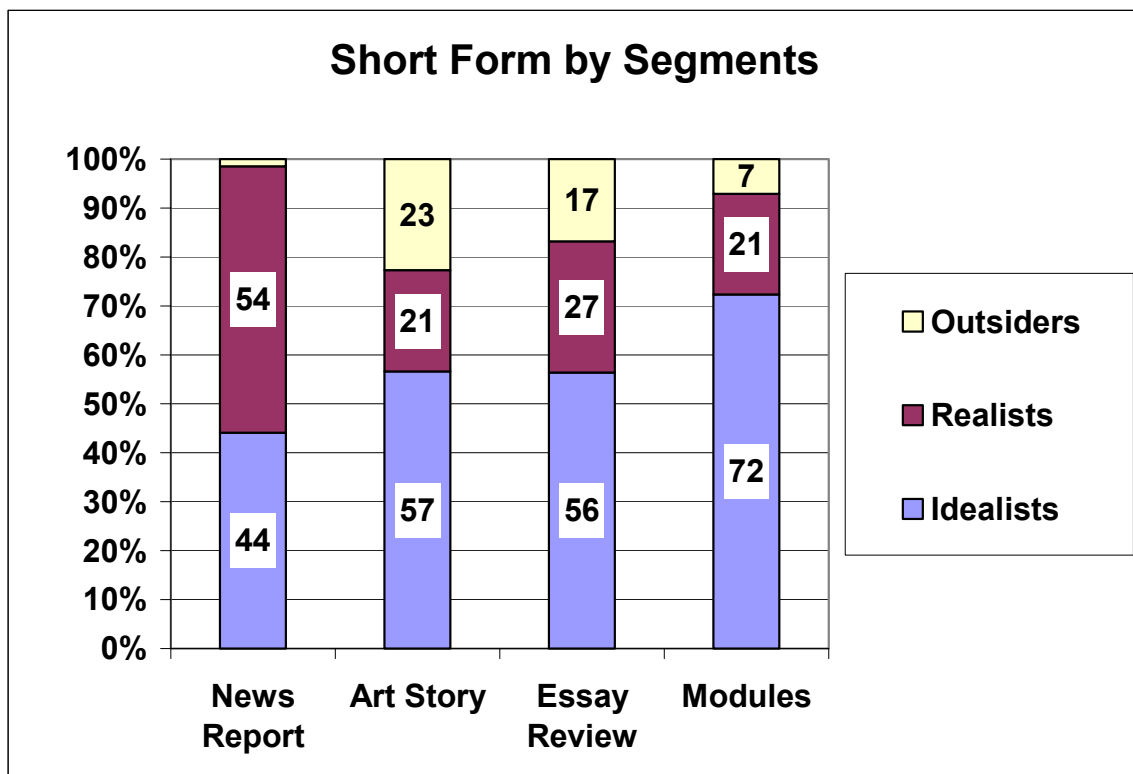
Not surprisingly, only 2 percent of independents produce a regular daily program designed to air 52 weeks a year.

Independent Producers

Program Forms by Segments

Recall that we segmented independent producers by their perceived role and opinions about public radio. We found that producers in those segments differ by the form and quantity of programming they produce.

In year 2003, our respondents collectively produced 6323 news reports. Our respondents also produced 991 audio art or story telling pieces, 874 essays or reviews and 2206 modules. The chart shows output by independent producers.



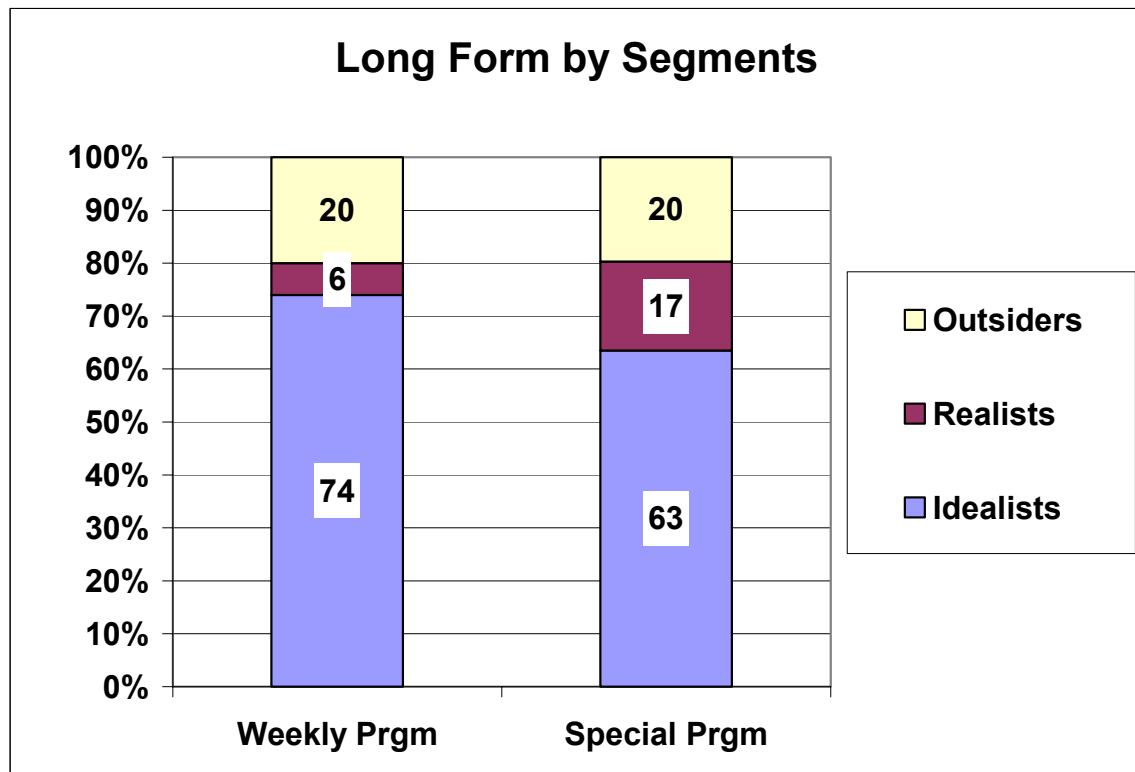
Of the news reports, 54 percent were produced by Realists, 44 percent by Idealists and only 1 percent by Outsiders.

While Realists produce the majority of news reports, Idealists produce 57 percent of audio art or story telling pieces, 56 percent of essays or reviews and 72 percent of modules to drop into station formats.

Outsiders produce hardly any news reports, but they do 23 percent of the audio art or story telling pieces and 17 percent of essays or reviews.

Independent Producers

Now let's look at longer forms of programming. For example, in calendar 2003 our respondents produced 589 one-time special programs or documentaries. Of those, 63 percent were produced by Idealists.



Idealists produced 74 percent of weekly independent programming, as well as the majority of one-time special programs.

The next largest contribution was by Outsiders, producing 20 percent of weekly programming as well as one-time specials.

Realists do 17 percent of specials but rarely produce weekly independent programming.

Independent Producers

Interpretation

Once again, we found that independent producers are not all alike.

One reason why we called Cluster Three the Outsiders is that they rarely produce news reports, although the growth in public radio's audience and funding has been driven by in depth journalism.

Realists concentrate their efforts in news reporting but they may also do essays, personal narrative or modules.

Idealists are the most versatile segment because their work may appear in any form ranging from news reports and modules to weekly programs.

Independent Producers

Network and Local Programming

We asked respondents whether the programming they produced was broadcast on NPR, PRI, some other national syndication or just on a local station.

The main reason why we collected this information was to make sure that we had covered the entire range of independent producers—not just those who work with NPR or PRI but also those who handle their own syndication or work with other national syndicators, and even those who work locally.

The table below shows all of the programming material produced by our respondents during year 2003. Figures add across to 100 percent.

	NPR	PRI	Other Syndication	Local
News Report	31	10	22	38
Essay Review	29	11	32	29
Art Story	18	13	17	51
Weekly Prgrm	0	5	56	39
Daily Prgrm	41	30	20	10
Special Prgrm	20	10	27	43
	National	Local		
Modules	56	44		

31 percent of the news reports produced by our respondents were acquired by NPR and 10 percent by PRI. 22 percent of news reports produced by our respondents were acquired by some other national syndicator, while 38 percent were acquired by local stations.

56 percent of the modules were distributed nationally for insertion into station formats, while 44 percent were acquired by the producer's local station.

Independent Producers

Expertise and Interest

Finally, on our theme that independent producers are not all alike, we invited each respondent to describe their own expertise. We found that independent producers bring a wide range of interests to public radio.

On the following pages we let the producers describe themselves, in their own words, without any analysis. We did remove any personal identification.

Independent Producers

History; religion

International development, international culture

I am a fiction writer, essayist, and book reviewer.

My interest in public radio is based on the intimacy with which people can come into someone else's experience and feel a connection with story. It's almost as if someone is whispering in the ear and touching the heart of the listener. Radio has a completely authentic, uncanned quality that calls on imagination and keen listening skills - there is no other medium that requires mutual engagement of the producer and listener in this way. My interest lies in delving into issues that pervade our culture and remain ideologically silent. When I interview someone about something personal they feel safe to go deeply into their experience because no one is watching. This is an incredible opportunity for storytelling of the highest order. No facades. No ought tos or shoulds. No hiding. One of my strongest gifts is knowing intuitively how to create space for immediate trust. I remain completely objective and compassionate with whatever it is the person is saying.

Whatever

Environmental, social issues- investigative reporting

Music, Politics Public, Corruption, Cultural Issues, Changing Neighborhoods, Race, Police, Crime & Prisons

I'm a writer, storyteller, and activist who has long noted the lack of honest attention devoted to grass roots stories from Dixie. My commitment is to find the means to produce and distribute such tales, in any genre, format, or milieu that reaches an audience.

Independent Producers

I primarily produce features on arts and culture for NPR. My area of expertise is theater and music, but I've also done business pieces. In addition, I've produced specials on Broadway/Tin Pan Alley/Popular Culture for NPR. For PRI, I've contributed stories to Marketplace, The Savvy Traveler and Studio 360.

Contemporary music

Music of a wide variety (jazz, blues, rock, reggae, soul, etc.) and the music industry.

Museums, Airports & Women's history

My main interest is in cross-cultural programming and issues involving youth and women. I am also involved in radio theatre as form of storytelling techniques for documentaries and audio art pieces. The personal narrative is also a driving interest in my work.

Cultural programming, oral history, American history, minority interests, ethics, religion, music, international affairs, audio, art experimentation distribution and more

For 25 years, have produced and hosted Millennium of Music--now having broadcast more hours of programming in the field of early music than any other program in history. Also creator & co-host of Songs for Aging Children, The European Centuries (1997-2002), various specials for PRI.

I am particularly interested in environmental science, especially water issues. I am also actively integrating my talents as a musician, composer and writer to produce a new form of short stories for the radio called "Radio Tales for the Road."

I bring a general interest in everything to the job.

Independent Producers

Produced interstitial shorts produced radio by children

I am a personal essayist.

I report on U.S. foreign policy as it relates to the United Nations and other multilateral institutions.

Sound Art, Audio Art, Acoustic Ecology

I tend to focus on criminal justice and environmental stories. My day job is covering state politics/policy. Science and environmental reporting. Science focus on astronomy. Environmental reporting focus on wildlife biology and natural resource law

I am an elementary school teacher. The national program that airs my work is mostly interested in stories reflecting my experiences in the classroom, and issues about education in general. The local program I am associated with, also airs work that reflects a broader range of life experience.

I am basically a general assignment news and feature reporter, but I am especially interested in rural issues, issues relating to communities in transition and cultural change, immigration and Latino issues, music, and the impact of the economy, the military and politics on everyday people's lives. I receive assignments from programs on a fairly regular basis, but the majority of my stories come from ideas I generate myself. Since you didn't give space elsewhere in the survey to say this, I must strongly state how the pay rate for independent producers like myself (with no reliance on grants on anything else) JUST SUCKS. By the way, why didn't the survey make a point of addressing this?? That's the main issue for most of us independents! The \$80 to \$100 per minute I get (after years of filing for many national programs) doesn't begin to compensate me for the time involved in putting together a story, and doesn't begin to credit my skill level.

My interests range over the entire panoply of American life.

Independent Producers

I am interested in science and nature stories, cultural stories, and history. I have produced series on music, science and culture.

We specialize in all aspects of health, nutrition, pharmaceuticals, dietary supplements, health news, public health, and alternative medicine. We have health backgrounds and provide both context and practical recommendations about health news that matters most to our listeners.

Produce spot news and in-depth news and feature radio pieces. Gather material, write & edit stories and produce individual pieces. Proficient in digital audio editing and mixing.

Environmental and science reporting, eco-consumer reporting, and all things animal, domestic and wild, are my main interests, and areas of expertise.

Science reporting - degree in sciences, career in hard sciences, lab experience, published as a scientist, experience in print and radio as a science writer. Sound art/experimental narrative (more of an interest than an expertise). Degree in conflict studies (content analysis, critical studies, literary theory, creative writing, policy analysis) - audio ethnography.

Years of interview experience in psychology and social sciences. Experience in print as feature writer and reporter.
Interviews

I'm a business and technology reporter with expertise in emerging on-demand and always-on technologies such as smart phones, mobile computing, and collaborative enterprise software applications. I'm especially interested in how such unavoidable immediacy in communications will/is radically changing people, society, and business relations. The ousting of Michael Eisner and call for responsibility in corporate governance could never have happened without the, so far, mild shift that has already occurred. This is perhaps more than you wanted to know, but I think my business spots are also filling in the plot of this larger story.

Independent Producers

I'm interested in environmental topics and also cultural and historic topics

Public policy, general assignment

I am a writer by trade. My background is in print and the bulk of my work is in print publications. I love public radio and enjoy producing sound rich, evocative pieces. Having worked with Savvy Traveler, Studio 360, Public Radio Weekend, Sound Money, Market Place, Only a Game, On the Media and local stations I've had a fairly successful run as an independent producer. I have produced news spots for NPR News Central. However, I do not particularly enjoy hard news. Furthermore, I have had no luck at all getting an in at NPR for anything other than spot news and that's very infrequent. My expertise, if there is one, is in travel writing, interviews, and personal stories. Science -- both by interest and background.

I cover anything, but in the past I have had a specialism in science, technology, medicine and futurology.

Arts and travel

Cultural issues and politics; international relations; news; environment; architecture; photography, painting, sculpture and other visual arts; music.

Co-Producer, 30 Years of Africana-American Studies, one-hour radio panel for Black History Month, 2003. Edited and mixed three-hour panel discussion on Africana-American Studies and Critical Theory. Co-Producer, Thomas Paines? Common Sense. 5-minute feature for the Historical Marker Project on www.ExplorePAhistory.com. Co-Producer, Stop It Now

Broadly, all arts & culture--that includes literature, music, theater, film, dance, sculpture, painting, decorative arts, etc.

Philosophy Sociology Architecture Neuroscience Linguistics the Sciences

Independent Producers

I do not have one special area of interest. I try to make pieces on whatever strikes my fancy; so far those fancies have included explorations of arts, culture, history, and individuals who are striking, for whatever reason.

I produce arts/cultural programs and programs related to black history and progressive politics.

Culture, broadly defined.

International, national news from a grass roots perspective, not relying on a preponderance of government sources

Sound portraits Audio Art Environmental Reporting

I am a US-Mexico relations expert, I write about life in Mexico the US and along the border, growing up bilingual and bicultural. My series is called "A View from Two Countries" I write, record and air out of Texas Public Radio in San Antonio Texas, but I travel to Mexico very frequently for material. I am looking for other markets to air my work. They appeal to everyone particularly the large and growing Latin American population.

An interfaith, nonsectarian approach to religion, spirituality and/or ethics, especially where these topics intersect with public policy or culture.

Creative storytelling, especially from new voices. Work that helps create community through story work at the intersection of public radio and the Internet new distribution models for public radio

I produce pieces that have to do with music, musicians, or musical institutions, mainly here in New Orleans and in greater Louisiana.

Culture, arts, Latino issues, youth, social justice

Independent Producers

Congressional, federal and white house issues related to the Hispanic community; business

I produce a weekly program on Environmental issues that airs locally.

Holistic health, well-being, wellness, life and lifestyle.

My specialty is jazz history (I am a musician and lifelong fan) and I generally cover things in my productions that have to do with music or other performing arts. It seems to be leading me to political and social arenas as well.

I do reporting in the areas of environment, agriculture, the life sciences, and among cultural minorities in the U.S. and Mexico. I have an undergraduate degree in nutrition and rural sociology, and am now pursuing a doctoral degree in Environmental Studies, with a focus on environmental sociology. I have studied Spanish (language) and Mexican history, as well as the life sciences, anthropology, sociology and political economy in part to facilitate my reporting in these areas.

I'm primarily interested in producing pieces about environmental science and natural resource issues. I have done some advanced study in these areas, including a one year long paid fellowship. I DO NOT consider myself to be an environmental activist. Because I perceive NPR's "Living On Earth" to have a bias towards environmental activism and away from what I regard as unbiased journalism, I have become reluctant to submit anything to this show. I believe that this bias at LOE is widely perceived in the public radio world. I believe it has tainted all environmental reporting, and makes it more difficult to submit stories on environmental topics to NPR's "Morning Edition," "All Things Considered" and other shows. I think this is very unfortunate.

Environment, people of color issues, election-year issues.

Independent Producers

For the past five years, I have specialized in the field of contemporary Native American music -- presenting the music and interviewing the artists who create it. Starting in 1990 -- and throughout much of that decade -- I specialized in the coverage of "Information Age" issues -- telecommunications, multimedia, privacy, computing, networks, etc., -- producing many documentaries and stories on that beat. Throughout the years I have worked as an on-air music host at commercial and public radio stations, with a taste for eclectic and world music. I received a BA in Communications, minoring in Journalism and Music. I have taught Journalism FT at the college level -- and after graduate school (Annenberg @ USC) worked for three years as a telecommunications policy analyst.

I write commentaries regarding issues pertinent to the Latino community.

Environment, agriculture, weather, gay community

Storytelling with sound.

Media Issues - media literacy, media reform, media analysis. Rock and Pop Music - history, artist profiles, folk music.

My primary expertise includes documentaries that deal with educational issues.

I record the Montana Festival of the Book (60 or more events in several venues over 2 or 3 days) and turn it into a 26 part series for air on both of the public radio stations in Montana. I do the same with the High Plains Book Fest. I incorporate as many interviews with attending authors as I can - so this has made me really good at boiling down a lot of material, and making connections among different presentations. I also do a project with the folk life person at the Montana Arts Council called 'Montana living treasures'. these have turned out to be sort of 30 minute documentaries on an artist or other elder and the culture they represent - the skill I have here is to get people to tell me their stories and then relate those stories to their larger culture and Montana's culture in general. I also produce live broadcasts of political debates and various panel discussions - a great value in a state as large as Montana.

Independent Producers

I am interested in "sense of place." I hope that my work brings listeners closer to where they live, that it fosters a connection to people, landscape, history, and culture.

Travel and cultural pieces featuring the Southeastern US; human interest features with a business angle, specifically in the "audio portrait" style; mental health and addiction; aviation.

Environmental issues Politics and national defense

I find that I produce a lot of spot news to keep the money flowing into my account. Granted, it's a trickle of money but consistent. However, I prefer to cover light features, trends, arts, culture and sports stories. The subject matter appeals to me and, with the exception of the sports stories, these freelance pieces are more easily sold again and again. The reselling of pieces is how I (sort of) survive.

My special area of interest and expertise is programming about African American culture, history, and music. I produce programs for the general audience about the African American experience.

Science, travel, humor, arts, storytelling.

Mostly health care reporting -- including mental illness and children -- but also general community issues, human interest stories, immigrant issues, and others.

Full-length features from Europe, Middle East and Asia for NPR news magazines

Criminal justice reporting youth reporting commentaries by youth and ethnic media reporting and monitoring changing demographics of U.S.

Radio art

Independent Producers

I explore the roots of the news, the historic, social, mythic, psychological, and spiritual perspectives, what lay behind the news. My interest is to expand the landscape of possibilities, and consequently, the multitude of choices available to the listener.

Expertise in foreign reporting (political, economic, cultural) Jazz commentator and producer

As a full-time reporter and radio (and soon to be television) producer at Maine Public Radio, I have to be a Jill of all trades. I do four or five full-length (five-minute) pieces a week for our daily news program, Maine Things Considered. I try for a rich sound piece about once a week. My informal "beats" are education and health care, but I also cover politics and culture (especially author interviews) Last week I covered the world cup biathlon both as a sports event and an economic impact report. I like to break format every now and then. This week I did a sound portrait in a fifty year old diner about to close, and also accompanied a sixteen year old mental patient on a move from a rather grim psychiatric hospital to its new replacement. The piece was a moving interview, I hope, in both senses of the word.

Science and technology stories

Character driven portraits

My most popular work has been on music art, history, women, and African American culture.

We are independent producers that work for a non-profit organization dedicated to folk culture in the West. Our programming generally is mission driven.

Interested in environmental issues

Personal Narrative

Independent Producers

Whole-Systems or holistic/Partnership oriented approaches to issues affecting people and communities.

I focused mainly on stories about Utah. These ranged from environmental issues, to higher education and local politics. My work, usually in long-form documentary form, was intended to bring more comprehensive discussion to some of these issues over the radio, by offering more time and thorough reporting than what was being offered by other local media outlets.

Agriculture Sport Human interest

Ballet and Theatrical Arts

I produce features dealing with international political, economic or cultural issues especially in Central Europe from my base in Austria

I am a general reporter and cover a wide variety of news and feature topics. I have no specific beat, per se, and enjoy reporting on the whole spectrum, save sports!

I want to add that I do lots of work for my local and statewide network, but I do that work as a volunteer. My special areas of interest that drive this work include the environment and civic life. This is a very backward state.

I'm interested in so many stories; I find new ones all the time, all around me. I'm fascinated by family dynamics, the intimate intricacies that form a family's interaction with one another -- especially Southern families, since that's where I live right now. Funny stories, small stories -- things people believed as children that they now know to be false.

Currently I'm working on a piece about the role ego plays in hip-hop music, and how it's different from other genres of music, and why.

Independent Producers

I'm a generalist, and believe in being a generalist. I believe everyone should have an interest in many different things, and my job as a reporter and producer is to spark listener's curiosity in the world around them. If I have made someone think outside the corporate mind set, I have done my job.

Food topics from agricultural and environmental perspective. Environmental health. Parenting topics. Psychology & subcultures

I have a doctorate in music and have tried to use radio to speak to a broader audience about musical-cultural issues that I think are important, and around which there is a severe shortage of public dialogue. This has proven difficult, as I have found that, specifically with regard to music anyway, public radio is prone to oversimplifying complex issues to serve its programming constraints. (This is much less of a problem with "harder" news, which public radio does pretty well, and applies more to the arts). This oversimplification, coupled with "safe" programming choices, is a direct result of the tendency to foster a kind of phony connoisseurship of the arts, which fulfills public radio's perceived duty to its middle-of-the-road patrons, but, I believe, chronically underestimates its listeners. I could say a lot more, but it might turn into a dissertation, so I'll leave it at that for now. Thanks for doing this survey.

Border issues, women's issues, environmental

My series recognizes Alaska teens who make positive contributions to their communities.

I produce when requested with a company that contracts with AIROS. As a former health educator, I produce programs on and with innovative healers within the Native American community. I also send interviews that I feel would be of interest to station managers in rural areas that I know are interested in certain subjects, sustainable living, traditional foods conferences, etc. If I am traveling and come upon someone that I think that would be of interest to their audience, I'll send them a tape without charge, as most of the rural native stations don't have the money or budget to pay. And survive by doing temp work in between assignments.

Independent Producers

Breadth of interests including, music, literature, politics, science and technology, history, health, travel, business.

Youth; lesbian, gay, bisexual, transgender issues.

I have been filing national interest Native American news with INN for almost 3 years now. I also produce on a volunteer bases, native American programming that covers, Art, music, activism, performance, culture, history, and health all focusing on events & many things happening in & around Indian country, and crossing borders, on into Canada & down into South America at times. It is a mix of past, present, and future & gives voice to both local tribal, and national inter-tribal communities.

I have been following international women's movements for the past 25 years. I have also followed environmental issues from an international perspective. I also report on Gay & Lesbian issues, as well as anti-racism.

My area of interest is radio drama. Radio drama that has a social activist message. That deals with the struggle of mankind to be better and do right.

My work primarily has been in long and short form documentaries. My experience as a producer is a mix of television from National Geographic Channel and as the Managing Producer for Sound print. I am also producing an on line documentary funded by ITVS-CPB that will air in April. My work covers science, environment, people, 9/11, war and artists. I must say however that in my experience public radio offers very opportunities for new or creative producers.

Public radio has become formulaic and is very much devoted to an audience that is not representative of the population. It is therefore very difficult for minority producers to have a voice in public radio. Despite all the lip service to encouraging other voices, public radio is not sincere about opening the doors to a broader content or producers with a different viewpoint or experience.

Dance Theatre, animals, animal rights, Literature, Culture and Jazz

Independent Producers

I have spent most of my career producing radio drama, children's programs, and major specials for PRI, NPR, and now NFCB. Currently my independent production company is developing a weekly arts, performance, and entertainment program specifically for community radio which needs professional expertise more than any other domain of the public radio system to draw new listeners and funders to their stations.

I have a strong interest in music and cultural features and stories, as that is my true passion. However, so far I have failed to realize a way to integrate that across the board into the work that I do, both full time and as a sometimes independent producer.

Varied interests

A specialty in the arts, classical music, particularly, which has resulted FROM my work in public radio, comedy writing

Latino communities, Mexico, environment

I've produced mostly cultural pieces related to music, poetry, literature, photography, and pop culture.

News/political satire

Any pieces that require gathering a lot of sound, editing and mixing it together. My preference is to not have to narrate anything, to let the piece tell the story.

Human rights have been the core competency when reporting whether it be for the villagers dislocated by Coke or for the victims of sectarian violence or tribals alienated from their lands. Human rights violations have become one of the most articulated form of violence in modern world

Business and financial news

Independent Producers

Cultural affairs and women's issues

Middle-east French politics, society

I focus on immigration issues. This includes snapshots of cultural celebrations in emigre communities, as well as labor and legal concerns, and issues of acculturation facing immigrant communities.

I was trained as an anthropologist and my co producer was trained as a sociologist. So I guess you would say we're deeply-rooted in the humanities. Our main interest is nontraditional documentaries that incorporates oral histories. We usually take an issue and humanize it.

Environmental, natural history, land-use, outdoor, agricultural issues.

My stories are based on very diverse topics. I do hard news, soft news, arts,sports, and travel pieces. I am dedicated to remaining a reporter with access to all sorts of stories. I'm not interested in developing a specific 'beat' due to the fact that so many topics interest and stimulate me.

History, aging, elementary education

I specialize in stories about the media, particularly radio. I feel I hold up a mirror (albeit sometimes a cracked one) to radio and media in all of its forms.

Oddio Art

I write travel essays, and I don't have any specific expertise in the subject area, if that were even possible. That is, I never worked professionally as a travel journalist. However, I have training and experience as a journalist and fiction writer and I make extensive use of the techniques required to produce interesting, informative, and thoughtful pieces.

Independent Producers

I come from an ocean conservation background and think that there is not enough science and long-term environmental content. I've produced short features on these topics, but I think the entire tone of 'news' is not exactly right for the discussion of these types of ideas. They are best served in a discovery context...I wish there were more outlets in radio for that!

Film commentary and reviews

I mostly handle pieces about sports.

I am a roving regional reporter with expertise in covering politics, policy, business, environment and breaking news in my home territory of the Pacific Northwest.

I write and comment on the entertainment industry.

Religion public health Latino issues and culture

Mental health issues

I'm really all over the map, from stories about the environment to stories about politics and light features.

Documentary

My area of interest relates to the issues of human rights, with emphasis on minority's rights and the rights to education for the girl-child. I also have special interest in development-focus programs and reporting with emphasis on poverty eradication in Africa and the world at large.

I'm especially interested in producing stories about teenagers.

Independent Producers

My expertise is in music--not as a critic, but as a musician/journalist who shedding light on the creative process.

Sound-rich documentaries that attempt to take an unusual approach to the medium

My expertise is in film.

I specialize in religion reporting -- news and features related to religions and religious issues.

I have a degree in broadcast journalism and cover environmental topics. My family has a number of scientists/writers who spurred my interest in environmental journalism.

Through August 2003, my location in Alaska was my greatest "niche" for radio productions. That included science and lifestyle reporting. I also have a specialty in health reporting.

I have done work for NPR on religion and health care.

I'm a generalist. Typically I produce news spots for NPR when something of national interest occurs in my community. Occasionally I produce feature reports as well, on a wide range of topics.

Business and the economy. Entrepreneurship and job losses.

I put a lot of pride in my abilities to write and to produce quality pieces (My news gathering abilities are a bit more suspect). I like stories about real people confronting real problems. I do not enjoy doing policy or hard news pieces, although I do them as a necessity.

Independent Producers

I have a master's degree in opera/music, so I specialize in arts and culture reporting. I am also a professional musician in my off hours. I did not have any training in journalism before I started working in radio, but I work at a station in a top ten market and produce for NPR regularly.

Social services, government, business, growth and water.

I produce hour long historical, investigative and narrative documentaries for the public radio system as well as shorter pieces for National Public Radio and the public radio system.

I have been an international economics correspondent for over 40 years. I am also Executive Producer for Radio for a global economics institute in Washington. Most of my work deals with international economics and finance, although I do occasional pieces from my second home in Cornwall, Great Britain.

Business, Transportation & Entertainment

Arts and other weird stuff

Much of my career has been spent covering marginalized Americans -- those in poverty or prison, racial minorities, those with mental illness or other disabilities. Another focus is 20th Century historical documentary.

I know some fields extremely well, among them arts and health. I'm confident I can get stories on a network's/show's air that meets the show's quality standards, for length, information and interest.

I work as a reporter mostly for NPR. I usually produce what I pitch although sometimes NPR requests certain subjects for me to cover. I have some training from college in journalism, however, most of what I know I learned from working for NPR. I love being a reporter, especially writing scripts and covering subjects the audience is most likely unfamiliar with.

Independent Producers

Fine Art, Culture, Sport and Society

No special interests - general assignments and arts/cultural stories

My work as a freelance producer has focused on early American Christmas music, most of which is unfamiliar to the American public, or when it is familiar, is not generally understood to be music created in North America. My work in public radio in general is focused on presentation of classical music in all genres.

Former correspondent for NPR, currently professor of communication

I've got an American Dream and the push to make life better and more enjoyable for listeners.

I am a news producer/reporter

I've produced pieces about local arts organizations -- my interest. and features about youth voting behavior as part of my station's election unit.

None. Just things I'm interested in.

I am a pop culture nut. I have expertise in pop music, jazz, literature, etc.

Location, location, location - MT & WY

My interest is very general, and certainly based on coverage I do for the station I work for. However, I'm very interested in agriculture, especially alternatives to traditional ag methods.

I'm a lawyer by training, and I know a lot about environmental and criminal law. Particularly about water in the west.

Independent Producers

Specialized in covering the advertising industry.

Historical documentaries people whose voices are typical not heard water issues

I cover primarily government issues but really enjoy covering issues related to the military.

Cultural issues. getting people on the radio who aren't usually heard.

I'm a generalist. My freelance pieces have been on legal issues, but in my non-freelance work I produce pieces on literature, the environment, science, history, etc.

I have the education beat here at WUNC, but I am also interested in immigration.

I am co-host of a three-day live broadcast of the annual Alaska Federation of Natives Convention. In the past, I've been a full time radio news reporter for public radio in Alaska and at Minnesota Public Radio. I've hosted talk shows, but primarily produced 2.5 to 4.0 modules to be dropped into local segments of Morning Edition. By the way, the list of our location should include Alaska among the States of the union, not among the territories. Alaska became the 49th state in 1959.

No expertise

I generally produce reports on secondary and higher education. However, I have produced freelance reports on a variety of subjects, including art and religion.

International trade/globalization Environment/science Business Latin America

Independent Producers

All of my reporting is on the environment. I consider myself an environmental beat reporter and attend national conferences and fellowships for environmental journalists.

I'm not a producer. I'm a critic.

Economics of daily life. How the lives of everyday people are touched by the larger economy.

My interests -- at least those that inform my stories -- run the gamut from environmental issues to sports. My background and expertise best relates to politics and sports.

Science reporting in the areas of child and adolescent development, psychology, psychiatry, mental health, neuroscience

For several years, including the bulk of 2003, my freelance contributions to one of the major news magazines has been focused on health reporting.

Environmental journalism, business journalism

I generally focus on politics and social issues. I got a double major in my undergrad, broadcasting and political science. I feel I have a good grasp of many issues that come up in covering politics and social issues.

I have been watching education issues in Connecticut for a number of years. I am a parent with children in the public school system. I also taught music in 12 private preschools in NYC. Living in New Haven, Connecticut has taken me in journalistic directions I'd have never anticipated. Last year I attended the corruption trial of Bridgeport's Mayor and filed several spots and a feature for the network, because so much of it was taking place here. Also I regularly cover local issues at Yale University, but when thousands of workers went on strike and national attention was focused on labor relations between the University and its workers, I filed spots and stories for the network. I might also add that

Independent Producers

in addition to my work as a public radio reporter, I am a professional violinist. My husband is president of the local musicians union. I regularly perform with local orchestras and in pit orchestras. I do not file stories about arts issues.

I am employed as a business reporter for my local public radio station. When I file independently, it is almost always on business-related events and issues from my region that has risen to a level of national interest.

Environment, politics, school vouchers, cultural diversity

I'M INTERESTED IN DOING PROGRAMS RELATING TO THE ENVIRONMENT, OLD AGE, PUBLIC TRANSPORTATION, LITERACY, EUROPE, THE PAST IN EUROPE AND AMERICA, OCCASIONALLY POLITICS IF THEY AFFECT THE ABOVE. I'D LOVE TO REPORT ON ONE SUBJECT BANNED BY NPR, PRI AND THE REST: THEIR SHAMEFUL ATTITUDE TOWARD COPYRIGHT -- RE-RUNNING PIECES WITHOUT COMPENSATING THE AUTHOR FOR YEARS IN VIOLATION OF THE REVISED COPYRIGHT LAW OF 1978; MORE RECENTLY, SINCE THE NEW YORK TIMES LOST THEIR SUPREME COURT SUIT BY FREELANCERS, IN REMOVING COPYRIGHT AND ENSURING THAT FREELANCERS GET NO COMPENSATION FOR RE-RUNS, BY CONTRACTS WHICH SAY "YOU RETAIN YOUR COPYRIGHT" BUT IN FACT FORCE YOU TO GIVE UP YOUR COPYRIGHT. ANOTHER SHAMEFUL THING IS THE OUTRAGEOUSLY SMALL RATE PER MINUTE PAID TO FREELANCERS. COMMENTATORS ON ALL THINGS CONSIDERED, FOR INSTANCE, GET \$150 PER COMMENTARY. ATC THUS RECEIVES THE COMMENTS OF (A) THE RICH, (B) PEOPLE WHO HAVE OTHER JOBS OR (C) PEOPLE WHO WOULD PAY TO BE ON NATIONAL PUBLIC RADIO.

No specialty.

I focus on international affairs, immigrant issues, race and ethnic relations.

Independent Producers

I do not have a particular area of interest, although by happenstance my small body of work is largely environment-related.

I am particularly interested in health care journalism.

I am interested in exactly what I have been doing: commentaries about current news events, cultural trends and personal observations of same.

Personal narratives, gay and lesbian issues, commentary and local (SF) news.

I am a news anchor/general assignment reporter, so I pretty much cover all subjects, but I do have some particular expertise in Latino issues, US-Mexico/Latin America and California history and society.

Science

My experience with public radio is long and varied - from being a local producer/host to opening the NY Bureau as a correspondent to writing/producing local and national commentaries and serving on an NPR program advisory board. My interest is what it has always been: that public radio serve the nation's demographic, that it not presume to know who will and who will not support public radio, that it look to servicing new audiences in new markets as a strategy for growth, and, in so doing, sustain its viability. Thanks for asking.

My expertise is in puzzles -- which I create weekly for NPR.

I write /produce radio fiction.

Child development and parenting programming

Independent Producers

I am a conceptual artist driven to make art that helps people to think and feel about their community, society and self. Native American Indian news, issues, music and related information for the Indian community locally and nationally.

I'm interested particularly in producing sound-rich, documentary-like cultural and public affairs pieces.

My interest is in culture, music, art, poetry, literature. Also news, human interest, stories.

My expertise is in the design and production of sound, music and spoken word. I use this expertise in the writing and production of modules I am currently working on, which is in the realm of politics. My expertise is also in artful programming, humor, wit and maximizing the use of music to evoke feelings. My interest is in bringing more engaging and thought-provoking material to listeners. I am currently learning how to seek funding for a program I developed and produced a pilot for 3 years ago, about our human connection to animals and nature.

Long form documentaries on social and political issues produced from a personal approach and point of view.

My primary interests are in conflict transformation, peace, social justice, economics and education.

Non pop music that can be entertaining for a broad audience, including kids, parents, and grandparents, without watering down the music. Reaching a broad audience about the arts without being elitist

Travelers tales, personal essays, youth issues

I have an interest in criminal justice and social justice issues. I also have an interest in culture and media.

Farming and writing of fiction and nonfiction.

Portraits of personal visions and journeys, expressed both through dramatic storytelling and through real-life portraits.

Independent Producers

Our life work is in theatre, and in radio we seek to bring a fuller understanding of individual character and how that relates to larger social issues.

I produced a series called The Sinatra Songbook (26 in the first year; looking for funding now for a second season), but I also have extensive knowledge of jazz literature and jazz artists and hope to do more in that area.

I produce radio programming (long format and features) on a wide range of subject. This is often determined by the commissions that I am able to get. My greatest interest is in producing programming on environmental education.

Arts and literary magazine programming presented in a innovative formats. Reviews of other radio programs in the manner of film reviews. "Radio Art" sounds so pretentious and so self-marginalizing, but I aim to produce work that is similar to the work of Gregory Whitehead---pieces that work the social network of radio.

Professional military issues. Any issue related to the use of American military forces and the Administration's commitments requiring the use of those forces, particularly in combat. The impact of U.S. foreign policy on the daily lives of professional military families.

Social/economic justice

I work with archival musical and spoken word recordings.

Writers, storytellers and community people with material relating to and reflecting on the human condition - families, relationships, our work, our passions, our confusion, our struggles, our issues - a broad sweep of life concerns told through creative oral expression.

No expertise per se, just own experiences, story telling and an ability to tell other's stories.

Independent Producers

Arts in general and science

I am a Fellow at a think tank in Washington, DC. My experiences is in legal issues, especially those relating to crime, law enforcement, and (more recently) civil liberties and the war on terrorism. Over the past year I've done 3 commentaries for NPR's All Things Considered.

Creative re crafting of radio, where radio is the subject and medium of artistic intervention.

California Indians

I don't claim to have "expertise" per se, but I do focus the bulk of my work on music, primarily jazz music. This year, however, I coordinating produced a series of roots music segments for Morning Edition, as well as associate produced a world music concert event.

Introducing new music to listeners...people who don't have the time to seek out new music, but would be interested in what's going on.

I produce programming with teenagers for the program Voice of Youth which is at various locations around the West. Last year our program was in Fresno, CA. This year in Moab, Utah. The program focuses on looking at communities - particularly traditional aspects of a community.

I produce audio art: tightly edited humorous sound montages that mix ordinary events with humorous stories and sound effects that everyone can relate to. An example would be my Birding piece, which focused on bird watchers and their eccentricities, as well as bird watching. And, my "Dog Stories" which focused on dog owners (talking baby talk to their dogs), as well as stories about their dogs. All my works are filled with sound effects (which I record). In fact the more sound rich, the better. For example, in the dog piece you hear: dogs (heavy) breathing to go with the story about "dog breath", dogs lapping water, etc.

Independent Producers

Literature, spoken word

Race and social inequality in American society and abroad

Arts, personal stories, Africa

Outdoor adventure travel human interest a good story

Usually arts related, but also produce material for Gray Matters (produced by Mary Beth Kirchner).

Stories, docs, and commentaries from local and independent media makers.

I live outside the US. I have a different view based on living in Europe after living and working as a producer in the US previously.

I have no specific areas of interest, except that I like to explore the intersections between cultures.

My work continues to be an exploration of the world of sound. The radio series I produce are daily alternatives to the news, but no less "newsworthy".

ABC

Magazine style start-ups Jazz programming

American popular music -- especially jazz. Also regional/traditional American genres, "roots" music of the South, etc.... The musicians, the repertoire, the recorded material, the historical context. Live & studio recordings/broadcasts in addition to archival.

Independent Producers

Stories, essays re: food and cooking

Contemporary music interviews and concerts

Being a physician who works in social justice issues in medicine I'm interested in producing stories that focus both on health in society and the effects of large policies on individual people. I produce documentaries that are in-depth and sound dense and are currently in India working on a story for Marketplace.

Education, science, family, arts and pop culture

My expertise is in research and production development of stories and as well as development and creation of all the visual elements that are integral to the stories, ie. Web, marketing and promotional materials.

Telling stories of people living on the margins of American society.

Independent Producers

The Definition of Independent Producer

Working with our team of advisors—some from major networks, some from small production outfits—we discovered that within the public radio system there was no standard definition of the term “independent producer.”

Indeed, the lack of a standard definition may explain why different people within the public radio system have varying attitudes with reference to independent producers. For example, one definition would require an independent producer to work alone with no other source of income. Yet another definition would include station employees who are compensated as freelance contractors when they feed stories to NPR.

The definition of independent producer we used for this study is the result of consensus among our team of advisors. We spent hours in conference calls to make certain that we understood each advisor’s own definition and then negotiating an operational definition that would work for this research study.

This is how we explained our working definition to potential respondents:

- *In the year 2003 you produced any stories, packages, features, commentaries, modules, programs or series for USA public radio.*
- *You were compensated for that production as a freelancer or independent contractor rather than as a salaried employee of an organization.*
- *You were responsible for your own funding. That is, you had to get grants, commissions, underwriting or contracts to support your own production. Your budget was not provided by a station or network.*

We understand that many people who hold salaried positions in public radio also freelance or contract independently on the side to produce programming material. If that is your situation, you qualify for this survey. For example, you may be regularly employed at a station but in year 2003 you also were paid as a freelancer or independent contractor when you produced a piece for NPR News. You qualify for this survey.

Independent Producers

Screener

To participate in our survey, a potential respondent had to pass through a set of screening questions. Here are the screening questions:

In year 2003 were you self-employed (you had to raise your own funding) as the freelance producer of your own program that was nationally distributed . . .

*By National Public Radio
By Public Radio International
Independently of NPR or PRI*

In year 2003 were you paid as a freelancer or independent contractor by . . .

NPR for programming material that aired within an NPR News program like Morning Edition, ATC, Tavis Smiley or Day to Day

The producer of a program that is syndicated through NPR like Fresh Air, Justice Talking, Living on Earth or Latino USA

NPR for programming material that aired within a non-news NPR program like Performance Today, Jazz Riffs or World of Opera

A PRI distributed program like Prairie Home Companion, Marketplace, This American Life, Studio 360, The World, The Next Big Thing, Sound Money or Savvy Traveler

The producer of a program that is distributed independently of NPR or PRI like SoundPrint, New Dimensions, People's Pharmacy, Alternative Radio or Democracy Now

A local station for any programming material that aired locally or regionally, rather than nationally

Independent Producers

Producers as Acquirers

In the design phase of this research, we consulted with advisors from various sectors of the public radio system. That consultation helped us design a survey of program acquirers as well as this survey of independent producers. But we discovered that the two functions are not always distinct.

In fact, independent producers may also function as acquirers of programming.

Here is how we asked the question in our survey of independent producers:

Some independent producers also function as acquirers. For example, you may produce your own hour-long program and buy short features from other independent producers to run within your program. In year 2003, how often did you also function as an acquirer of programming material?

Rarely or Never
Occasionally
Frequently

The table below shows our findings:

Also Acquire Programming	Percent
Rarely	87
Occasionally	8
Frequently	6

Interpretation

While 87 percent of independent producers rarely function as acquirers, we found 6 percent who frequently purchase programming. Accordingly, in discussions about independents and acquirers, it would be more accurate to think in terms of different functions rather than different individuals.

Independent Producers

Sampling Frames

Since there is no single comprehensive directory of independent producers, we could not have conducted this survey without cooperation from several organizations within the public radio system.

While protecting confidentiality, lists of email addresses for producers or acquirers were provided, directly or indirectly, by Third Coast, Latino USA, AIR, Latino Summit, CPB, Native News, Living on Earth, KCRW, WGBH, PRPD, MPR, Savvy Traveler, Free Speech Radio News, SoundPrint, PRI, PRX/Transom, NFCB, PRNDI, Native America Calling, Native American Public Radio, Koahnic Broadcasting, The World and NPR.

We merged and purged those lists, to avoid duplication, but we did not make judgments about who ought to qualify as an independent. For example, a network executive who attended the Third Coast conference could be on that list. Instead of making judgments, we sent out over 1000 email messages inviting potential respondents to a secure website.

As explained in the previous section of this report, each respondent had to pass through a rigorous series of screening questions before gaining access to the survey itself. Those questions constituted our operational definition of independent producer.

253 producers completed the survey. Before reporting any findings in this report, we ran the appropriate tests of statistical significance (ANOVA or Chi Square). We are confident of the statistical differences we report as findings.

Independent Producers

Detailed Tables

In most of this report we used mean scores to explain our findings. The mean score was calculated from a four-point scale. For readers who prefer more detail, we have provided tables that show the percentages for the scale.

The exact text of each question was provided earlier in this report.

Independent Producers

Role

Reporter * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Reporter	Strongly Agree	58.9%	70.5%	2.1%	52.6%
	Somewhat Agree	36.4%	24.2%	23.4%	29.3%
	Somewhat Disagree	3.7%	2.1%	17.0%	5.6%
	Strongly Disagree	.9%	3.2%	57.4%	12.4%
Total		100.0%	100.0%	100.0%	100.0%

Artist * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Artist	Strongly Agree	36.7%	7.7%	40.8%	26.9%
	Somewhat Agree	45.9%	44.0%	30.6%	42.2%
	Somewhat Disagree	11.9%	25.3%	16.3%	17.7%
	Strongly Disagree	5.5%	23.1%	12.2%	13.3%
Total		100.0%	100.0%	100.0%	100.0%

Activist * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Activist	Strongly Agree	18.2%	1.1%	4.3%	9.0%
	Somewhat Agree	33.3%	2.3%	48.9%	24.9%
	Somewhat Disagree	20.2%	16.1%	17.0%	18.0%
	Strongly Disagree	28.3%	80.5%	29.8%	48.1%
Total		100.0%	100.0%	100.0%	100.0%

Performer * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Performer	Strongly Agree	23.1%	5.6%	18.4%	15.7%
	Somewhat Agree	38.5%	30.3%	22.4%	32.2%
	Somewhat Disagree	13.5%	20.2%	14.3%	16.1%
	Strongly Disagree	25.0%	43.8%	44.9%	36.0%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

Writer * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Writer	Strongly Agree	84.4%	82.1%	40.8%	75.1%
	Somewhat Agree	14.7%	17.9%	38.8%	20.6%
	Somewhat Disagree	.9%		8.2%	2.0%
	Strongly Disagree			12.2%	2.4%
Total		100.0%	100.0%	100.0%	100.0%

Educator * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Educator	Strongly Agree	50.0%	19.4%	17.0%	32.3%
	Somewhat Agree	40.7%	52.7%	40.4%	45.2%
	Somewhat Disagree	4.6%	15.1%	21.3%	11.7%
	Strongly Disagree	4.6%	12.9%	21.3%	10.9%
Total		100.0%	100.0%	100.0%	100.0%

Critic * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Critic	Strongly Agree	20.8%	9.8%	6.4%	13.8%
	Somewhat Agree	29.7%	25.0%	12.8%	24.6%
	Somewhat Disagree	28.7%	20.7%	25.5%	25.0%
	Strongly Disagree	20.8%	44.6%	55.3%	36.7%
Total		100.0%	100.0%	100.0%	100.0%

Journalist * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Journalist	Strongly Agree	81.5%	84.2%	6.4%	68.4%
	Somewhat Agree	16.7%	14.7%	29.8%	18.4%
	Somewhat Disagree	1.9%	1.1%	27.7%	6.4%
	Strongly Disagree			36.2%	6.8%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

Independent * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Independent	Strongly Agree	86.1%	43.6%	71.4%	67.3%
	Somewhat Agree	11.1%	28.7%	18.4%	19.1%
	Somewhat Disagree	1.9%	19.1%		8.0%
	Strongly Disagree	.9%	8.5%	10.2%	5.6%
Total		100.0%	100.0%	100.0%	100.0%

Entrepreneur * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Entrepreneur	Strongly Agree	34.0%	7.7%	20.8%	21.6%
	Somewhat Agree	39.6%	26.4%	18.8%	30.6%
	Somewhat Disagree	13.2%	16.5%	14.6%	14.7%
	Strongly Disagree	13.2%	49.5%	45.8%	33.1%
Total		100.0%	100.0%	100.0%	100.0%

Broadcaster * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Broadcaster	Strongly Agree	65.7%	68.9%	36.2%	61.1%
	Somewhat Agree	22.5%	17.8%	17.0%	19.7%
	Somewhat Disagree	8.8%	6.7%	14.9%	9.2%
	Strongly Disagree	2.9%	6.7%	31.9%	10.0%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

Opinion

Years Ago More Creative * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Years Ago More Creative	Strongly Agree	53.5%	11.1%	23.4%	31.5%
	Somewhat Agree	35.6%	43.3%	42.6%	39.9%
	Somewhat Disagree	5.9%	31.1%	23.4%	18.9%
	Strongly Disagree	5.0%	14.4%	10.6%	9.7%
Total		100.0%	100.0%	100.0%	100.0%

Indies More Innovative * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Indies More Innovative	Strongly Agree	61.9%	17.0%	46.8%	41.9%
	Somewhat Agree	35.2%	42.6%	40.4%	39.0%
	Somewhat Disagree	1.9%	34.0%	12.8%	16.3%
	Strongly Disagree	1.0%	6.4%		2.8%
Total		100.0%	100.0%	100.0%	100.0%

Stations Less Willing * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Stations Less Willing	Strongly Agree	76.2%	23.0%	62.5%	54.2%
	Somewhat Agree	20.0%	57.5%	31.3%	35.8%
	Somewhat Disagree	3.8%	18.4%	4.2%	9.2%
	Strongly Disagree		1.1%	2.1%	.8%
Total		100.0%	100.0%	100.0%	100.0%

Appeal to Minorities * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Appeal to Minorities	Strongly Agree	49.0%	25.6%	43.2%	39.0%
	Somewhat Agree	40.2%	40.0%	40.9%	40.3%
	Somewhat Disagree	9.8%	26.7%	13.6%	16.9%
	Strongly Disagree	1.0%	7.8%	2.3%	3.8%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

Professional J Training * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Professional J Training	Strongly Agree	23.1%	24.7%		19.2%
	Somewhat Agree	43.3%	46.2%	22.9%	40.4%
	Somewhat Disagree	26.0%	19.4%	52.1%	28.6%
	Strongly Disagree	7.7%	9.7%	25.0%	11.8%
Total		100.0%	100.0%	100.0%	100.0%

Research Useful * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Research Useful	Strongly Agree	4.2%	17.3%	2.4%	8.5%
	Somewhat Agree	25.3%	54.7%	36.6%	37.9%
	Somewhat Disagree	36.8%	24.0%	31.7%	31.3%
	Strongly Disagree	33.7%	4.0%	29.3%	22.3%
Total		100.0%	100.0%	100.0%	100.0%

Difficult to Work With * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Difficult to Work With	Strongly Agree	3.7%	1.8%		2.4%
	Somewhat Agree	30.5%	40.0%	34.5%	34.3%
	Somewhat Disagree	23.2%	36.4%	41.4%	30.7%
	Strongly Disagree	42.7%	21.8%	24.1%	32.5%
Total		100.0%	100.0%	100.0%	100.0%

Not Make Difference * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Not Make Difference	Strongly Agree	1.9%	5.3%	8.3%	4.4%
	Somewhat Agree	8.4%	6.4%	10.4%	8.0%
	Somewhat Disagree	12.1%	22.3%	8.3%	15.3%
	Strongly Disagree	77.6%	66.0%	72.9%	72.3%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

Acquirers Receptive * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Acquirers Receptive	Strongly Agree	5.9%	6.9%		5.3%
	Somewhat Agree	27.7%	56.3%	40.5%	40.9%
	Somewhat Disagree	45.5%	33.3%	40.5%	40.0%
	Strongly Disagree	20.8%	3.4%	18.9%	13.8%
Total		100.0%	100.0%	100.0%	100.0%

Appeal to Givers * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Appeal to Givers	Strongly Agree	10.7%	9.6%	14.6%	11.0%
	Somewhat Agree	46.6%	50.0%	33.3%	45.3%
	Somewhat Disagree	31.1%	29.8%	37.5%	31.8%
	Strongly Disagree	11.7%	10.6%	14.6%	11.8%
Total		100.0%	100.0%	100.0%	100.0%

Peer Recognition * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Peer Recognition	Strongly Agree		2.2%	8.2%	2.5%
	Somewhat Agree	13.5%	17.8%	30.6%	18.5%
	Somewhat Disagree	51.0%	43.3%	28.6%	43.6%
	Strongly Disagree	35.6%	36.7%	32.7%	35.4%
Total		100.0%	100.0%	100.0%	100.0%

Lost Mission Integrity * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Lost Mission Integrity	Strongly Agree	29.2%	2.1%	23.4%	17.8%
	Somewhat Agree	50.0%	30.9%	48.9%	42.5%
	Somewhat Disagree	16.0%	43.6%	25.5%	28.3%
	Strongly Disagree	4.7%	23.4%	2.1%	11.3%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

More Opportunities * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
More Opportunities	Strongly Agree	3.1%	8.6%		4.4%
	Somewhat Agree	17.5%	57.1%	38.5%	35.0%
	Somewhat Disagree	47.4%	22.9%	28.2%	35.4%
	Strongly Disagree	32.0%	11.4%	33.3%	25.2%
Total		100.0%	100.0%	100.0%	100.0%

Exclusive Club * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Exclusive Club	Strongly Agree	44.2%	8.1%	27.9%	27.9%
	Somewhat Agree	34.6%	36.0%	44.2%	36.9%
	Somewhat Disagree	10.6%	38.4%	23.3%	23.2%
	Strongly Disagree	10.6%	17.4%	4.7%	12.0%
Total		100.0%	100.0%	100.0%	100.0%

Rates Improving * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Rates Improving	Strongly Agree	3.3%	2.6%		2.5%
	Somewhat Agree	15.6%	39.7%	22.6%	26.1%
	Somewhat Disagree	33.3%	32.1%	35.5%	33.2%
	Strongly Disagree	47.8%	25.6%	41.9%	38.2%
Total		100.0%	100.0%	100.0%	100.0%

Lots of Quality Avail * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Lots of Quality Avail	Strongly Agree	62.8%	22.9%	42.2%	45.0%
	Somewhat Agree	28.7%	44.3%	42.2%	36.8%
	Somewhat Disagree	8.5%	17.1%	13.3%	12.4%
	Strongly Disagree		15.7%	2.2%	5.7%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

Feedback

Carriage Data * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Carriage Data	Very Often	15.1%	7.0%	14.3%	12.0%
	Somewhat Often	17.0%	10.5%	19.0%	15.0%
	Rarely	20.8%	9.3%	9.5%	14.5%
	Never	47.2%	73.3%	57.1%	58.5%
Total		100.0%	100.0%	100.0%	100.0%

Arbitron Data * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Arbitron Data	Very Often	1.0%	4.4%	4.7%	2.9%
	Somewhat Often	11.4%	5.6%	7.0%	8.4%
	Rarely	16.2%	6.7%	4.7%	10.5%
	Never	71.4%	83.3%	83.7%	78.2%
Total		100.0%	100.0%	100.0%	100.0%

Letters Listeners * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Letters Listeners	Very Often	30.6%	10.6%	24.4%	21.9%
	Somewhat Often	31.5%	46.8%	51.1%	40.9%
	Rarely	26.9%	29.8%	13.3%	25.5%
	Never	11.1%	12.8%	11.1%	11.7%
Total		100.0%	100.0%	100.0%	100.0%

Awards Peers * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Awards Peers	Very Often	18.3%	7.6%	5.1%	11.9%
	Somewhat Often	26.0%	21.7%	15.4%	22.6%
	Rarely	9.6%	22.8%	23.1%	17.0%
	Never	46.2%	47.8%	56.4%	48.5%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

Reviews Critics * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Reviews	Very Often	7.5%	1.1%	11.4%	5.9%
Critics	Somewhat Often	18.7%	12.5%	13.6%	15.5%
	Rarely	20.6%	12.5%	27.3%	18.8%
	Never	53.3%	73.9%	47.7%	59.8%
Total		100.0%	100.0%	100.0%	100.0%

Personal Sense * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Personal	Very Often	70.8%	56.2%	69.6%	65.1%
Sense	Somewhat Often	25.5%	39.3%	26.1%	30.7%
	Rarely	2.8%	4.5%	2.2%	3.3%
	Never	.9%		2.2%	.8%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

Sources of Funding

Grant CPB * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Grant CPB	Major	8.5%	4.5%	4.3%	6.3%
	Minor	.9%			.4%
	Not at All	90.6%	95.5%	95.7%	93.3%
Total		100.0%	100.0%	100.0%	100.0%

Subcontract CPB * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Subcontract CPB	Major	3.8%	4.6%	4.5%	4.2%
	Minor	14.2%	4.6%	6.8%	9.3%
	Minimal	8.5%	4.6%	13.6%	8.0%
	Not at All	73.6%	86.2%	75.0%	78.5%
Total		100.0%	100.0%	100.0%	100.0%

Grant Foundation * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Grant Foundation	Major	31.8%	15.6%	35.6%	26.4%
	Minor	18.7%	4.4%	13.3%	12.4%
	Minimal	9.3%	5.6%	4.4%	7.0%
	Not at All	40.2%	74.4%	46.7%	54.1%
Total		100.0%	100.0%	100.0%	100.0%

Partner Station * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Partner Station	Major	17.8%	6.6%	15.6%	13.2%
	Minor	8.4%	7.7%		6.6%
	Minimal	5.6%	5.5%	6.7%	5.8%
	Not at All	68.2%	80.2%	77.8%	74.5%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

Partner Network * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Partner Network	Major	4.7%	7.8%	15.6%	7.9%
	Minor	7.5%	6.7%	4.4%	6.6%
	Minimal	8.5%	5.6%		5.8%
	Not at All	79.2%	80.0%	80.0%	79.7%
Total		100.0%	100.0%	100.0%	100.0%

Partner Company * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Partner Company	Major	4.7%	1.1%	4.3%	3.3%
	Minor	3.8%	1.1%	4.3%	2.9%
	Minimal	4.7%	3.3%		3.3%
	Not at All	86.8%	94.5%	91.3%	90.5%
Total		100.0%	100.0%	100.0%	100.0%

Corp Underwriting * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Corp Underwriting	Major	9.3%	3.3%	6.5%	6.5%
	Minor	7.4%	3.3%	6.5%	5.7%
	Minimal	9.3%	1.1%	2.2%	4.9%
	Not at All	74.1%	92.3%	84.8%	82.9%
Total		100.0%	100.0%	100.0%	100.0%

Sale Merchandise * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Sale Merchandise	Major	1.9%		8.5%	2.4%
	Minor	6.5%	2.2%	10.6%	5.7%
	Minimal	11.2%	6.6%	8.5%	9.0%
	Not at All	80.4%	91.2%	72.3%	82.9%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

Self-Funding * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Self-Funding	Major	31.5%	20.9%	23.4%	26.0%
	Minor	16.7%	15.4%	19.1%	16.7%
	Minimal	16.7%	13.2%	19.1%	15.9%
	Not at All	35.2%	50.5%	38.3%	41.5%
Total		100.0%	100.0%	100.0%	100.0%

Secondary Mkts * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Secondary Mkts	Major	3.8%	1.1%	2.2%	2.5%
	Minor	13.3%	9.9%	6.5%	10.7%
	Minimal	13.3%	16.5%	10.9%	14.0%
	Not at All	69.5%	72.5%	80.4%	72.7%
Total		100.0%	100.0%	100.0%	100.0%

Stream Download * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Stream Download	Major	1.9%	1.1%		1.2%
	Minor	3.8%	2.2%	4.3%	3.3%
	Minimal	8.5%	5.5%	12.8%	8.2%
	Not at All	85.8%	91.2%	83.0%	87.3%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

Business Affairs

Make Living * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Make Living	Strongly Agree	40.6%	22.6%	20.5%	30.0%
	Somewhat Agree	22.6%	14.0%	36.4%	21.8%
	Somewhat Disagree	17.0%	15.1%	9.1%	14.8%
	Strongly Disagree	19.8%	48.4%	34.1%	33.3%
Total		100.0%	100.0%	100.0%	100.0%

Hobby * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Hobby	Strongly Agree	4.7%	7.4%	21.7%	8.9%
	Somewhat Agree	17.0%	18.9%	13.0%	17.0%
	Somewhat Disagree	13.2%	17.9%	17.4%	15.8%
	Strongly Disagree	65.1%	55.8%	47.8%	58.3%
Total		100.0%	100.0%	100.0%	100.0%

Exceed Expenses * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Exceed Expenses	Strongly Agree	35.7%	30.9%	36.6%	34.1%
	Somewhat Agree	21.4%	27.2%	17.1%	22.7%
	Somewhat Disagree	12.2%	9.9%	9.8%	10.9%
	Strongly Disagree	30.6%	32.1%	36.6%	32.3%
Total		100.0%	100.0%	100.0%	100.0%

Loss or Zero * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Loss or Zero	Strongly Agree	21.1%	16.5%	24.4%	20.0%
	Somewhat Agree	17.9%	17.7%	17.1%	17.7%
	Somewhat Disagree	18.9%	16.5%	7.3%	15.8%
	Strongly Disagree	42.1%	49.4%	51.2%	46.5%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

Exceed Other Inc * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Exceed	Strongly Agree	21.2%	7.3%	18.6%	15.6%
Other	Somewhat Agree	10.1%	4.9%	4.7%	7.1%
Inc	Somewhat Disagree	12.1%	6.1%	11.6%	9.8%
	Strongly Disagree	56.6%	81.7%	65.1%	67.4%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

Programming Produced

News Report * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
News Report	Yes	71.6%	78.9%	25.5%	65.7%
	No	28.4%	21.1%	74.5%	34.3%
Total		100.0%	100.0%	100.0%	100.0%

Essay Review * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Essay Review	Yes	36.8%	23.2%	25.0%	29.3%
	No	63.2%	76.8%	75.0%	70.7%
Total		100.0%	100.0%	100.0%	100.0%

Art Story * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Art Story	Yes	45.4%	29.8%	46.8%	39.8%
	No	54.6%	70.2%	53.2%	60.2%
Total		100.0%	100.0%	100.0%	100.0%

Weekly Prgm * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Weekly Prgm	Yes	15.6%	4.3%	16.7%	11.6%
	No	84.4%	95.7%	83.3%	88.4%
Total		100.0%	100.0%	100.0%	100.0%

Daily Prgm * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Daily Prgm	Yes	2.8%		6.3%	2.4%
	No	97.2%	100.0%	93.8%	97.6%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

Special Prgm * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Special Prgm	Yes	49.5%	22.1%	42.6%	37.8%
	No	50.5%	77.9%	57.4%	62.2%
Total		100.0%	100.0%	100.0%	100.0%

Modules * Cluster by Role Opinion Crosstabulation

% within Cluster by Role Opinion

		Cluster by Role Opinion			Total
		1	2	3	
Modules	Yes	44.0%	27.4%	28.3%	34.8%
	No	56.0%	72.6%	71.7%	65.2%
Total		100.0%	100.0%	100.0%	100.0%

Independent Producers

Statistics

We used Cluster Analysis to determine the segments of independent producers based on their perceived role and opinions about public radio. Then we used Discriminant Analysis to isolate the key variables that differentiate segments.

The statistical output is provided below.

Quick Cluster

Iteration History^a

Iteration	Change in Cluster Centers		
	1	2	3
1	4.721	4.889	5.811
2	.374	.866	.819
3	.377	.535	.518
4	.318	.340	.456
5	8.971E-02	.107	.175
6	8.825E-02	.116	.158
7	5.607E-02	7.137E-02	.000
8	7.989E-02	7.529E-02	9.999E-02
9	6.583E-02	7.972E-02	.000
10	.000	.000	.000

a. Convergence achieved due to no or small distance change. The maximum distance by which any center has changed is .000. The current iteration is 10. The minimum distance between initial centers is 9.434.

Independent Producers

Final Cluster Centers

	Cluster		
	1	2	3
Reporter	1	1	3
Artist	2	3	2
Activist	3	4	3
Performer	2	3	3
Writer	1	1	2
Educator	2	2	2
Critic	2	3	3
Journalist	1	1	3
Independent	1	2	1
Entrepreneur	2	3	3
Broadcaster	1	2	2
Years Ago More Creative	2	2	2
Indies More Innovative	1	2	2
Stations Less Willing	1	2	1
Appeal to Minorities	2	2	2
Professional J Training	2	2	3
Research Useful	3	2	3
Difficult to Work With	3	3	3
Not Make Difference	4	3	3
Acquirers Receptive	3	2	3
Appeal to Givers	2	2	3
Peer Recognition	3	3	3
Lost Mission Integrity	2	3	2
More Opportunities	3	2	3
Exclusive Club	2	3	2
Rates Improving	3	3	3
Lots of Quality Avail	1	2	2

Number of Cases in each Cluster

Cluster	1	109.000
	2	95.000
	3	49.000
Valid		253.000
Missing		.000

Independent Producers

Discriminant

Analysis 1 Stepwise Statistics

Variables Entered/Removed^{a,b,c,d}

Step	Entered	Wilks' Lambda							
		Statistic	df1	df2	df3	Exact F			
						Statistic	df1	df2	Sig.
1	Reporter	.526	1	2	94.000	42.324	2	94.000	.000
2	Indies More Innovative	.374	2	2	94.000	29.562	4	186.000	.000
3	Entrepreneur	.287	3	2	94.000	26.583	6	184.000	.000
4	Exclusive Club	.232	4	2	94.000	24.529	8	182.000	.000
5	Research Useful	.192	5	2	94.000	23.031	10	180.000	.000
6	Journalist	.170	6	2	94.000	21.095	12	178.000	.000
7	Critic	.153	7	2	94.000	19.550	14	176.000	.000
8	Activist	.138	8	2	94.000	18.380	16	174.000	.000
9	Years Ago More Creative	.125	9	2	94.000	17.452	18	172.000	.000

At each step, the variable that minimizes the overall Wilks' Lambda is entered.

- a. Maximum number of steps is 54.
- b. Minimum partial F to enter is 3.84.
- c. Maximum partial F to remove is 2.71.
- d. F level, tolerance, or VIN insufficient for further computation.

Wilks' Lambda

Step	Number of Variables	Lambda	df1	df2	df3	Exact F			
						Statistic	df1	df2	Sig.
1	1	.526	1	2	94	42.324	2	94.000	7.818E-14
2	2	.374	2	2	94	29.562	4	186.000	4.946E-19
3	3	.287	3	2	94	26.583	6	184.000	1.105E-22
4	4	.232	4	2	94	24.529	8	182.000	2.376E-25
5	5	.192	5	2	94	23.031	10	180.000	1.950E-27
6	6	.170	6	2	94	21.095	12	178.000	2.554E-28
7	7	.153	7	2	94	19.550	14	176.000	6.076E-29
8	8	.138	8	2	94	18.380	16	174.000	1.690E-29
9	9	.125	9	2	94	17.452	18	172.000	5.567E-30

Independent Producers

Summary of Canonical Discriminant Functions

Structure Matrix

	Function	
	1	2
Years Ago More Creative	.340*	.201
Peer Recognition ^a	.261*	-.065
More Opportunities ^g	-.187*	-.053
Critic	.169*	.077
Rates Improving ^a	-.115*	.044
Professional J Training ^a	.080*	-.009
Independent ^a	.077*	-.013
Acquirers Receptive ^a	.054*	-.024
Appeal to Givers ^g	-.031*	-.018
Journalist	.331	-.629*
Reporter	.425	-.581*
Activist	.152	.455*
Exclusive Club	.280	.354*
Research Useful	-.108	-.348*
Indies More Innovative	.325	.330*
Stations Less Willing ^a	.107	.257*
Entrepreneur	.232	.237*
Broadcaster ^a	.023	-.216*
Lost Mission Integrity ^a	.192	.197*
Educator ^a	.098	.165*
Lots of Quality Avail	.098	.151*
Performer ^a	-.047	.150*
Writer ^a	.084	-.147*
Artist ^e	.113	.144*
Difficult to Work With ^g	.023	.121*
Appeal to Minorities ^g	.051	.118*
Not Make Difference ^g	.014	.057*

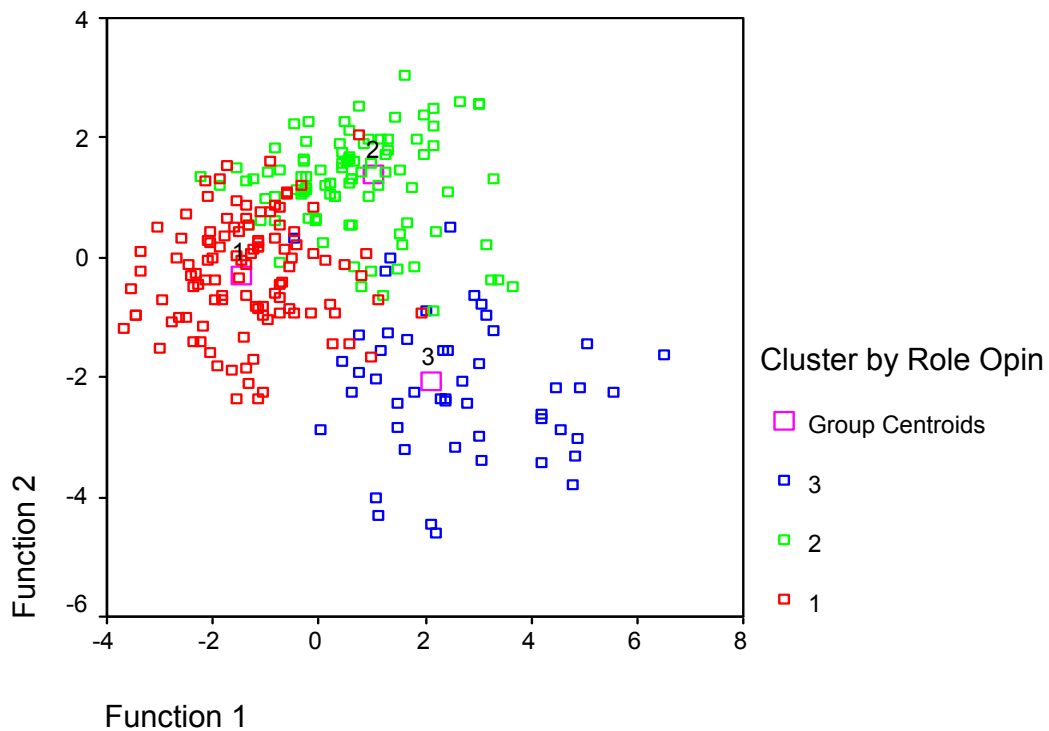
Pooled within-groups correlations between discriminating variables and standardized canonical discriminant functions
Variables ordered by absolute size of correlation within function.

*. Largest absolute correlation between each variable and any discriminant function

a. This variable not used in the analysis.

Independent Producers

Canonical Discriminant Functions



Classification Results^a

		Cluster by Role Opinion	Predicted Group Membership			Total
			1	2	3	
Original	Count	1	99	7	3	109
		2	15	76	4	95
		3	1	3	45	49
%		1	90.8	6.4	2.8	100.0
		2	15.8	80.0	4.2	100.0
		3	2.0	6.1	91.8	100.0

a. 87.0% of original grouped cases correctly classified.