

[Welcome Pages]

SchardtMEDIA



Walrus Research



Mapping Public Radio's Independent Landscape

Welcome to our national survey of public radio producers.

This research is 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.

- Your responses will be kept completely private and confidential.
- No one outside of Walrus Research will have access to the raw data.
- We will report aggregate statistics only—no identification of individuals.

This survey is targeted at professionals who produce programming material for public radio.

In a separate survey, for comparison, we will target acquirers who purchase programming material for public radio.

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Project Goals

SchardtMEDIA proposed this research to ascertain the quantitative and qualitative value of independent production to public radio, and to turn key findings into actionable recommendations for the system at large.

The goals of the project are to:

- Develop a profile of the independent public radio producer
- Establish economic benchmarks for independent content in public radio via a content analysis conducted by Craig Oliver
- Identify perceptual differences, if any, between the producer community and the acquiring community

Overall, the findings of this study will provide producers, networks, and stations with a strong and objective basis for understanding the value that independent programming brings to the system.

In gratitude for your participation, we will be happy to send you a copy of the results. After you complete this survey, you will be prompted to enter an email address for electronic delivery of our report.

We estimate that the survey might take you 10-20 minutes, and we want you to give careful consideration to each answer.

Are you ready to start the survey?

YES [SKIP TO SCREENER]

I WANT MORE INFORMATION [NEXT PAGE]

[Welcome Pages]

More Information

We assembled an active team of advisors who support this project and helped us design this survey and continue to guide the project to completion:

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[Welcome Pages]

They encourage you to participate in this important research for public radio.

Are you ready to start the survey?

YES [SKIP TO SCREENER]

I WANT MORE INFORMATION [NEXT PAGE]

[Welcome Pages]

Even More Information

If you would like more detailed information about this survey, please contact either Project Director Sue Schardt or Research Director George Bailey:

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Are you ready to start the survey?

YES [SKIP TO SCREENER]

NO [CONTINUE]

[Welcome Pages]

Please Think It Over

We hope that you will come back soon to participate in our survey.

Please click: *CLOSE WINDOW*

[TERMINATE] [DO NOT BLOCK FUTURE ACCESS]

[Screener]

Please Log In

When we contacted you by email, we provided you with a unique password.

Please enter your password: [_____] [VERIFY]

The system will allow you to complete just one copy of the questionnaire.

If you think you are having a technical problem with your password, please send an email message to “chuck_s@lein-spiegelhoff.com”.

[TERMINATE AFTER THREE ERRORS]

[DO NOT BLOCK FUTURE ACCESS]

[Screener]

Who Qualifies?

First, we have to make certain that you qualify for this survey.

In general terms, you qualify if:

- 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.

But if you volunteer and do not get paid for production, this survey is not for you.

Please click: *NEXT PAGE*

[Screener]

Important specifications:

In this survey, when we use the term public radio, we refer to USA public radio only—not radio systems in other nations.

When we use the term public radio station, we mean a station that is qualified by the Corporation for Public Broadcasting.

Please click: *NEXT PAGE*

[Screener]

ID# _____

Col. 1-4

Please click YES or NO for each of the following:

[A.] 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 . . .

| | [1] YES | [2] NO | [9] Decline | |
|-------------------------------|--------------------------|--------------------------|--------------------------|-----|
| By National Public Radio | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | (5) |
| By Public Radio International | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | (6) |
| Independently of NPR or PRI | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | (7) |

Please click YES or NO for each of the following:

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

| | [1] YES | [2] NO | [9] Decline | |
|--|--------------------------|--------------------------|--------------------------|------|
| NPR for programming material that aired within an NPR News program like Morning Edition, ATC, Tavis Smiley or Day to Day | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | (8) |
| The producer of a program that is syndicated through NPR like Fresh Air, Justice Talking, Living on Earth or Latino USA | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | (9) |
| NPR for programming material that aired within a non-news NPR program like Performance Today, Jazz Riffs or World of Opera | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | (10) |
| 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 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | (11) |
| 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 | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | (12) |

[Screener]

[1] [2] [9]
YES NO Decline

A local station for any programming material that aired locally or regionally, rather than nationally (13)

[IF ANY OF THE ABOVE CLICKED YES, CONTINUE]
[OTHERWISE, SKIP TO DISQUALIFY]

[Profile]

Your Profile

In our report we will describe the population of producers in aggregate segments by demographics and professional experience. We will not reveal any personal information about any individual respondent.

[C.] Please click on your highest level of formal education:

- | | | | |
|--------------------------|-------------------------------|-----|------|
| <input type="checkbox"/> | High School | [1] | |
| <input type="checkbox"/> | Some College | [2] | |
| <input type="checkbox"/> | College Graduate (BA, BS) | [3] | |
| <input type="checkbox"/> | Some Graduate Study | [4] | |
| <input type="checkbox"/> | Advanced Degree (MA, PhD, JD) | [5] | |
| <input type="checkbox"/> | Decline | [9] | (14) |

[D.] Please enter your age in whole years as of your last birthday:

- | | | | |
|--------------------------|---------------------|------|---------|
| <input type="checkbox"/> | [RANGE CHECK 12-99] | | (15-16) |
| <input type="checkbox"/> | Decline | [00] | |

[E.] Please click your gender:

- | | | | |
|--------------------------|---------|-----|------|
| <input type="checkbox"/> | Female | [1] | |
| <input type="checkbox"/> | Male | [2] | |
| <input type="checkbox"/> | Decline | [9] | (17) |

[F.] Please click the category which best represents your race or ethnicity:

- | | | | |
|--------------------------|---|-----|------|
| <input type="checkbox"/> | Hispanic/Latino of Any Race | [1] | |
| <input type="checkbox"/> | Non-Hispanic White/Caucasian | [2] | |
| <input type="checkbox"/> | Non-Hispanic Black/African American | [3] | |
| <input type="checkbox"/> | Non-Hispanic Asian/Pacific Islander | [4] | |
| <input type="checkbox"/> | Non-Hispanic Native American/Alaskan Native | [5] | |
| <input type="checkbox"/> | Dual or Multiple Race/Ethnicity | [6] | |
| <input type="checkbox"/> | Decline | [9] | (18) |

[Profile]

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

- [RANGE CHECK 001-099]
- Decline [999] (19-21)

[H.] 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 [1]
- Occasionally [2]
- Frequently [3]
- Decline [9] (22)

[I.] In year 2003, did you do most of your freelance (non-salaried) production work for USA public radio from a base in the United States?

- Yes [CONTINUE] [1]
- No [SKIP TO INSIDE EMPLOYMENT] [2]
- Decline [SKIP TO INSIDE EMPLOYMENT] [9] (23)

[J.] Please enter the state where your primary production studio is located.

[PULL DOWN BOX]

[Profile]

STATE CODE LIST

| | |
|----|----------------------|
| 01 | Alabama |
| 02 | Arizona |
| 03 | Arkansas |
| 04 | California |
| 05 | Colorado |
| 06 | Connecticut |
| 07 | Delaware |
| 08 | Florida |
| 09 | Georgia |
| 10 | Hawaii |
| 11 | Idaho |
| 12 | Illinois |
| 13 | Indiana |
| 14 | Iowa |
| 15 | Kansas |
| 16 | Kentucky |
| 17 | Louisiana |
| 18 | Maine |
| 19 | Maryland |
| 20 | Massachusetts |
| 21 | Michigan |
| 22 | Minnesota |
| 23 | Mississippi |
| 24 | Missouri |
| 25 | Montana |
| 26 | Nebraska |
| 27 | Nevada |
| 28 | New Hampshire |
| 29 | New Jersey |
| 30 | New Mexico |
| 31 | New York |
| 32 | North Carolina |
| 33 | North Dakota |
| 34 | Ohio |
| 35 | Oklahoma |
| 36 | Oregon |
| 37 | Pennsylvania |
| 38 | Rhode Island |
| 39 | South Carolina |
| 40 | South Dakota |
| 41 | Tennessee |
| 42 | Texas |
| 43 | Utah |
| 44 | Vermont |
| 45 | Virginia |
| 46 | West Virginia |
| 47 | Washington |
| 48 | Wisconsin |
| 49 | Wyoming |
| 50 | District of Columbia |
| 99 | Decline |

(24-25)

[Profile]

Your Employment within Public Radio

[K.] 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?

- | | | | | |
|--------------------------|---------|-------------|-----|------|
| <input type="checkbox"/> | Yes | [CONTINUE] | [1] | |
| <input type="checkbox"/> | No | [SKIP TO N] | [2] | |
| <input type="checkbox"/> | Decline | [SKIP TO N] | [9] | (26) |

[L.] Approximately what percent of your total income from all sources in year 2003 was generated by your regular employment within the public radio system?

Please enter the percentage: [] [RANGE CHECK 000-100]
[] Decline [999] (27-29)

[M.] In year 2003, were you regularly employed in a full or part-time job within the USA public radio system by:

CHECK ONE

- | | | | |
|--------------------------|---|-----|------|
| <input type="checkbox"/> | A public radio station | [1] | |
| <input type="checkbox"/> | NPR or PRI | [2] | |
| <input type="checkbox"/> | Another public radio entity involved in production or distribution | [3] | |
| <input type="checkbox"/> | Another public radio organization, association or agency not involved in production or distribution | [4] | |
| <input type="checkbox"/> | Decline | [9] | (30) |

[Outside Employment]

Your Employment Outside of Public Radio

[N.] 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?

- Yes [CONTINUE] [1]
- No [SKIP TO ROLE] [2]
- Decline [SKIP TO ROLE] [9] (31)

[O.] Approximately what percent of your total income in year 2003 from all sources was generated by your regular employment outside of the public radio system?

Please enter the percentage: [] [RANGE CHECK 000-100]
 Decline [999] (32-34)

[P.] In year 2003, were you regularly employed or self-employed in a full or part-time job outside of the public radio system by:

CHECK ONE

- PBS, a public TV station or PBS production [01]
- A school, college or university [02]
- Federal, state or local government [03]
- A museum, art institute, orchestra, theatre or the like [04]
- A commercial broadcast station, program or network [05]
- Hollywood, Broadway, music or entertainment business [06]
- A newspaper, magazine, print or online publication [07]
- A commercial business in any other sector of the economy [08]
- A nonprofit in any other sector of the economy [09]
- Decline [99] (35-36)

[Role]

Your Role within Public Radio

[Q.] 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:

| | [1] STRONGLY AGREE | [2] SOMEWHAT AGREE | [3] SOMEWHAT DISAGREE | [4] STRONGLY DISAGREE | [9] Decline |
|-----------------------------------|--------------------------|--------------------------|-----------------------------|-----------------------------|-------------------------------|
| I'm a reporter | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (37) |
| I'm an artist | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (38) |
| I'm an activist | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (39) |
| I'm a performer | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (40) |
| I'm a writer | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (41) |
| I'm an educator | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (42) |
| I'm a critic | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (43) |
| I'm a journalist | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (44) |
| I'm an independent producer | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (45) |
| I'm a business entrepreneur | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (46) |
| I'm a professional broadcaster | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (47) |

Your Opinions

[R.] 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:

| [1] STRONGLY AGREE | [2] SOMEWHAT AGREE | [3] SOMEWHAT DISAGREE | [4] STRONGLY DISAGREE | [9] Decline |
|--------------------------|--------------------------|-----------------------------|-----------------------------|----------------|
|--------------------------|--------------------------|-----------------------------|-----------------------------|----------------|

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

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (48) |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|

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

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (49) |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|

Stations have become less willing to take risks in programming

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (50) |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|

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

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (51) |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|

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

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (52) |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|

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

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (53) |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|

Acquirers often find that independent producers are difficult to work with

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (54) |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|

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

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (55) |
|--------------------------|--------------------------|--------------------------|--------------------------|-------------------------------|

[Programming]

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

| | | | | |
|----------|----------|----------|----------|---------|
| [1] | [2] | [3] | [4] | [9] |
| STRONGLY | SOMEWHAT | SOMEWHAT | STRONGLY | |
| AGREE | AGREE | DISAGREE | DISAGREE | Decline |

Acquirers are generally receptive to new ideas pitched by independent producers

(56)

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

(57)

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

(58)

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

(59)

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

(60)

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

(61)

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

(62)

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.

(63)

[Programming]

Your Programming

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

Please click: *NEXT PAGE*

[Programming]

[Q1] Did you produce any pieces in year 2003 as a freelance reporter covering hard or soft news for a local or national newscast, news magazine or informational program?

| | | | | |
|--------------------------|---------|--------------|-----|------|
| <input type="checkbox"/> | YES | | [1] | |
| <input type="checkbox"/> | NO | [SKIP TO Q2] | [2] | |
| <input type="checkbox"/> | Decline | [SKIP TO Q2] | [9] | (64) |

[Q1a] Please enter the total number of reporter pieces that you produced as a freelancer in year 2003 for a newscast, news magazine or informational program that aired on NPR:

| | | |
|--------------------------|-------------------------|----------------|
| <input type="checkbox"/> | [RANGE CHECK 0000-0999] | |
| <input type="checkbox"/> | Decline | [9999] (65-68) |

[Q1b] Please enter the total number of reporter pieces that you produced as a freelancer in year 2003 for a newscast, news magazine or informational program that aired on PRI:

| | | |
|--------------------------|-------------------------|----------------|
| <input type="checkbox"/> | [RANGE CHECK 0000-0999] | |
| <input type="checkbox"/> | Decline | [9999] (69-72) |

[Q1c] Please enter the total number of reporter pieces that you produced as a freelancer in year 2003 for a newscast, news magazine or informational program that aired nationally but not on NPR or PRI:

| | | |
|--------------------------|-------------------------|----------------|
| <input type="checkbox"/> | [RANGE CHECK 0000-0999] | |
| <input type="checkbox"/> | Decline | [9999] (73-76) |

[Q1d] Please enter the total number of reporter pieces that you produced as a freelancer in year 2003 for a newscast, news magazine or informational program that aired locally but not nationally:

| | | |
|--------------------------|-------------------------|----------------|
| <input type="checkbox"/> | [RANGE CHECK 0000-0999] | |
| <input type="checkbox"/> | Decline | [9999] (77-80) |

[Programming]

[Q2] Did you write or produce any essays, reviews, commentaries or opinion pieces as a freelancer in year 2003 that aired within a larger program?

- YES [1]
- NO [SKIP TO Q3] [2]
- Decline [SKIP TO Q3] [9] (81)

[Q2a] Please enter the total number of essays, reviews, commentaries or opinion pieces that you produced as a freelancer in year 2003 for a larger program that aired on NPR:

- [RANGE CHECK 0000-0999]
- Decline [9999] (82-85)

[Q2b] Please enter the total number of essays, reviews, commentaries or opinion pieces that you produced as a freelancer in year 2003 for a larger program that aired on PRI:

- [RANGE CHECK 0000-0999]
- Decline [9999] (86-89)

[Q2c] Please enter the total number of essays, reviews, commentaries or opinion pieces that you produced as a freelancer in year 2003 for a larger program that aired nationally but not on NPR or PRI:

- [RANGE CHECK 0000-0999]
- Decline [9999] (90-93)

[Q2d] Please enter the total number of essays, reviews, commentaries or opinion pieces that you produced as a freelancer in year 2003 for a larger program that aired locally but not nationally:

- [RANGE CHECK 0000-0999]
- Decline [9999] (94-97)

[Programming]

[Q3] Did you produce any audio art, story telling, personal narrative, cultural or performance pieces as a freelancer in year 2003 that aired within a larger program?

- YES [1]
- NO [SKIP TO Q4] [2]
- Decline [SKIP TO Q4] [9] (98)

[Q3a] Please enter the total number of audio art, story telling, personal narrative, cultural or performance pieces that you produced as a freelancer in year 2003 for a larger program that aired on NPR:

- [RANGE CHECK 0000-0999]
- Decline [9999] (99-102)

[Q3b] Please enter the total number of audio art, story telling, personal narrative, cultural or performance pieces that you produced as a freelancer in year 2003 for a larger program that aired on PRI:

- [RANGE CHECK 0000-0999]
- Decline [9999] (103-106)

[Q3c] Please enter the total number of audio art, story telling, personal narrative, cultural or performance pieces that you produced as a freelancer in year 2003 that aired nationally but not on NPR or PRI:

- [RANGE CHECK 0000-0999]
- Decline [9999] (107-110)

[Q3d] Please enter the total number of audio art, story telling, personal narrative, cultural or performance pieces that you produced as a freelancer in year 2003 for a larger program that aired locally but not nationally:

- [RANGE CHECK 0000-0999]
- Decline [9999] (111-114)

[Programming]

[Q4] In year 2003 as a freelancer did you produce any regular weekly (once a week) programs or documentaries of 30-120 minutes designed to air 52 weeks a year?

YES [1]
 NO [SKIP TO Q5] [2]
 Decline [SKIP TO Q5] [9] (115)

[Q4a] Please enter the total number of original weekly programs of 30-120 minutes that you produced as a freelancer in year 2003 (not including reruns) that aired on NPR:

[RANGE CHECK 0000-0999]
 Decline [9999] (116-119)

[Q4b] Please enter the total number of original weekly programs of 30-120 minutes that you produced as a freelancer in year 2003 (not including reruns) that aired on PRI:

[RANGE CHECK 0000-0999]
 Decline [9999] (120-123)

[Q4c] Please enter the total number of original weekly programs of 30-120 minutes that you produced as a freelancer in year 2003 (not including reruns) that aired nationally but not on NPR or PRI:

[RANGE CHECK 0000-0999]
 Decline [9999] (124-127)

[Q4d] Please enter the total number of original weekly programs of 30-120 minutes that you produced as a freelancer in year 2003 (not including reruns) that aired locally but not nationally:

[RANGE CHECK 0000-0999]
 Decline [9999] (128-131)

[Programming]

[Q5] In year 2003 as a freelancer did you produce any regular daily (5-7 days a week) programs or documentaries of 30-120 minutes designed to air 52 weeks a year?

| | | | | |
|--------------------------|---------|--------------|--------------------------|-----------|
| <input type="checkbox"/> | YES | | <input type="checkbox"/> | [1] |
| <input type="checkbox"/> | NO | [SKIP TO Q6] | <input type="checkbox"/> | [2] |
| <input type="checkbox"/> | Decline | [SKIP TO Q6] | <input type="checkbox"/> | [9] (132) |

[Q5a] Please enter the total number of original daily programs that you produced as a freelancer in year 2003 (not including reruns) that aired on NPR:

| | | |
|--------------------------|-------------------------|------------------|
| <input type="checkbox"/> | [RANGE CHECK 0000-0999] | |
| <input type="checkbox"/> | Decline | [9999] (133-136) |

[Q5b] Please enter the total number of original daily programs that you produced as a freelancer in year 2003 (not including reruns) that aired on PRI:

| | | |
|--------------------------|-------------------------|------------------|
| <input type="checkbox"/> | [RANGE CHECK 0000-0999] | |
| <input type="checkbox"/> | Decline | [9999] (137-140) |

[Q5c] Please enter the total number of original daily programs that you produced as a freelancer in year 2003 (not including reruns) that aired nationally but not on NPR or PRI:

| | | |
|--------------------------|-------------------------|------------------|
| <input type="checkbox"/> | [RANGE CHECK 0000-0999] | |
| <input type="checkbox"/> | Decline | [9999] (141-144) |

[Q5d] Please enter the total number of original daily programs that you produced as a freelancer in year 2003 (not including reruns) that aired locally but not nationally:

| | | |
|--------------------------|-------------------------|------------------|
| <input type="checkbox"/> | [RANGE CHECK 0000-0999] | |
| <input type="checkbox"/> | Decline | [9999] (145-148) |

[Programming]

[Q6] In year 2003 as a freelancer did you produce any one-time special programs or documentaries (30-120 minutes) or a limited series of programs?

- YES [1]
- NO [SKIP TO Q7] [2]
- Decline [SKIP TO Q7] [9] (149)

[Q6a] Please enter the total number of special or limited series programs that you produced as a freelancer in year 2003 (not including reruns) that aired on NPR:

- [RANGE CHECK 0000-0999]
- Decline [9999] (150-153)

[Q6b] Please enter the total number of special or limited series programs that you produced as a freelancer in year 2003 (not including reruns) that aired on PRI:

- [RANGE CHECK 0000-0999]
- Decline [9999] (154-157)

[Q6c] Please enter the total number of special or limited series programs that you produced as a freelancer in year 2003 (not including reruns) that aired nationally but not on NPR or PRI:

- [RANGE CHECK 0000-0999]
- Decline [9999] (158-161)

[Q6d] Please enter the total number of special or limited series programs that you produced as a freelancer in year 2003 (not including reruns) that aired locally but not nationally:

- [RANGE CHECK 0000-0999]
- Decline [9999] (162-165)

[Programming]

[Q7] In year 2003 as a freelancer did you produce any modules—short, stand-alone features, five minutes or less, designed to be dropped into a station’s format?

- YES [1]
- NO [SKIP TO Q8] [2]
- Decline [SKIP TO Q8] [9] (166)

[Q7a] Please enter the total number of modules—short, stand-alone features, five minutes or less, designed to be dropped into a station’s format—that you produced as a freelancer in year 2003 and were distributed nationally:

- [RANGE CHECK 0000-0999]
- Decline [9999] (167-170)

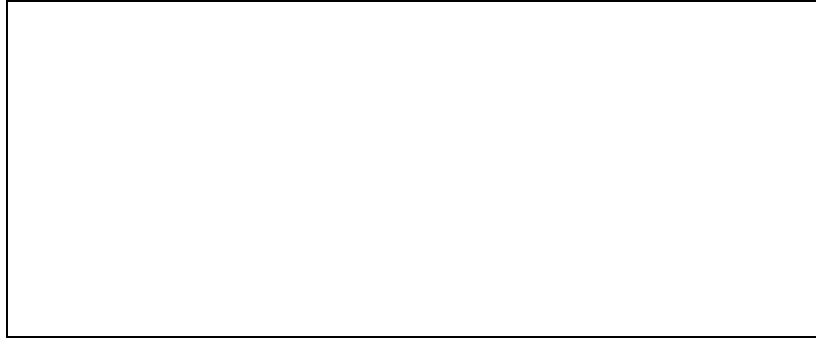
[Q7b] Please enter the total number of modules—short, stand-alone features, five minutes or less, designed to be dropped into a station’s format—that you produced as a freelancer in year 2003 and were broadcast on your local station without national distribution:

- [RANGE CHECK 0000-0999]
- Decline [9999] (171-174)

[Programming]

[Q8] Producers may work in a special area of interest or bring a particular expertise to public radio programming. For example, you may be primarily interested in issues related to secondary education, you may be an expert in environmental science or perhaps you are deeply involved in literature.

In the space below, please briefly describe your interest or expertise that relates to the programming material you produce for public radio:

A large, empty rectangular box with a thin black border, intended for the respondent to describe their interest or expertise related to public radio programming.

[CAPTURE TEXT OPEN-ENDED]

[Impact]

Your Impact

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.

| | | | | |
|-------|----------|--------|-------|---------|
| [1] | [2] | [3] | [4] | [9] |
| VERY | SOMEWHAT | RARELY | NEVER | Decline |
| OFTEN | OFTEN | | | |

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

(175)

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

(176)

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

(177)

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

(178)

Your programming was reviewed by critics

(179)

You relied upon your own sense of aesthetics for personal satisfaction

(180)

[Business]

Your 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.

| [1] MAJOR | [2] MINOR | [3] MINIMAL | [4] NOT AT ALL | [9] DECLINE |
|--------------|--------------|----------------|-------------------|----------------|
|--------------|--------------|----------------|-------------------|----------------|

A grant or contract that you received directly from CPB

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (181) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

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

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (182) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

A grant or contract from another foundation, institute or agency

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (183) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

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

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (184) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

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

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (185) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

A partnership deal to produce your programming with a larger company

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (186) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

Corporate or business underwriting that you developed yourself

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (187) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

Sale of merchandise related to your programming including CDs or books

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (188) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

Self-funding, putting your own money into your programming

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (189) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

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

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (190) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

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

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (191) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

[Business]

Your Business

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:

| [1] | [2] | [3] | [4] | [9] |
|----------|----------|----------|----------|---------|
| STRONGLY | SOMEWHAT | SOMEWHAT | STRONGLY | Decline |
| AGREE | AGREE | DISAGREE | DISAGREE | |

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

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (192) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

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

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (193) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

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.

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (194) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

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

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (195) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

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)

| | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> (196) |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------------|

[SKIP TO COMPLETION]

[Disqualify]

Thank You

Although we had your email address on our list of possible respondents, apparently you do not qualify for this survey.

Thank you very much.

[LOG THIS PASSWORD AS COMPLETED, BLOCK ANY FURTHER ACCESS]

Please click: *CLOSE WINDOW* [TERMINATE]

[Completion]

Thank You Very Much

We really appreciate your participation.

If you would like to receive an electronic copy of the results of this survey, please enter your email address here:

[_____]

[LOG THIS PASSWORD AS COMPLETED, BLOCK ANY FURTHER ACCESS]

CLOSE WINDOW [TERMINATE]