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On the Air, On the Hill: The Story of Radio at the University of Arkansas

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On the Air, On the Hill: The Story of Radio at the University of Arkansas

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Arts in Journalism

by

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University of Arkansas
Bachelor of Arts in Journalism, 2011

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This thesis is approved for recommendation to the Graduate Council.

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ABSTRACT

On the Air, On the Hill: The Story of Radio at the University of Arkansas is a film about the past, present, and future of radio on campus at the U of A. From the original campus station KFMQ in 1924, to the present day student station KXUA and the region's NPR affiliate KUAF, the film explores not only the rich history of radio at the U of A, but also what the future holds for campus radio in the face of an ever-changing media landscape. The film draws from interviews with Fayetteville historians, as well as the major players involved with the various campus stations over the years. This past-present-future depiction of Arkansas radio serves as a resource not only for campus historians, but also for those who are interested in the future of media in the Internet age.

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I. INTRODUCTION

With the ever increasing popularity of the internet, the way people expose themselves to media is constantly changing. Most of the time when people think about media consumption on the internet, they think of film and television services like Netflix, Hulu, and Amazon Prime.

However, the way people listen to radio is also changing in the face of new technological advances. Satellite radio has become wildly popular in recent years, and even comes standard in many cars built today.

While often overlooked, online radio is another major advancement, and many people are starting to transition away from traditional means of listening to the radio, like in their car or on a portable stereo, in favor of listening online.

Online radio research is important because Millennials are quickly overtaking the Baby Boomers as the largest generation in America. This generation prefers to get its media online, so if a station lacks online radio capabilities, this will be a major problem for the success of that station in the future.

This is also an important subject to study for the people involved in managing the two campus radio stations, KUAF and KXUA, but also for anyone involved in managing a campus radio station at any similarly sized university in the United States. There are several hundred college radio stations in the United States, and there are nine in the state of Arkansas alone.

Though this film is hyper-focused, it can be used to draw conclusions not only about the two stations on campus at the U of A, but also for similar sized campuses with similar radio capabilities throughout the country.

This film explores the history of radio on campus at the University of Arkansas, the present day conditions of the two current stations, and what the future holds for campus and local radio in the face of an ever-changing media landscape. It draws on interviews from local historians and people involved with the formation of the multiple stations on campus throughout the history of the university.

II. LITERATURE REVIEW

This project drew from various listenership studies performed recently to get an idea of how listeners are adapting to media in the Internet age. In Albarran (2007), the authors of the study focused on the transition of young people away from terrestrial radio to online and satellite radio.

Their study focused on American young people, but they said the findings could be used to make predictions about other countries as well. This project focused on listeners in Fayetteville and at the University of Arkansas, but the findings could also be used to make inferences about the listening motivations for students at other similarly sized universities in America.

Green (2011) found that radio diaries are still one of the best ways to gauge radio listenership, but that the diaries are transitioning to the web. Green said:

“Online completion offers the potential for greater data processing efficiency advantages and is also a preferred option for younger audiences. Another key advantage is the ability to track the time gap more accurately between when they listened to the radio and when they documented this listening in their diaries” (Green, 2011).

A major trend in the radio research industry is not only online listener diaries, but also the increasing popularity of listening to online radio. Vogt (2015) showed that:

“In 2015, the percentage of Americans 12 years of age or older who reported listening to radio online in the past month rose to 53% – nearly double the percentage who had done so only five years earlier in 2010 (27%)” (Vogt, 2015).

This is important research because it’s recent, but it also deals with online radio, and college students spend much of their time online.

Another aspect of my research is about the prevalence of HD radio at campus stations, and its impact on listenership. In Olmstead, Mitchell, & Rosenstiel (2011), the authors said that:

“Traditional AM and FM radio still dominates the audio landscape, and for the last decade it has been among the most stable traditional media. But heading into 2011 there are growing signals that raise questions about its future...the industry’s main technological initiative, HD Radio, has failed to take off. It hasn’t generated the public support the broadcast industry expected it would when it was introduced in 2002. Only small percentages of people listen to HD Radio or are even aware it exists, and in 2010 those numbers remained flat. Perhaps more tellingly, fewer stations are investing in making the transition” (Olmstead, Mitchell, & Rosenstiel 2011).

KUAF promotes its HD radio capabilities a great deal, and one question in this film is how it affects listenership here in Fayetteville, and if they will continue to promote HD radio in the face of negative research.

In Abernethy (1989), author Avery Mark Abernethy researched the accuracy of traditional listener diaries in regards to car radio. Abernethy’s research is important for my topic as a guide, and it will help me to ask more pertinent questions about listenership in my interview questions.

Finally, in Schultz, Block, & Custer (1978), the authors compared three different methodologies for measuring radio listenership. They compared the differences among telephone incidentals, listener diaries, and personal interviews, and said:

“There appear to be serious questions about the measurement or estimation of radio audiences, particularly for individual stations in local markets. Present techniques and methodologies, as indicated by this study, provide widely varying audience estimates.

For advertisers and broadcasters in the radio medium, this study raises serious questions” (Schultz, Block, & Custer, 1978).

This study, like Abernethy’s, was a guide for asking the right questions, and also as a roadmap for what to watch out for during my research.

In conclusion, this research will be important for gauging attitudes about radio listenership in the ever changing world of the internet and new media.

III. RESEARCH

Research for this topic began in Spring of 2016 when I was enrolled in Research Methods. The goal of that research was to get an idea of how radio is fitting into the changing media and entertainment landscape that is being constantly transformed by the internet and social media. I found that even though people have been saying that radio is a dying medium for decades, it still persists today as a viable form of getting information and entertainment.

For this film, much of my research involved in-person interviews and talking to experts on the topic of radio on campus at the U of A. I interviewed people who were present during the founding of KUAF and KXUA, and also historians on the subject of campus history. The one question I asked all of the interview subjects was how they saw the future of campus and local radio fitting into the lives of the listening public, and what radio can do to stay fresh and keep up with competing media platforms.

In-person research for the film began with scheduling interviews with experts and people involved with the two stations on campus. My first interview was with KUAF station manager Rick Stockdell, and this proved to be beneficial for further research, as he gave me helpful tips about the best people to interview. He said I should talk to Fayetteville historian Charlie Alison, and this was my second interview. Alison gave me a lot of good history about radio on campus,

and this actually expanded the scope of my project. Originally I had planned to simply do a film about KUAF and KXUA, but the interview with Alison taught me that the history of radio on campus at the U of A goes back much further than those two stations. Stockdell also put me in touch with Bruce Applegate, who was the original station manager for KUAF when it first formed in the early 1970s.

With the historical aspects of the campus stations covered, I looked to the present day conditions of KUAF and KXUA. I was already familiar with Bo Counts, who was on the ground floor of the formation of KXUA back in the late 90s and early 2000s. I interviewed him at the KXUA studio, and was then able to shoot his live show “The Drive-In Speakerbox.” The interview with Bo was enlightening because he is on the front lines of radio, trying to keep it as a viable method of information and entertainment delivery. He talked about how he integrates different social media platforms to keep his radio show fresh and to not only maintain longtime listeners, but to attract new listeners as well.

This fit perfectly into my research about the transition away from terrestrial radio in favor of listening online, or through different social media platforms like Periscope. Counts not only broadcasts his show live on KXUA, but also on the Periscope app so listeners can see inside the studio and become more engaged with the program and the hosts. Audience engagement in real-time is now a major aspect of all media, including radio.

For the present day scene of KUAF, I interviewed Kyle Kellams, who is the host of “Ozarks at Large.” This was the easiest interview by far, because Kellams speaks in sound bites and has great insight about what the future may hold for local radio.

As for research regarding the narration of the film, I drew from my interviews and also the Encyclopedia of Arkansas, which is a vast online resource that catalogues the entire history of the Natural State.

Further research involved visiting the Special Collections department at Mullins Library. KUAF recently held an exhibit there, and hundreds of photos and news clippings have been archived in special collections. Accessing this material was no easy feat, and I had to go through several different application processes just to view the material.

When I finally got approved, I couldn't remove anything, and had to comb through boxes of materials using cotton gloves. I wanted to use digital scans of the photos to import into the editing software, but was informed that scans cost \$10 each, and I needed about 30 photos. This was too expensive for me, so I had to use the camera on my phone to take pictures of the photos and news clippings. This was free of charge. I then uploaded the photos from my phone to Google Drive, and was able to import them into the editing software from there.

IV. PRODUCTION NARRATIVE

The goal of this project was to explore the rich history of radio on campus at the University of Arkansas, and also to ask professionals and experts about the future of local and campus radio in the changing media landscape. When I started this project, I assumed that KXUA and KUAF were the only stations on campus, but as I researched the topic I discovered that radio on campus goes all the way back to shortly after the radio itself was invented.

With history as the outside area for my graduate work, I wanted this film to be about not only how radio is adapting in the 21st century, but also the unique history of radio on campus at the U of A. I structured the story in a past-present-future sense, where I covered the major

players and events in the past, then checked in on the present state of the two campus stations, and finally asked interview subjects about the future of campus and local radio, and how they see the stations fitting into the changing media atmosphere. I also asked them how the role of radio may change to keep up with competing media platforms.

Having completed one documentary film already, I knew what to expect when shooting and editing, and how to successfully conduct interviews. Luckily for me, I was mostly dealing with people who get interviewed all the time as media members, so many of the interview subjects gave me good sound bites because they understood what I needed.

During interviews, I would listen to the answers being given and try to visualize their sound bites being covered by archived pictures and video of campus. This helped once I got to the editing phase because I had a good idea of what I wanted and how to cover it visually.

Since the film is focusing on the history and future of radio on campus, I mainly shot around campus for b-roll and got cover video at the two stations. I also filmed two interview subjects as they did their shows, one live and one pre-recorded.

One creative idea I got while shooting was to use the year markers on Senior Walk to introduce major historical years in campus radio history. For example, 1924 was a big year because it marked the creation of the first campus station, KFMQ. So I took my camera up to campus and found the area of the sidewalk devoted to the graduating class of 1924, and I took a long shot of the marker to use as a backdrop for text of historical events in that year. I did this for all the other major years in Arkansas radio history as well.

Having written one documentary script previously, I had a good idea of how I wanted to structure the story and where to add narration. I chose to use narration because of the historical

nature of the film, and this was a way to effectively tell the story without needing to rely solely on answers from interview subjects. It also allowed me to set up quotes and important events throughout the film. If an interview subject didn't give me exactly what I needed, or had trouble fully explaining their idea, I used narration to enrich what they did give me and to further expound on their idea.

Editing the film got off to a rocky start, because Adobe Premiere had a major update since the last time I used it to edit. I got some advice from graduate student Craig Pasquinzo, who was also editing his film at the time. He helped me to find some of the settings that had moved, such as Lumetri Color and other types of color correctors that were under new headings.

Music was drawn from free music sites, as the budget for this film was basically non-existent. I used some instrumental music during the more "dry" historical aspects of the film to keep it from becoming too boring. I also adapted the music to the time period being discussed, such as using swing for the portions of the film about the 1920s, and rock for the segments about the 1970s.

Some of the editing was tedious because I used a lot of archived photos. Putting them in motion, blurring the background, and making everything perfect can take a lot of time, and with my strong attention to detail I admittedly spent too much time on some of them. I probably could have made parts of the film better if I hadn't spent so much time on the photos. Total time spent editing clocked in at around 60 hours.

In conclusion, this project was not only fun to work on, but also enlightening because of the different opinions about the future of local and campus radio. Everyone that I interviewed had a different answer regarding this topic. The one thing they all had in common though was

that radio isn't going anywhere any time soon, and it still has a place as a viable means of getting information and entertainment.

As a student of history, I was fascinated by the early pioneers of radio on campus at the U of A, not only because of their contribution to the university, but also for their boldness and willingness to go all in with new technology and try something new.

The process of making the film was completely different than the first film I was involved in, mainly because I only had one set of hands. This made shooting b-roll and setting up interviews that much more complicated. I was also working full time, so scheduling interviews and shoots was always difficult.

In the end, everything worked out and I'm happy with the final product. Considering I came up with the title of the film before I ever had any idea what it would be about, I'm satisfied that I have a good film that covers almost a century of campus history, and also explores the future of radio at the U of A. Furthermore, the answers from the interview subjects about the future of radio apply not only to campus and Fayetteville, but to any campus or college town in the country.

Weak points of the film include limited b-roll and cover video. I could only shoot microphones and beauty shots of Old Main so many times. I did get a lot of good autumn color though, and I captured some areas of campus that are beautiful this time of year.

This was also my first time using the new Sony cameras provided by the Journalism department, so I had to teach myself how to use them. Luckily they are very user friendly, and I was also able to find some videos online about how to use them effectively.

I also had to boost the audio in the interview with Charlie Alison because he is a low talker and he also wore his microphone fairly low. It sounded fine when I used headphones to set up the interview, but once I got into the edit bay it was too quiet and there was some ambient noise from traffic outside his window.

If I could do anything differently, I would have shot more interviews with people from KXUA. I got some good stuff with the Bo Counts interview, but there's a lot more there that I just didn't have time to document. One could probably make an entire film about KXUA itself due to its history and influence on campus and in Fayetteville.

I also didn't go into much detail about KRZR or KRFA, which took the place of KUAF after it became an NPR affiliate. These smaller stations would later give rise to KXUA, but I didn't get much history about them and I didn't interview anyone who was directly involved with those stations.

I grew a lot as a documentarian during the making of this film, and it taught me to be a tougher filmmaker. I was up against a time crunch during production, so I didn't have time to make any excuses. Whereas in my first film I could put things off and make excuses not to go shoot footage, my schedule this semester didn't allow me to do that. So, when I had to go shoot or edit, I just had to jump in the car and do it right then. This experience also taught me a great deal about time management, and juggling family and marriage life with filmmaking.

Overall it was an enjoyable experience, and I learned a great deal about not only my subject, but also about the filmmaking process itself. Doing everything alone had its drawbacks, but I feel that I learned more doing it this way than I would have otherwise, and it also gave me more of a sense of ownership of the film.

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VI. SCRIPT

<p>FADE UP MUSIC</p> <p>FADE UP FROM BLACK ON BRUCE</p>	<p>BRUCE: “KUAF has always been about people with passions.”</p>
<p>CUT TO BO</p> <p>COVER VO</p>	<p>BO: “We were up against no budget, and no help, and not a whole lotta know-how but we did it anyway.”</p>
<p>CUT TO BRUCE</p> <p>COVER PHOTOS</p>	<p>BRUCE: “We, I think probably tested a little more than the FCC expected. They were expecting, ya know tones and all this, well we were broadcasting rock n’ roll.”</p>
<p>CUT TO KYLE</p> <p>COVER PHOTOS</p>	<p>KYLE: “Ya know radio has survived a lot, drive-in theaters television, XM, Sirius, it was all gonna kill radio. But radio just keeps on happening.”</p>
<p>CUT TO RICK</p> <p>COVER VIDEO OF CAMPUS</p>	<p>RICK: “That’s a really big deal, what community are you operating in, and we’re in an awesome community, that’s growing and just getting better and better and it’s just the perfect place for public radio.”</p>
<p>FADE UP ON TITLE SCREEN</p> <p>SHOT OF OLD MAIN</p>	<p>On the Air, On the Hill: The Story of Radio at the University of Arkansas</p>
<p>MUSIC FADES OUT</p> <p>SHOT OF 1924 SENIOR WALK</p>	<p>NARRATION: “In 1924, radio would come to the campus of the University of Arkansas for the first time, when students in the College of Engineering founded KFMQ.”</p>
<p>INTERVIEW WITH CHARLIE ALISON</p> <p>LOWER THIRD: CHARLIE ALISON, HISTORIAN</p> <p>ARCHIVED PHOTOS THROUGHOUT</p>	<p>CHARLIE: “The history of radio on campus goes all the way back to the early 1900s. The College of Engineering, as with other kinds of engineering based research, they began looking at radio waves and how to use that and how to experiment with it. For the most part, when they started their experiments they were looking at radio as a kind of one to one transmission. You’re trying to pick up a signal from someone else and get that message. They weren’t thinking of it in</p>

<p>PHOTO OF KUOA MICROPHONE</p> <p>PHOTO OF LOY BARTON</p> <p>OLD PHOTO OF KUOA STAFF</p>	<p>broadcast terms. But over the course of the early 20th century, broadcast is how radio evolved. The University of Arkansas got its first radio station in 1924, its call letters were KFMQ. It was just randomly assigned those letters. Until 1926, they got new call letters that were KUOA, something that looked more like the University of Arkansas. They broadcast all over the country, they had a large enough transmitter. And the electrical engineering program had a student named Loy Barton, who experimented with how to increase the effective range of broadcast, and he is one of the early inventors of a system that really amped up what a radio station could do. The radio station here got letters from as far away as Alberta, Canada from people who were listening. The building that housed the radio station burned down in the early 1930s and they decided, maybe this wasn't something they should be doing anyway, so they sold the station to some private owners who operated it on the Fayetteville square for a period, and then it was sold again to John Brown University, who still owns that radio station."</p>
<p>SHOT OF 1933 SENIOR WALK</p>	<p>NARRATION: "After selling KUOA to John Brown University in 1933, decades would go by before the changing music scene of the 1960s inspired students to create their own radio station."</p>
<p>CHARLIE INTERVIEW</p> <p>SHOTS OF CAMPUS</p> <p>OLD KUAF PHOTOS</p>	<p>CHARLIE: "Probably 30 years went by, before students on campus started looking to create their own radio station, and just about that same time, the Journalism Department was looking to expand their curriculum, and they hired a professor named Dennis O'Neal. And Dennis was brought in A, to start teaching a broadcast sequence, and to get a student radio station up and running. They went at it, and they went on the air and they've been on the air ever since."</p>

<p>SHOT OF 1973 SENIOR WALK</p>	<p>NARRATION: “In 1973, after 40 years of radio silence on campus, KUAF would go on the air for the first time.”</p>
<p>INTERVIEW WITH BRUCE APPLGATE</p> <p>ARCHIVED PHOTOS THROUGHOUT</p> <p>FADE UP ROCK MUSIC</p> <p>OLD PHOTOS OF PEOPLE WORKING AT KUAF</p> <p>BRUCE ON CAM</p> <p>MUSIC FADES OUT</p> <p>PHOTO OF RICK STOCKDELL</p>	<p>BRUCE: “Of course when I got started on this project, KUAF didn’t exist. My motivation was because of a void in Northwest Arkansas of radio stations that appealed to high school and college age students. I was into rock n’ roll and some pop. The guys in the dorm, we had a little underground, maybe it was 5 watts, just covered the dorm station. To get all that going, I recruited guys from Yocum Hall and some of the girls from Humphries Hall, they came and we put old used carpet on the walls, nothing was new, but we did get some money for a new turn table, new control board, a couple reel to reel tape decks. It was all volunteers, a lot of students volunteered to do rock shows and I trained all those folks. Very few if any had ever sat in front of a control board before. We tried to sound professional, no dedications, we’re gonna try to talk about the artists, talk about the albums. So we had a classical block, jazz, folk, we had a soul show. I guess that was one short of getting the station on the air and making it sound professional with a bunch of volunteer amateurs, was that we found a new sense of direction for a lot of students that would have been the guys that never got to do something they loved. When rick came, his passion was bringing NPR to Northwest Arkansas and that was a real turning point at changing KUAF from a student station to a Northwest Arkansas station.”</p>
<p>SHOT OF 1985 SENIOR WALK</p>	<p>NARRATION: In 1985, KUAF would transition from a student station to the region’s first NPR affiliate.</p>
<p>INTERVIEW WITH RICK STOCKDELL LOWER THIRD: RICK STOCKDELL, KUAF STATION MANAGER ARCHIVED PHOTOS THROUGHOUT</p>	<p>RICK: “We started out in a little old house where Champions Hall is now, it was right on the corner it was an old two story house. It had been a rooming house at one time. I</p>

<p>ARCHIVED PHOTOS THROUGHOUT</p> <p>PICTURES OF KYLE</p> <p>SHOTS OF KYLE WORKING ON THE SHOW</p> <p>KYLE ON CAM</p>	<p>stories, we have interviews. It fills 60 minutes of radio time and one of the great things about it is we get to do with it what we want. I first came to KUAF when I was a freshman in college in 1981, and it was a 10 watt student run station. Stayed here for 5 years, went to Mountain Home to work at a radio station for a couple years, worked at KIX 104, then came back as a full time adult, a paid employee starting August 1st 1989, and I've been here ever since. So what is that 27 years? 27 plus years, that's a long time. By the time I'm here in the morning it's a lot of writing, it's a lot of moving the elements around, we do it in audio software, so it's not the old days of cutting reel to reel tape with a razor blade. And often, what's the old saying, "man makes plans and god laughs"? I'll come in and think this is the show, and it can be halfway scrapped before you're done. But it's me sitting down, writing, manipulating the audio files in the computer on the screen, putting it together, getting it to 53 minutes and 59 seconds, and doing that before 12 o'clock. The show itself doesn't really start until 12:06, so I could, we have proven, I could get the show in at 12:05:30 and it still gets on the air. We never want to do that again."</p>
<p>INTERVIEW WITH RICK</p> <p>SHOTS OF KYLE SRAMBLING</p> <p>RICK ON CAM</p>	<p>RICK: That show gets prerecorded and loaded in the computer hopefully before noon. Sometimes he gets half of it in and he's still working on it while the first half is playing and he gets the second half in before 12:30. It gets kinda close sometimes, but ya know that's the nature of what we do in the news business. There's always a deadline, and sometimes you work right up against it.</p>
<p>SHOTS OF KYLE DOING AN INTERVIEW FOR THE SHOW</p> <p>KYLE ON CAM</p>	<p>KYLE: One of the things you learn is that you can always get a show on. So the panic is gone. I mean, there was one day where it was about 11:20 and there was still half a show. We had three different things fall apart. But ya know everyone who's done that, if you put together a daily newspaper, the TV producers who put together four or five newscasts a</p>

	<p>week, everyone’s had that happen. And after you’ve done it for a while you just say, “Ok, this won’t be our best show, but there will be something.”</p>
<p>SHOT OF 2000 SENIOR WALK</p>	<p>NARRATION: “In the year 2000, student radio would finally return to campus after 15 years with the founding of KXUA.”</p>
<p>CHARLIE INTERVIEW</p> <p>ARCHIVED PHOTOS THROUGHOUT</p> <p>OLD NEWSPAPER CLIPPINGS</p> <p>CHARLIE LAUGHING</p>	<p>CHARLIE: “There was a period after KUAF became an NPR affiliate, they looked at trying to create another student radio station. Initially there were some issues trying to get a license, there was another local group trying to get the same frequency. KRZR was sort of a stop gap measure while they were trying to get a new FCC license to broadcast on a different frequency than KUAF. And they initially applied for 90.1, and this other organization, a religious organization that wanted to broadcast religious material, also applied for the 90.1 frequency. So it took a while to sort it out, but both entities also applied for 88.3 FM, and they eventually compromised and said “Ok you get this one, and we’ll take this one.” And when they made that decision, KRZR disappeared and it was re-christened KXUA, and they put it to good use on campus. They eventually got the FCC license settled by the year 2000 and went on the air on April 1st. When they went on the air on April 1st of 2000, the DJs let the listeners know that the FCC would not allow them to play music, so they spent the whole day playing patriotic speeches. Then the next day the staff let everyone know that it was just an April Fools prank.”</p>
<p>NATS UP, UNION FOUNTAIN AND BO STARTING HIS SHOW</p> <p>SHOTS OF UNION FOUNTAIN</p> <p>BO AT THE MICROPHONE</p>	<p>NATS: “It is Monday October 17th 2016 and this again is the Drive-In Speakerbox, the best in film scores, soundtracks, movie reviews, DVD news, and everything in between. I’m your host, the Boom Operator.”</p>

<p>INTERVIEW WITH BO COUNTS</p> <p>LOWER THIRD: BO COUNTS, HOST OF THE DRIVE-IN SPEAKERBOX</p> <p>BO ON CAM</p>	<p>BO: “My history here at KXUA has been kind of a long story, I’ve been here since the debut of the station back in 2000. Day 1 on the air, flipped the switch, and I was just a young guy just interested in being a DJ at a radio station. I was there day 1 and been there ever since. I’ve had a couple of different shows, one of the longest running shows on the air.”</p>
<p>NATS, BO DOING HIS SHOW</p> <p>BO AT MIC</p>	<p>NATS: “We’ve got another great show for you tonight, we’re continuing our roll of the October editions of the Drive-In Speakerbox, some of my favorite episodes.”</p>
<p>BO ON CAM</p> <p>SHOTS OF KXUA STUDIO</p>	<p>BO: “It’s called the Drive-In Speakerbox and it’s film scores, movie reviews, soundtrack show. I was station manager for two and a half years; I’ve been on the music board for a couple years, pretty much every bit of in and out of the station. There’s a lot of me in these walls, I just can’t let go of it, sometimes I feel like I’m in the walls.”</p>
<p>NATS OF THE SHOW</p> <p>SHOTS OF STUDIO</p>	<p>NATS: “Did you see the Pompeii movie with Kit Harrington? It was garbage!”</p>
<p>BO ON CAM</p> <p>ARCHIVED PHOTOS THROUGHOUT</p> <p>KXUA PHOTOS</p> <p>BO ON CAM</p>	<p>BO: “In 2000 we had a pretty rough, shambly crew, but we were making it work. We weren’t even in this spot we were kind of next door. And we just did what we had with what we had, we didn’t have a whole lotta money to work with, we were combating American Family Broadcasters because they also wanted 88.3, so there was legal stuff going on. We were a registered student organization; we weren’t part of student media then. But over the course of the years we just refined it and got better and more legitimate. And have been a force in the music scene here ever since. One of my favorite accomplishments, it was right on the cusp of the internet being adopted by everybody. Smart phones were coming around, the internet was becoming more regular, Facebook was in its infancy. And we</p>

	<p>were just trying to figure out how to update our station to the modern times. We launched a web stream, we had online automation, our catalog was online, and it was making that transition from pencil and paper to a more digital world. It was really really challenging, but we were able to make it happen.”</p>
NATS OF THE SHOW	<p>NATS: “Welcome to the Drive-In Speakerbox, it is another Monday night, it is 8 o’clock.”</p>
<p>BO INTERVIEW</p> <p>SHOTS OF STUDIO</p> <p>BO ON CAM</p> <p>SHOTS OF BO USING PERISCOPE</p> <p>BO ON CAM</p>	<p>BO: “Well now, technology being the way it is, music has really really changed. The whole industry has changed, the way we make it, the way we consume it. Everything’s changing. And radio, a lot of people think it’s a dying medium, and I don’t necessarily think that. In the world of options we have so many things, everything’s customized. Spotify, make your own playlist. You go to the pizza place, there’s a thousand toppings. Everything is so customized, but what I’ve found is people still like someone to curate their experience. Maybe you don’t already know everything that’s awesome, and so the role of a DJ, a tastemaker, a trendsetter is still very very valuable. And radio sort of needs to be nimble and find those platforms, find certain online mediums and streaming services and podcasts. It’s wearing a lot more hats, but radio has always had to wear a lot of hats. But to be able to navigate these different forms of music consumption technology, and be the ones at the front of it and not the ones that are trying to catch up, I think is really important. Speaking of those technologies, on my show one thing we started recently is using an app called Periscope. It’s basically live instant streaming, and we offer our audience a chance to see live video inside behind the scenes in the studio, and when we’re not on the air talking to our radio listeners, we can answer questions directly from the stream. And it’s just another way we can kind of stay</p>

	<p>ahead of that technology gap and make the radio still a really interesting, professional experience for the people that are consuming.”</p>
<p>BRUCE ON CAM</p>	<p>BRUCE: “The technology is driving the way people use music now. You can get on Pandora or Spotify. People can make their own music libraries on their phones, or their IPod, or their whatever.”</p>
<p>KYLE ON CAM</p>	<p>KYLE: “So KUAF will exist I think for eons. Even with internet, even with Bluetooth, even with wireless. There will always be a reason to have not just KUAF but local radio. But things change over time. You had Top 40 radio; you had Charlie McCarthy and radio dramas. I think KUAF’s future as far as we can see, and I think it’s foolish to envision much past 10 years with the way technology, and maybe much past 5 the way technology changes. I think not just KUAF’s future, but radio’s future, is local. Because I can get so many things on my phone now, or my laptop, or in my car through satellite radio. What do I need a local radio station for? What can XM not do, what can Tuned In not do, well it can’t give me local stuff. I think that’s the future of radio. And we are uniquely positioned because we’re locally owned, because we’re owned by the University of Arkansas, that our decisions can come from here and not from Atlanta or New York or L.A. The future of radio is local programming and community involvement, which really has been radio’s backbone for 100 years.”</p>
<p>RICK ON CAM</p>	<p>RICK: “Competition is always a factor. Radio’s been proclaimed dead many times over the years. Newspapers felt threatened so they wouldn’t allow radio to play any news for a long time, and radio kind of developed its own news programming. And then television came along and everyone thought ‘Well radio’s done.’ Well radio just changed. And radio continues to change and evolve.</p>



Office of Research Compliance
Institutional Review Board

October 21, 2016

MEMORANDUM

TO: Blake Sutton

Larry Foley

FROM: Ro Windwalker

IRB Coordinator

RE: New Protocol Submission

IRB Protocol #: 16-10-153

Protocol Title: On the Air, On the Hill: The Story of Radio at the University of Arkansas

In reference to the request for IRB approval of your project titled *On the Air, On the Hill: The Story of Radio at the University of Arkansas*, the IRB is not authorized to oversee and approve this protocol. This oral history project is not intended for generalizable knowledge, and therefore does not meet the Federal regulatory definition of research. (See the citation below.) You are free to conduct your protocol without IRB approval.

45 CFR 46.102 (d)

(d) Research means a systematic investigation, including research development, testing and evaluation, designed to develop or contribute to generalizable knowledge.

If you have any questions do not hesitate to contact this office.

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