



June 27, 2011

Dear Colleagues,

The AIR/ITVS Scan of Independent Journalists is now available. This benchmark analysis, funded by CPB and conducted by Market Trends Research, provides new insight into how independent radio, television, and on-line producers intersect relative to the rapidly evolving landscape of public media of the last three years. Some of the top-line findings include:

- Nearly half (43%) of radio independents report a strong or very strong relationship with their local public radio station, while ties between TV journalists and local public television stations are weaker. (page 18)
- Of the 206 qualified respondents to the AIR-ITVS Scan, 75% of public media journalists work primarily in radio, 20% in television or film, and 5% online. (page 16)
- Nearly 50% of independent public media journalists report that online tools and digital distribution have helped cultivate more revenue-generating opportunities for their work. (page 26)
- Most independent journalists report that revenues generated in public media have stayed the same over the past three years, yet about twice as many report substantial declines to those who report increases in income. (page 58)
- TV-Film journalists are more racially diverse (34% non-Caucasian) and significantly older as a group than the radio journalists. In radio, 56% are under 44 years of age while 71% of TV-Film are over 44. (page 12)
- A considerable amount of independent journalistic work in public media is self-financed. (page 8)

We anticipate this report will help our efforts to support independent journalism to reach more Americans and help inform how best to work with our producers as they devise new approaches to collaboration, production, and distribution in a transformed, cross-platform public media.

Sue Schardt, Executive Director  
AIR, Inc.  
Boston, MA

Sally Jo Fifer, Executive Director  
ITVS  
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# **AIR-ITVS Scan of Public Media's Independent Journalists**

Research Report

**By**

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**Market Trends Research, Inc.**

**May 25, 2011**

## Table of Contents

RESEARCH SUMMARY .....	3
FINAL REPORT .....	10
INTRODUCTION.....	10
THE RESEARCH RESULTS .....	15
MEET THE RESPONDENTS .....	15
STATION RELATIONSHIPS .....	18
SOURCES OF REVENUE .....	19
PAYMENT.....	30
REVENUE.....	32
FUNDING FROM GRANTS .....	36

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## AIR-ITVS Scan of Public Media's Independent Journalists May 25, 2011

### RESEARCH SUMMARY

- A total of 269 independents responded to the survey
- 63 persons did not meet the qualification standards
- The total usable sample for the survey consists of the 206 persons who responded and met the qualification standards
- About 63% of the qualified sample were members of AIR (based on a comparison of known survey respondents to AIR membership data)
- Of independents responding to the survey, 75% work predominantly in radio, and 25% in TV, Film, or Internet
  - Of the TV/Film Internet respondents, 40% worked predominantly in Public TV, 39% in Film, and 22% in some aspect relating to the Internet.

### Independent Journalists and Public Media Stations

Based on the survey results, ties between radio journalists and stations are much stronger than between television journalists and their local PBS stations

- Nearly half (43%) of radio independents report a strong or very strong relationship with their local public radio station
- The outcome is different for TV and Film independents - 56% report no or a very weak relationship with their local public TV station, and only 16% a strong or very strong relationship
- More evidence of the relationship in radio is that broadcast via a local radio station is the most commonly reported outlet for independent radio

journalism – 41% produce this way 7 or more times a year

- 78% get paid for contributing to their local public station at least once every three years

By way of comparison, 51% of TV/Film/Internet journalists never produce for local broadcast via a local television station

- 41% produce in this format only once every 2 or 3 years

### **Impact of Digital Media on Independent Public Media Journalists**

Despite weak earnings and an overall assessment that it is now harder to find work than it was three years ago, independent journalists are making some money from online work, and many expect to earn more in the future.

- Overall 49% agree and only 22% disagree with the statement, “The use of online tools, and digital distribution channels has allowed me to cultivate more income generating streams for my work.”
  - Online tools and distribution may not be providing every independent journalist with positive benefits, but a plurality of independents indicate that they are benefitting from these new digital opportunities.
- Some online media activities (such as podcasting and online magazines and/or other electronic publications) were mentioned as one of the three most likely sources for future revenue.
- Overall, 31% of independent journalists have generated some revenue from Interactive/Online text-based activities
- Overall, 20% have generated some revenue from Interactive/Online video-based activities
- Overall, 24% have generated some revenue from Website Development & Maintenance activities
- Overall, 22% have used the Internet to generate revenue through Direct sales of programming over the Internet, streaming or downloads

## Financial Status and Outlook for the Future

Most find it is becoming more difficult to be an independent producer:

- 64% of radio journalists and 81% of TV/Film journalists agree with the statement that, "Compared to three years ago, it is getting more difficult financially to work as an independent producer."
  - Fewer than 10% felt that being an independent journalist is getting easier
- Associated with the perceived difficulty of succeeding financially as an independent, overall 57% agree that it is increasingly difficult to find outlets for their work in public media
- Also, about twice as many producers report substantial declines in revenue over the past three years, compared to those who report increases in income
- Additionally, there was less agreement (31%) than disagreement (43%) with this statement; "There are many new opportunities for independent producers in public media."

### **Sources of optimism for future income for radio independents include:**

- 36% agree that they expect more revenue in the future from public radio (national)
- 34% expect additional future revenue from podcasting
- 33% agree that they expect more revenue in the future from local public radio stations
- 32% expect more future revenue from online magazines and/or other electronic publications
- 29% anticipate additional future revenue from - Education: Training or teaching new-comers to journalism
- 29% agree that they expect additional future revenue from - Work for hire for Non-Profits and Foundations
- 28% expect revenue from audio slideshows to increase in the future

**For TV/Film independents, there is somewhat less optimism for the future:**

- 41% agree that they expect additional future revenue from - Work for hire for Non-Profits and Foundations
- 31% see revenue opportunities in Education: Training or teaching newcomers to journalism
- 21% anticipate future revenue from podcasting
- Only 16% of TV/Film independents anticipate more revenue from public TV nationally
- Just 10% expect more income from local PBS stations
- 16% look forward to future revenue from on-line magazines or other electronic publications
- 16% anticipate future revenues from print magazines

**METHODS OF COMPENSATION**

- Flat rate for all services per assignment was the payment method used most both to compensate both radio and TV/Film independents
  - 38% of radio independents and 50% of TV/Film independents report this as their most common method of compensation
- 25% of radio independents reported rate per minute of final piece as their primary method of compensation
- The second most common method of compensation for TV/Film independents (16%) was an ongoing contract with a set fee
- **54% of radio independents and of 50% of TV/Film independents expressed dissatisfaction with current methods of payment for work**
  - However, TV/Film journalists are almost twice as likely as radio independents to be 'very dissatisfied' with current methods of payment

- **In terms of overall annual income,** the most commonly reported total income reported by all survey respondents for calendar year 2009 was \$20,000 - \$40,000 (30%)
  - Next most often reported annual income was \$40,000 - \$60,000 (17%)
  - Third most reported income level was \$10,000 - \$20,000 (14%)
    - This translates into about 2/3 of independents responding to the survey reporting an annual income of \$60,000 or less in 2009

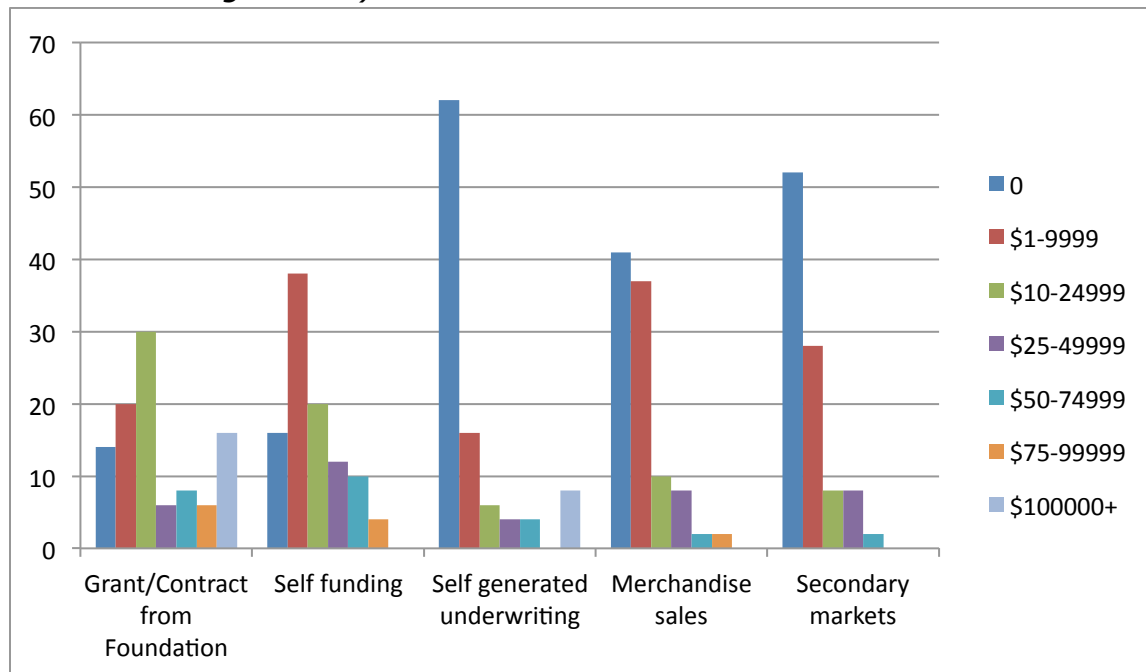
## **Formats**

- The formats that radio independents were most likely to produce and be compensated for were:
  - 1) Hard or soft news reports for a local newscast, news magazine, or informational program
  - 2) One time special programs or documentaries or a limited series of such programs
  - 3) Original modules or features for the web, including podcasts or video
- The formats that TV independents were most likely to produce and be compensated for were:
  - 1) Original modules or features for the web, including podcasts or video
  - 2) One time special programs or documentaries or a limited series of such programs
  - 3) Hard or soft news reports for a local newscast, news magazine, or informational program

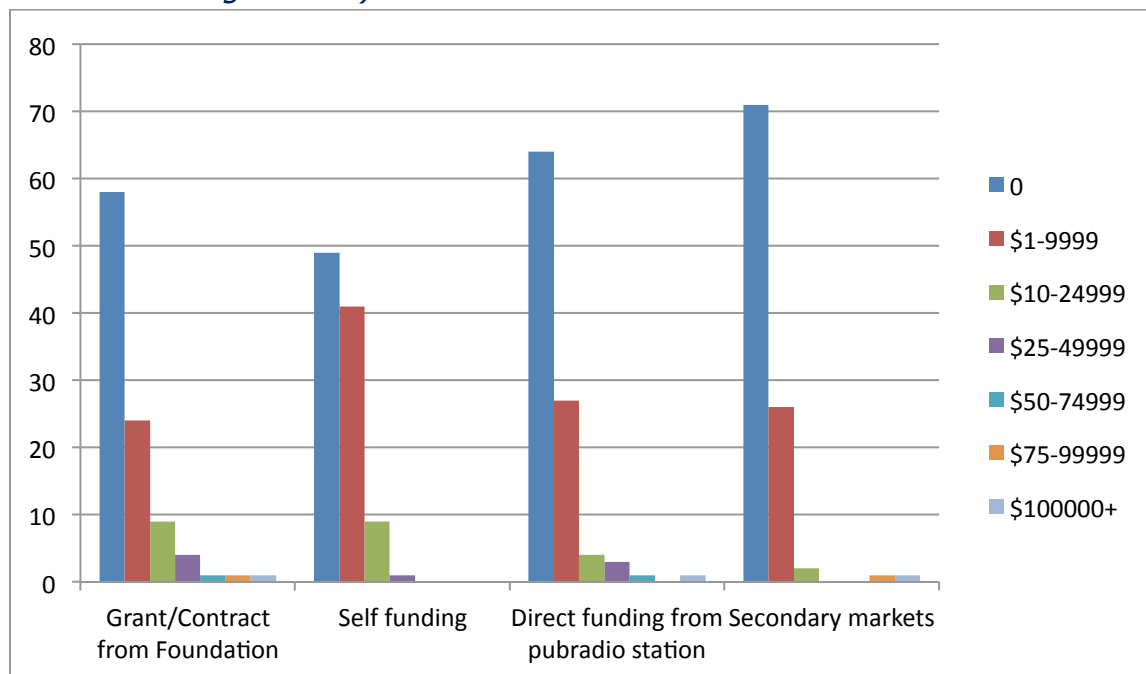


## REVENUE SUMMARY

The top revenue sources for TV/Film independents from grants (*percentage of revenue based on average results*):

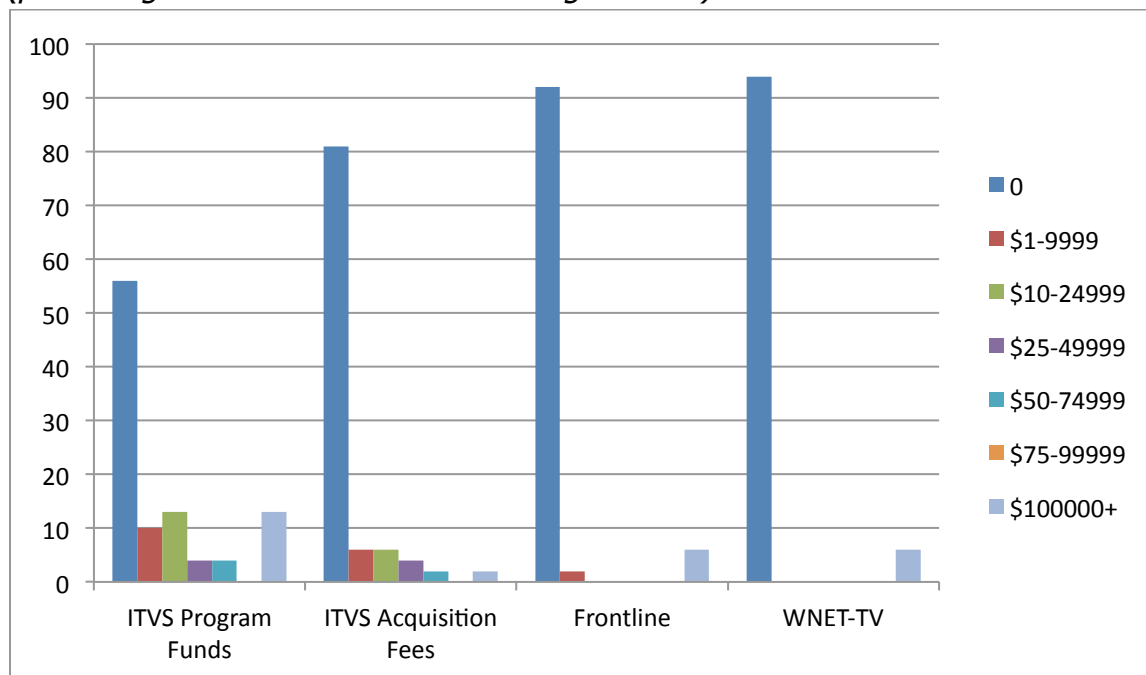


The top revenue sources for radio independents from grants (*percentage of revenue based on average results*):

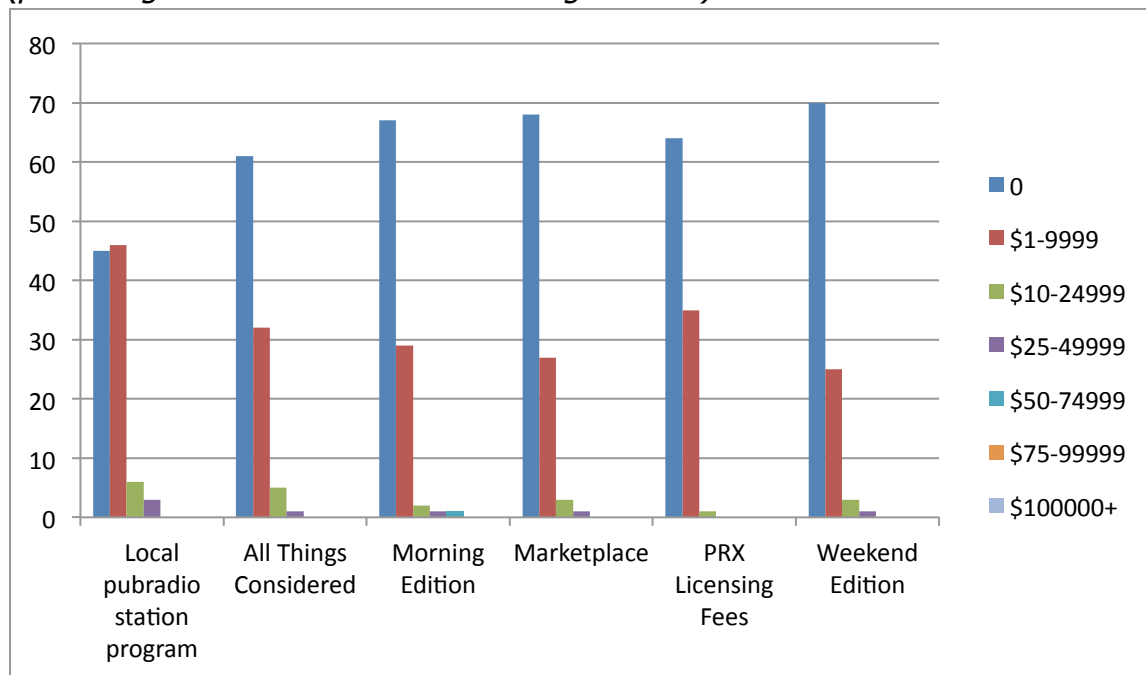


Of the nine top grant revenue sources for independents, only one comes from within public media (direct funding from public radio stations).

The top revenue sources for TV/Film independents from programs or distributors  
(percentage of revenue based on average results):



The top revenue sources for Radio independents from programs or distributors  
(percentage of revenue based on average results):



All of these revenue sources – for both TV/Film and radio - are from within public media.

## AIR-ITVS Scan of Public Media's Independent Journalists

**May 25, 2011**

Market Trends Research conducted an internet-based survey for AIR and ITVS in December, 2010:

- A total of 269 responded to the survey
- 63 persons did not meet the qualification standards
- The total usable sample for the survey consists of the 206 persons who responded and met the qualification standards

In order to be included in the survey, an individual had to have received compensation for public media journalism, either through acquisition and production licensing fees, fee for services, or via outside funding from a corporation, foundation, or other source in the last two years.

Standard error for the total survey sample is approximately +/- 7.1% at the 95% confidence level. This means that, if the survey were conducted 100 times, the results would vary no more than +/- 7.1% in at least 95 out of 100 of the surveys were conducted.

Approximate standard error for the two sub-groups is as follows:

- Public radio journalists: +/- 8.2% (157 in-tab)
- TV/Film or Internet journalists: +/- 14.3% (52 in-tab)

The results for the entire sample and for independent journalists who produce primarily for radio provide stable, reliable data. Because of the small response rates for TV, Film, and Internet journalists, they were combined together for analysis. Due to the large standard error for this grouping, this data should be considered indicative, rather than precise. The composition of this sample is:

Public TV	21	10.0%
Film	20	9.6%
Interactive/Online Text	3	1.4%
Interactive/Online Video	5	2.4%
Website development	1	0.5%
Digital tools/applications	2	1.0%

Because only 11 independents responded whose primary medium of work is the internet, their impact on the results in the combined TV/Film/Internet category is minimal.

Also, when examining the results for all respondents, the large percentage of response from radio journalists should be kept in mind.

Please note that **all percentage totals in the report were rounded to the nearest whole number. Because of this, all totals may not equal 100%.**

Market Trends Research appreciates the opportunity to be of service to AIR and ITVS. Please let us know if we may answer any questions about this information, or add value to this research in any other way.

It is useful to hold a follow-up conference after the research to discuss the results and potential strategies for implementation. Market Trends recommends this and would be pleased to participate in such a follow-up session.

## Profile of Public Media Independents

### What does the survey tell us about public media independents, and what are some similarities and differences between independents working primarily in Radio and in TV/Film?

**AGE:** Independent journalists working in radio skew younger when compared to those in TV/Film, with 56% in radio under age 44, and 71% of TV/Film more than 44 years old.

**DIVERSITY:** TV-Film journalists are more racially diverse than the radio journalists who responded to this survey. 87% of journalists working primarily in radio were Caucasian, while 34% of TV/Film journalists claimed an ethnicity other than Caucasian.

**REVENUE AND INCOME:** The survey results illustrate both sources and amounts of funding of independent journalists:

- **SELF-FUNDING:** A considerable amount of public media independent journalist work is self-financed
  - Overall, 51% reported putting their own money into producing programming
  - 58% of self-funding is for amounts less than \$25,000, but 26% is for amounts greater than \$25,000
  - Independent TV/Film journalists are much more likely to self-fund a project (84%) than radio journalists (51%).

### CPB FUNDING

- Overall, only 9% reported receiving a grant or contract directly from CPB
  - Slightly more TV/Film journalists report receiving a grant or contract directly from CPB
- Overall, 19% reported receiving a subcontract for work on a larger project or program that was funded by CPB
  - About 10% more TV/Film journalists report receiving a grant or contract directly from CPB

- Comparing CPB funding to other Federal grantors:
  - 11% overall received a grant or contract from NEA
  - 11% overall received a grant or contract from NEH
    - 19% of TV/Film journalists received a grant or contract from NEA
  - Only 5% overall received a grant or contract from NSF
  - 22% overall received a grant or contract from some other government agency
- In contrast, 52% have received funding from a foundation
  - 86% of the journalists in the TV/Film category reported some foundation income, while only 42% of radio independents received foundation funding
- PBS provides funding to a very small percentage of TV/Film journalists
  - Only 6% received direct funding from PBS
  - Just 2% received funds in a partnership deal to produce your programming with PBS
- Overall, 17% received revenue from corporate or business underwriting they sold themselves
  - This was much more prevalent in the TV/Film category, as 38% received revenue from corporate or business underwriting they sold themselves
- Sales of related merchandise such as DVDs is primarily a TV/Film Internet activity – 59% of TV/Film journalists report revenue in this category
- The same percentage (48%) of TV/Film journalists report revenue from secondary markets apart from public radio in the USA, like foreign broadcast, educational use, or other non-broadcast use
- **ITVS:** 49% of the TV/Film Internet respondents received funds from ITVS
  - 25% of this funding was in amounts above \$100,000.

## **RADIO JOURNALISTS INCOME**

### **What are the most common sources of funding for independent radio journalists?**

- 55% of radio journalists report some income from a local radio station program
- 39% of radio journalists received revenue from ATC
- 36% received direct funding from a public radio station
- 36% had funding via licensing fees via PRX
- 33% of radio journalists received revenue from Morning Edition.
- 32% had funding from Marketplace
- 30% received income from NPR's Weekend Edition
- 20% received revenue from PRI's The World
- 20% had income from the BBC
- Fewer than 20% of independent journalists received income from all other sources

**QUALIFYING QUESTION: In the past 24 months, have you received compensation for the public media journalism that you produced either through acquisition and production licensing fees, fee for services, or via outside funding from a corporation, foundation, or other source?**

- A total of 269 responded to the survey
- 59 did not meet the qualification standards – since they were directed away from the survey after not qualifying, no information is available about the characteristics of these individuals
- The total usable sample for the survey consists of all the persons who met the qualification standards
- Not every respondent answered each and every question

**Which radio or television public media journalism formats have you received payment for in the past 12 months? (check all that apply )**

	Long Form Documentary	Multi-part series	Features for news magazine	Spot News	Other Broadcast Journalism	Journalism for an Online Platform
<b>All</b>	<b>28%</b>	<b>18%</b>	<b>40%</b>	<b>21%</b>	<b>27%</b>	<b>26%</b>
<b>Radio</b>	<b>25%</b>	<b>26%</b>	<b>64%</b>	<b>34%</b>	<b>40%</b>	<b>34%</b>
<b>TV/Film Internet</b>	<b>67%</b>	<b>15%</b>	<b>13%</b>	<b>8%</b>	<b>15%</b>	<b>29%</b>

- Features for news magazines was (by far) the format produced most by radio journalists.
- Long form documentaries was easily the predominant format for TV/Film Internet respondents.



**Select the one primary medium in which you work**

	Public Radio	Public TV	Film	Interactive Online (Text)	Interactive Online (Video)	Website Development Maintenance	Digital Tools and/or Application Development
<b>All</b>	<b>75%</b>	<b>10%</b>	<b>10%</b>	<b>1%</b>	<b>2%</b>	<b>1%</b>	<b>1%</b>
<b>Radio</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>0%</b>	<b>40%</b>	<b>39%</b>	<b>6%</b>	<b>10%</b>	<b>2%</b>	<b>4%</b>

- This question acted as the screening question for dividing the sample into the two subgroups.
- Of the TV/Film Internet respondents, 40% worked predominantly in Public TV, 39% in Film, and 22% in some aspect relating to the Internet.

**How many years have you worked as a journalist (ALL experience combined)?**

	1 year or less	2-4 years	5-9 years	10-14 years	15-20 years	21-24 years	More than 25 years
<b>All</b>	<b>1%</b>	<b>15%</b>	<b>21%</b>	<b>15%</b>	<b>13%</b>	<b>10%</b>	<b>23%</b>
<b>Radio</b>	<b>1%</b>	<b>18%</b>	<b>24%</b>	<b>15%</b>	<b>10%</b>	<b>11%</b>	<b>20%</b>
<b>TV/Film Internet</b>	<b>2%</b>	<b>8%</b>	<b>10%</b>	<b>18%</b>	<b>23%</b>	<b>6%</b>	<b>33%</b>

- One-third (33%) of those responding to the survey have more than 20 years experience as a journalist.
- Only 16% have less than 5 years of experience.

**How many years have you worked as an independent journalist in public media?**

	<b>1 year or less</b>	<b>2-4 years</b>	<b>5-9 years</b>	<b>10-14 years</b>	<b>15-20 years</b>	<b>21-24 years</b>	<b>More than 25 years</b>
<b>All</b>	<b>7%</b>	<b>30%</b>	<b>22%</b>	<b>14%</b>	<b>10%</b>	<b>7%</b>	<b>10%</b>
<b>Radio</b>	<b>8%</b>	<b>35%</b>	<b>22%</b>	<b>13%</b>	<b>8%</b>	<b>7%</b>	<b>6%</b>
<b>TV/Film Internet</b>	<b>2%</b>	<b>13%</b>	<b>25%</b>	<b>17%</b>	<b>17%</b>	<b>6%</b>	<b>19%</b>

- 17% have more than 20 years experience as an independent journalist in public media.
- 37% have fewer than 5 years experience in public media

***In which state is your primary production facility located?***

▪ New York	44	21%
▪ California	41	19%
▪ Massachusetts	11	5%
▪ Oregon	10	5%
▪ West Virginia	10	5%
▪ Wyoming	9	4%
▪ Illinois	8	4%
▪ DC	6	3%

All other states had 5 or fewer participants in the survey.

***How would you characterize the strength of your professional relationship with your local public radio outlet(s)?***

	None at All	Very Weak	Weak	Moderate	Strong	Very Strong
<b>All</b>	<b>17%</b>	<b>9%</b>	<b>14%</b>	<b>22%</b>	<b>21%</b>	<b>16%</b>
<b>Radio</b>	<b>6%</b>	<b>9%</b>	<b>15%</b>	<b>27%</b>	<b>25%</b>	<b>18%</b>
<b>TV/Film Internet</b>	<b>53%</b>	<b>10%</b>	<b>14%</b>	<b>6%</b>	<b>8%</b>	<b>18%</b>

- The most meaningful results for this question are for those who primarily produce for radio.
- Of these, nearly half (43%), report a strong or very strong relationship with their local public radio station.

***How would you characterize the strength of your professional relationship with your local public television outlet(s)?***

	None at All	Very Weak	Weak	Moderate	Strong	Very Strong
<b>All</b>	<b>67%</b>	<b>12%</b>	<b>6%</b>	<b>8%</b>	<b>3%</b>	<b>3%</b>
<b>Radio</b>	<b>79%</b>	<b>9%</b>	<b>5%</b>	<b>4%</b>	<b>2%</b>	<b>1%</b>
<b>TV/Film Internet</b>	<b>35%</b>	<b>21%</b>	<b>10%</b>	<b>19%</b>	<b>8%</b>	<b>8%</b>

- The most meaningful results for this question are for those who primarily produce for TV.
- Although the TV sample is relatively small, 56% report no or a very weak relationship with their local public TV station, and only 16% a strong or very strong relationship.

***How often are you paid to produce for the following broadcast outlets?***

**RADIO**

***National syndication via a radio network production***

	<b>Never produce in this format</b>	<b>Once every 3 years</b>	<b>Once every 2 years</b>	<b>1-2 times a year</b>	<b>3-6 times a year</b>	<b>7-11 times a year</b>	<b>12 or more times a year</b>
<b>All</b>	<b>36%</b>	<b>9%</b>	<b>9%</b>	<b>13%</b>	<b>15%</b>	<b>7%</b>	<b>11%</b>
<b>Radio</b>	<b>23%</b>	<b>8%</b>	<b>10%</b>	<b>15%</b>	<b>21%</b>	<b>9%</b>	<b>14%</b>
<b>TV/Film Internet</b>	<b>76%</b>	<b>12%</b>	<b>6%</b>	<b>6%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- 23% of radio journalists never produce in this format
- 23% also produce in this format 7 or more times a year

***National syndication via a radio station based production outlet (Studio 360, Hear and Now)***

	<b>Never produce in this format</b>	<b>Once every 3 years</b>	<b>Once every 2 years</b>	<b>1-2 times a year</b>	<b>3-6 times a year</b>	<b>7-11 times a year</b>	<b>12 or more times a year</b>
<b>All</b>	<b>42%</b>	<b>10%</b>	<b>12%</b>	<b>14%</b>	<b>11%</b>	<b>6%</b>	<b>4%</b>
<b>Radio</b>	<b>30%</b>	<b>10%</b>	<b>13%</b>	<b>19%</b>	<b>15%</b>	<b>8%</b>	<b>5%</b>
<b>TV/Film Internet</b>	<b>78%</b>	<b>10%</b>	<b>10%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- 30% of radio journalists never produce in this format
- 23% produce in this format fewer than once a year
- 34% produce in this format between 1 and 6 times a year
- Only 13% report producing in this format more than 7 times a year

**Local broadcast via a local radio station**

	Never produce in this format	Once every 3 years	Once every 2 years	1-2 times a year	3-6 times a year	7-11 times a year	12 or more times a year
<b>All</b>	<b>36%</b>	<b>4%</b>	<b>6%</b>	<b>13%</b>	<b>8%</b>	<b>9%</b>	<b>24%</b>
<b>Radio</b>	<b>22%</b>	<b>5%</b>	<b>7%</b>	<b>13%</b>	<b>11%</b>	<b>11%</b>	<b>30%</b>
<b>TV/Film Internet</b>	<b>78%</b>	<b>0%</b>	<b>4%</b>	<b>12%</b>	<b>0%</b>	<b>2%</b>	<b>4%</b>

- This is the most commonly reported outlet for radio journalism – 41% produce this way 7 or more times a year.
- Another 23% produce this way at least once a year
- Only 22% never produce in this format

**TV****Local broadcast via a local television station**

	Never produce in this format	Once every 3 years	Once every 2 years	1-2 times a year	3-6 times a year	7-11 times a year	12 or more times a year
<b>All</b>	<b>83%</b>	<b>11%</b>	<b>2%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>
<b>Radio</b>	<b>93%</b>	<b>5%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>51%</b>	<b>31%</b>	<b>10%</b>	<b>4%</b>	<b>2%</b>	<b>0%</b>	<b>2%</b>

- 51% of TV/Film/Internet journalists never produce in this format
- 41% produce in this format only once every 2 or 3 years

**National syndication via television network**

	Never produce in this format	Once every 3 years	Once every 2 years	1-2 times a year	3-6 times a year	7-11 times a year	12 or more times a year
<b>All</b>	<b>77%</b>	<b>13%</b>	<b>5%</b>	<b>4%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>95%</b>	<b>4%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>25%</b>	<b>39%</b>	<b>20%</b>	<b>12%</b>	<b>4%</b>	<b>0%</b>	<b>0%</b>

- Only 25% of TV/Film/Internet journalists never produce in this format
- 59% produce in this format once every 2 or 3 years

**National syndication via TV station outlet**

	Never produce in this format	Once every 3 years	Once every 2 years	1-2 times a year	3-6 times a year	7-11 times a year	12 or more times a year
<b>All</b>	<b>90%</b>	<b>5%</b>	<b>3%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>60%</b>	<b>22%</b>	<b>12%</b>	<b>4%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>

- 60% of TV/Film/Internet journalists never produce in this format
- 34% produce in this format every 2 or three years

***How often are you paid to produce in the following formats?***

***Hard or soft news reports for a local newscast, news magazine, or informational program***

	Never produce in this format	Once every 3 years	Once every 2 years	1-2 times a year	3-6 times a year	7-11 times a year	12 or more times a year
<b>All</b>	<b>38%</b>	<b>7%</b>	<b>7%</b>	<b>14%</b>	<b>8%</b>	<b>7%</b>	<b>19%</b>
<b>Radio</b>	<b>28%</b>	<b>5%</b>	<b>7%</b>	<b>17%</b>	<b>11%</b>	<b>8%</b>	<b>23%</b>
<b>TV/Film Internet</b>	<b>67%</b>	<b>13%</b>	<b>7%</b>	<b>4%</b>	<b>0%</b>	<b>4%</b>	<b>4%</b>

- Based on the responses, this format is primarily used for radio journalism
- 31% produce in this format 7 or more times per year
- Another 28% produce in this format at least once a year.

***Hard or soft news reports for a nationally syndicated newscast, news magazine, or informational program***

	Never produce in this format	Once every 3 years	Once every 2 years	1-2 times a year	3-6 times a year	7-11 times a year	12 or more times a year
<b>All</b>	<b>37%</b>	<b>9%</b>	<b>9%</b>	<b>16%</b>	<b>8%</b>	<b>9%</b>	<b>11%</b>
<b>Radio</b>	<b>26%</b>	<b>10%</b>	<b>8%</b>	<b>19%</b>	<b>10%</b>	<b>12%</b>	<b>14%</b>
<b>TV/Film Internet</b>	<b>68%</b>	<b>8%</b>	<b>12%</b>	<b>8%</b>	<b>2%</b>	<b>2%</b>	<b>0%</b>

- Based on the responses, this format is primarily used for radio journalism
- 26% produce in this format 7 or more times per year
- Another 29% produce in this format at least once a year
- 26% never produce in this format

***Essays, reviews, commentaries, or opinion pieces aired within a larger news program***

	Never produce in this format	Once every 3 years	Once every 2 years	1-2 times a year	3-6 times a year	7-11 times a year	12 or more times a year
<b>All</b>	<b>70%</b>	<b>11%</b>	<b>7%</b>	<b>5%</b>	<b>3%</b>	<b>2%</b>	<b>1%</b>
<b>Radio</b>	<b>67%</b>	<b>11%</b>	<b>7%</b>	<b>6%</b>	<b>4%</b>	<b>3%</b>	<b>2%</b>
<b>TV/Film Internet</b>	<b>81%</b>	<b>8%</b>	<b>8%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- This format is primarily used for radio journalism, although only 33% ever produce essays, reviews, commentaries, or opinion pieces – 67% never produce in this format.

***One time special programs or documentaries or a limited series of such programs***

	Never produce in this format	Once every 3 years	Once every 2 years	1-2 times a year	3-6 times a year	7-11 times a year	12 or more times a year
<b>All</b>	<b>40%</b>	<b>21%</b>	<b>15%</b>	<b>15%</b>	<b>5%</b>	<b>1%</b>	<b>2%</b>
<b>Radio</b>	<b>51%</b>	<b>12%</b>	<b>13%</b>	<b>14%</b>	<b>6%</b>	<b>1%</b>	<b>3%</b>
<b>TV/Film Internet</b>	<b>8%</b>	<b>47%</b>	<b>20%</b>	<b>18%</b>	<b>4%</b>	<b>2%</b>	<b>2%</b>

- More than half of the radio journalists never produce in this format, so this is primarily a TV/Film medium.
- For the most part, this is a once every two or three year endeavor – 67% of TV and Film journalists reported producing these kinds of programs or documentaries less than annually.



***News modules – short, stand-alone features five minutes or less, designed to be dropped into a station’s format***

	Never produce in this format	Once every 3 years	Once every 2 years	1-2 times a year	3-6 times a year	7-11 times a year	12 or more times a year
<b>All</b>	<b>70%</b>	<b>5%</b>	<b>6%</b>	<b>5%</b>	<b>6%</b>	<b>2%</b>	<b>5%</b>
<b>Radio</b>	<b>66%</b>	<b>5%</b>	<b>6%</b>	<b>5%</b>	<b>9%</b>	<b>3%</b>	<b>6%</b>
<b>TV/Film Internet</b>	<b>82%</b>	<b>6%</b>	<b>6%</b>	<b>4%</b>	<b>0%</b>	<b>0%</b>	<b>2%</b>

- Although 66% reported NOT producing them, news modules are predominantly a radio activity.
- 14% produce these 1-6 times a year, 9% 7 or more times a year

***Regular weekly news or current affairs programs or documentaries of 30-120 minutes designed to air 52 weeks a year***

	Never produce in this format	Once every 3 years	Once every 2 years	1-2 times a year	3-6 times a year	7-11 times a year	12 or more times a year
<b>All</b>	<b>79%</b>	<b>5%</b>	<b>4%</b>	<b>3%</b>	<b>1%</b>	<b>1%</b>	<b>6%</b>
<b>Radio</b>	<b>77%</b>	<b>4%</b>	<b>4%</b>	<b>3%</b>	<b>1%</b>	<b>1%</b>	<b>9%</b>
<b>TV/Film Internet</b>	<b>86%</b>	<b>6%</b>	<b>4%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>2%</b>

- This type of production is relatively rare in both radio and TV.
- Only 14% of radio journalists produce in this fashion once a year or more.
- Only 4% of TV journalists produce in this fashion once a year or more.

**Regular daily news or current affairs programs or documentaries of 30-120 minutes designed to air 52 weeks a year**

	Never produce in this format	Once every 3 years	Once every 2 years	1-2 times a year	3-6 times a year	7-11 times a year	12 or more times a year
<b>All</b>	<b>80%</b>	<b>3%</b>	<b>3%</b>	<b>4%</b>	<b>2%</b>	<b>1%</b>	<b>6%</b>
<b>Radio</b>	<b>75%</b>	<b>3%</b>	<b>4%</b>	<b>6%</b>	<b>3%</b>	<b>1%</b>	<b>9%</b>
<b>TV/Film Internet</b>	<b>96%</b>	<b>4%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- Another format for which limited usage is reported
- 75% of radio journalists never produce in this format
- 19% produce in this format once a year or more

**Original modules or features for the web, including podcasts or video**

	Never produce in this format	Once every 3 years	Once every 2 years	1-2 times a year	3-6 times a year	7-11 times a year	12 or more times a year
<b>All</b>	<b>48%</b>	<b>4%</b>	<b>7%</b>	<b>16%</b>	<b>8%</b>	<b>6%</b>	<b>11%</b>
<b>Radio</b>	<b>48%</b>	<b>2%</b>	<b>8%</b>	<b>17%</b>	<b>8%</b>	<b>6%</b>	<b>11%</b>
<b>TV/Film Internet</b>	<b>48%</b>	<b>10%</b>	<b>2%</b>	<b>14%</b>	<b>8%</b>	<b>6%</b>	<b>12%</b>

- 48% of both radio and TV journalists do not produce in this format
- Results are similar for both: 17% of radio and 18% of TV journalists produce modules and features for the Web 7 or more times a year
- 25% of radio and 22% of TV journalists produce modules and features for the Web 1-6 times a year

**Please indicate whether you agree or disagree with the following statements:**

***The use of online tools, and digital distribution channels has allowed me to cultivate more income generating streams for my work***

	<b>Strongly disagree</b>	<b>Somewhat disagree</b>	<b>Neither agree nor disagree</b>	<b>Somewhat agree</b>	<b>Strongly agree</b>
<b>All</b>	<b>11%</b>	<b>11%</b>	<b>28%</b>	<b>33%</b>	<b>16%</b>
<b>Radio</b>	<b>11%</b>	<b>10%</b>	<b>29%</b>	<b>36%</b>	<b>15%</b>
<b>TV/Film Internet</b>	<b>13%</b>	<b>13%</b>	<b>28%</b>	<b>25%</b>	<b>21%</b>

- Overall this is a somewhat positive result, as 49% agree and only 22% disagree.
- Online tools and distribution may not have provided every independent journalist with positive benefits, but a plurality seem to be benefitting from these new opportunities.

***Self-distribution allows me to bypass traditional program acquirers and bring my work to more listeners or viewers***

	<b>Strongly disagree</b>	<b>Somewhat disagree</b>	<b>Neither agree nor disagree</b>	<b>Somewhat agree</b>	<b>Strongly agree</b>
<b>All</b>	<b>10%</b>	<b>20%</b>	<b>27%</b>	<b>26%</b>	<b>17%</b>
<b>Radio</b>	<b>9%</b>	<b>19%</b>	<b>29%</b>	<b>28%</b>	<b>14%</b>
<b>TV/Film Internet</b>	<b>15%</b>	<b>19%</b>	<b>19%</b>	<b>21%</b>	<b>25%</b>

- Overall, 43% agree with this question, and 30% disagree.
- Radio journalists agree 42%, but most 'somewhat agree.'
- TV journalists agree 46%, but most 'strongly agree.'

***Self-distribution allows me to generate more income for my work***

	<b>Strongly disagree</b>	<b>Somewhat disagree</b>	<b>Neither agree nor disagree</b>	<b>Somewhat agree</b>	<b>Strongly agree</b>
<b>All</b>	<b>15%</b>	<b>12%</b>	<b>32%</b>	<b>26%</b>	<b>13%</b>
<b>Radio</b>	<b>13%</b>	<b>14%</b>	<b>36%</b>	<b>27%</b>	<b>10%</b>
<b>TV/Film Internet</b>	<b>21%</b>	<b>6%</b>	<b>23%</b>	<b>25%</b>	<b>23%</b>

- Self distribution makes little difference to one-in-three of all journalists responding
- 39% in total agree with this statement, 27% disagree.
- Self distribution seems to be working somewhat better for TV/Film Internet journalists than for radio journalists

***Compared to three years ago, it is getting more difficult financially to work as an independent producer***

	<b>Strongly disagree</b>	<b>Somewhat disagree</b>	<b>Neither agree nor disagree</b>	<b>Somewhat agree</b>	<b>Strongly agree</b>
<b>All</b>	<b>1%</b>	<b>5%</b>	<b>26%</b>	<b>30%</b>	<b>38%</b>
<b>Radio</b>	<b>1%</b>	<b>6%</b>	<b>29%</b>	<b>29%</b>	<b>35%</b>
<b>TV/Film Internet</b>	<b>0%</b>	<b>2%</b>	<b>17%</b>	<b>31%</b>	<b>50%</b>

- There is considerable agreement across the board to this question – virtually every participant feels it is getting more difficult financially to work as an independent producer
- 64% of radio journalists agree, and 81% of TV/Film Internet agree

***It is more difficult to find outlets for my work in public media***

	<b>Strongly disagree</b>	<b>Somewhat disagree</b>	<b>Neither agree nor disagree</b>	<b>Somewhat agree</b>	<b>Strongly agree</b>
<b>All</b>	<b>4%</b>	<b>11%</b>	<b>27%</b>	<b>31%</b>	<b>26%</b>
<b>Radio</b>	<b>5%</b>	<b>11%</b>	<b>26%</b>	<b>32%</b>	<b>24%</b>
<b>TV/Film Internet</b>	<b>0%</b>	<b>10%</b>	<b>31%</b>	<b>27%</b>	<b>31%</b>

- Associated with the perceived difficulty of succeeding financially as an independent, overall 57% agree that it is increasingly difficult to find outlets for their work in public media.

***There are many new opportunities for independent producers in public media***

	<b>Strongly disagree</b>	<b>Somewhat disagree</b>	<b>Neither agree nor disagree</b>	<b>Somewhat agree</b>	<b>Strongly agree</b>
<b>All</b>	<b>17%</b>	<b>26%</b>	<b>27%</b>	<b>26%</b>	<b>5%</b>
<b>Radio</b>	<b>15%</b>	<b>26%</b>	<b>28%</b>	<b>26%</b>	<b>5%</b>
<b>TV/Film Internet</b>	<b>23%</b>	<b>25%</b>	<b>21%</b>	<b>25%</b>	<b>6%</b>

- Notable about these responses is that only 6% or fewer of all respondents strongly agreed with this statement
- Overall, 31% agreed with this statement, and 43% disagreed
- Not a particularly optimistic response overall

***My average rate of payment for work that I produce has decreased in the past three years***

	<b>Strongly disagree</b>	<b>Somewhat disagree</b>	<b>Neither agree nor disagree</b>	<b>Somewhat agree</b>	<b>Strongly agree</b>
<b>All</b>	<b>7%</b>	<b>20%</b>	<b>32%</b>	<b>19%</b>	<b>22%</b>
<b>Radio</b>	<b>7%</b>	<b>23%</b>	<b>34%</b>	<b>17%</b>	<b>19%</b>
<b>TV/Film Internet</b>	<b>8%</b>	<b>12%</b>	<b>25%</b>	<b>25%</b>	<b>29%</b>

- Coupled with pessimism about opportunities for independent journalists is this perception by 41% of the entire sample that payment rates have decreased.
- Agreement with this statement is higher in the TV/Film Internet category (54%) than in the radio group (36%).

***In general, public media supports the work of independent journalists***

	<b>Strongly disagree</b>	<b>Somewhat disagree</b>	<b>Neither agree nor disagree</b>	<b>Somewhat agree</b>	<b>Strongly agree</b>
<b>All</b>	<b>21%</b>	<b>33%</b>	<b>13%</b>	<b>27%</b>	<b>5%</b>
<b>Radio</b>	<b>20%</b>	<b>35%</b>	<b>15%</b>	<b>25%</b>	<b>5%</b>
<b>TV/Film Internet</b>	<b>23%</b>	<b>29%</b>	<b>8%</b>	<b>35%</b>	<b>6%</b>

- Not surprisingly, there is more disagreement than agreement with this statement - overall, 32% agree and 54% disagree with this statement.
- 55% of radio journalists and 52% of TV/Film Internet journalists disagree that public media supports the work of independent journalists.
- Clearly, these perceptions vary considerably depending upon the experiences of the individual producer.

**Which formula do you use most often to calculate your pay for acquired work?**

	Rate per minute of the final piece	Flat rate based on seniority tier system	Flat rate for all services per assignment	Ongoing contract with set fee	Percentage of total budget on a per-project basis	Other
<b>All</b>	<b>20%</b>	<b>13%</b>	<b>40%</b>	<b>13%</b>	<b>4%</b>	<b>9%</b>
<b>Radio</b>	<b>25%</b>	<b>16%</b>	<b>38%</b>	<b>12%</b>	<b>3%</b>	<b>7%</b>
<b>TV/Film Internet</b>	<b>6%</b>	<b>2%</b>	<b>50%</b>	<b>16%</b>	<b>10%</b>	<b>16%</b>

Flat rate and rate per minute are the methods used most both for radio and TV/Film.

**OTHER METHODS OF PAY CALCULATION:**

Each of these verbatim responses was provided by one independent journalist:

- *"Depends on outlet: both flat rate and rate/minute final piece"*
- *"Depends on the individual program"*
- *"Depends on the news outlet"*
- *"Flat rate per length (under 5min; 5-8min; 8+), with VIP rider upgrade"*
- *"For freelancing in public media I get paid per piece, which is better than per minute rates."*
- *"Hourly"*
- *"Hourly fee for work completed"*
- *"Hourly rate (around 35 an hour)"*
- *"I do not get paid for my work because it airs on a community station"*
- *"I don't get to calculate the rate, the buyer does. NPR has not increased my pay in the 9 years I've been an independent."*
- *"I go with the price the station suggests."*
- *"I negotiate based on the project's budget, and whether it is for public TV or a commercial cable show"*
- *"I usually take what I'm offered!"*

- "Negotiated work for hire contracts"
- "Pay is wholly dependent on grants raised for documentaries"
- "Pre-agreed flat rates based on estimated length of piece, seniority and complexity of final piece"
- "Program Licensing fees which vary greatly"
- "Rate based on tier system, don't know about rates based on seniority"
- "Rate based on workflow and/or resources available"
- "Salary prorated for time working on the project"
- "Salary. Question not relevant to me."
- "Sometimes I work per/hour on a program. Sometime I sell my finished program for a flat fee"
- "Tape syncs, often offered a set day rate"
- "Weekly salary during production period"

***How satisfied are you with this system of payment?***

	<b>Very dissatisfied</b>	<b>Somewhat dissatisfied</b>	<b>Satisfied</b>	<b>Somewhat satisfied</b>	<b>Completely satisfied</b>
<b>All</b>	<b>16%</b>	<b>37%</b>	<b>28%</b>	<b>15%</b>	<b>3%</b>
<b>Radio</b>	<b>13%</b>	<b>41%</b>	<b>26%</b>	<b>17%</b>	<b>4%</b>
<b>TV/Film Internet</b>	<b>24%</b>	<b>26%</b>	<b>36%</b>	<b>12%</b>	<b>2%</b>

- There is far more dissatisfaction (53% overall) than satisfaction (18% overall) with the system of payments for most independent journalists.
- 54% of radio journalists express dissatisfaction with current payment methods, compared to 50% of TV/Film journalists. However, TV/Film journalists have a higher level of being 'very dissatisfied.'



**Please indicate the range of average net revenue you have generated from each of these media in the past three years**

**Public Radio**

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>19%</b>	<b>43%</b>	<b>15%</b>	<b>13%</b>	<b>4%</b>	<b>2%</b>	<b>2%</b>
<b>Radio</b>	<b>1%</b>	<b>53%</b>	<b>17%</b>	<b>17%</b>	<b>6%</b>	<b>3%</b>	<b>2%</b>
<b>TV/Film Internet</b>	<b>77%</b>	<b>12%</b>	<b>8%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>2%</b>

- 54% of radio journalists report average net revenue from public radio of less than \$10,000 a year
- 34% report average net revenue from public radio between \$10,000 and \$50,000 per year
- 11% report average net revenue from public radio above \$50,000

**Public TV**

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>77%</b>	<b>8%</b>	<b>6%</b>	<b>5%</b>	<b>4%</b>	<b>1%</b>	<b>1%</b>
<b>Radio</b>	<b>94%</b>	<b>4%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>27%</b>	<b>20%</b>	<b>20%</b>	<b>16%</b>	<b>12%</b>	<b>2%</b>	<b>4%</b>

- 27% of the TV/Film Internet group report no average net revenue from public TV.
- 40% report average net revenue from TV between \$10,000 and \$25,000
- 28% report average net revenue from TV between \$25,000 and \$75,000

**Film**

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>82%</b>	<b>9%</b>	<b>4%</b>	<b>3%</b>	<b>2%</b>	<b>0%</b>	<b>1%</b>
<b>Radio</b>	<b>94%</b>	<b>5%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>48%</b>	<b>19%</b>	<b>12%</b>	<b>10%</b>	<b>8%</b>	<b>0%</b>	<b>2%</b>

- For those in the TV/Film Internet group, all but 10% of the average net revenue from film is \$75,000 or less

**Print**

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>58%</b>	<b>36%</b>	<b>2%</b>	<b>2%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>
<b>Radio</b>	<b>52%</b>	<b>41%</b>	<b>2%</b>	<b>3%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>
<b>TV/Film Internet</b>	<b>77%</b>	<b>21%</b>	<b>0%</b>	<b>0%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>

- Just less than half of the journalists in the radio category receive at least some income from print.
- But the vast majority of that net income is less than \$10,000 annually

**Interactive/Online (Text)**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>69%</b>	<b>27%</b>	<b>2%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>
<b>Radio</b>	<b>62%</b>	<b>34%</b>	<b>3%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>
<b>TV/Film Internet</b>	<b>87%</b>	<b>8%</b>	<b>0%</b>	<b>0%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>

- The majority of independent journalists in all categories received no income from this activity, and for almost all their net income was below \$10,000.

**Interactive/Online (Video)**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>80%</b>	<b>15%</b>	<b>3%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>86%</b>	<b>13%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>64%</b>	<b>22%</b>	<b>12%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- This is primarily a TV/Film Internet category, although 64% report no income.
- Nearly all of the net income in this category is below \$25,000.

**Website Development/Maintenance**

	<b>\$0</b>	<b>\$1-\$9,999</b>	<b>\$10,000-\$24,999</b>	<b>\$25,000-\$49,999</b>	<b>\$50,000-\$74,999</b>	<b>\$75,000-\$100,000</b>	<b>More than \$100,000</b>
<b>All</b>	<b>76%</b>	<b>13%</b>	<b>9%</b>	<b>0%</b>	<b>0%</b>	<b>2%</b>	<b>0%</b>
<b>Radio</b>	<b>88%</b>	<b>8%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>85%</b>	<b>9%</b>	<b>3%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>

- This also is a relatively sparse category in terms of revenue generated.
- Nearly all the net revenue generated is under \$25,000.

***Independent producers often depend upon multiple sources of funding. For each source listed below, please indicate the total range of project funding you have received on average annually from the following granters over the past three years.***

***A grant or contract received directly from CPB***

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>91%</b>	<b>3%</b>	<b>1%</b>	<b>2%</b>	<b>0%</b>	<b>1%</b>	<b>2%</b>
<b>Radio</b>	<b>92%</b>	<b>3%</b>	<b>1%</b>	<b>2%</b>	<b>0%</b>	<b>1%</b>	<b>1%</b>
<b>TV/Film Internet</b>	<b>86%</b>	<b>2%</b>	<b>2%</b>	<b>4%</b>	<b>0%</b>	<b>0%</b>	<b>6%</b>

- Relatively few independent journalists reported net income from a direct CPB grant.

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

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>81%</b>	<b>11%</b>	<b>4%</b>	<b>2%</b>	<b>0%</b>	<b>1%</b>	<b>1%</b>
<b>Radio</b>	<b>84%</b>	<b>10%</b>	<b>4%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>74%</b>	<b>10%</b>	<b>4%</b>	<b>4%</b>	<b>0%</b>	<b>2%</b>	<b>6%</b>

- Income from CPB-funded subcontracts was reported by relatively few respondents.
- Most of the net revenue that was reported in all categories was under \$10,000.

**A grant or contract from NEA**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>89%</b>	<b>3%</b>	<b>4%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>
<b>Radio</b>	<b>89%</b>	<b>4%</b>	<b>4%</b>	<b>2%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>90%</b>	<b>2%</b>	<b>2%</b>	<b>0%</b>	<b>4%</b>	<b>0%</b>	<b>2%</b>

- Again, about 90% of all categories reported no net income from NEA.

**A grant or contract from NEH**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>89%</b>	<b>6%</b>	<b>3%</b>	<b>0%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>
<b>Radio</b>	<b>91%</b>	<b>5%</b>	<b>3%</b>	<b>0%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>81%</b>	<b>8%</b>	<b>4%</b>	<b>0%</b>	<b>2%</b>	<b>2%</b>	<b>2%</b>

- 19% of the TV/Film Internet group received NEH funding.
- While 4% reported net income of \$75,000 or more, most income from NEH was below \$25,000.

**A grant or contract from NSF**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>95%</b>	<b>3%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>	<b>1%</b>
<b>Radio</b>	<b>94%</b>	<b>3%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>96%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- Only about 5% of the entire survey sample reported any income from NSF.

***A grant or contract from some other government agency***

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>78%</b>	<b>13%</b>	<b>6%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>
<b>Radio</b>	<b>81%</b>	<b>13%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>67%</b>	<b>12%</b>	<b>8%</b>	<b>2%</b>	<b>6%</b>	<b>2%</b>	<b>2%</b>

- Even small amounts of net revenue from this category are fairly rare.
- Most revenue in this category is under \$10,000

***A grant or contract from a foundation***

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>48%</b>	<b>23%</b>	<b>14%</b>	<b>5%</b>	<b>3%</b>	<b>2%</b>	<b>5%</b>
<b>Radio</b>	<b>58%</b>	<b>24%</b>	<b>9%</b>	<b>4%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>
<b>TV/Film Internet</b>	<b>14%</b>	<b>20%</b>	<b>30%</b>	<b>6%</b>	<b>8%</b>	<b>6%</b>	<b>16%</b>

- 86% of the journalists in the TV/Film Internet category reported some foundation income.
- 50% of that income was below \$25,000, but 16% was more than \$100,000

***Funding from Minority Consortia (NBPC, LPB, CAAM, NAPT, PIC)***

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>90%</b>	<b>4%</b>	<b>4%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>65%</b>	<b>11%</b>	<b>17%</b>	<b>0%</b>	<b>2%</b>	<b>2%</b>	<b>2%</b>
<b>TV/Film Internet</b>	<b>97%</b>	<b>2%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- Most of the income from Minority Consortia comes to radio, and most of it is in amounts less than \$25,000.

***A partnership deal to produce your programming with a larger, private production company***

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>87%</b>	<b>7%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>
<b>Radio</b>	<b>89%</b>	<b>9%</b>	<b>2%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>84%</b>	<b>4%</b>	<b>2%</b>	<b>0%</b>	<b>4%</b>	<b>0%</b>	<b>6%</b>

- Partnership deals are relatively rare, but in the TV/Film Internet category, 6% of respondents had net income of more than \$100,000 from this source

***Corporate or business underwriting that you developed yourself***

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>83%</b>	<b>10%</b>	<b>2%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>2%</b>
<b>Radio</b>	<b>89%</b>	<b>9%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>1%</b>
<b>TV/Film Internet</b>	<b>62%</b>	<b>16%</b>	<b>6%</b>	<b>4%</b>	<b>4%</b>	<b>0%</b>	<b>8%</b>

- Self-developed underwriting is somewhat uncommon for the radio category, and much more common for the TV/Film Internet grouping.
- 26% of the TV/Film Internet revenue is below \$50,000, 12% is more than \$50,000.



**Self-funding, putting your own money into your programming**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>41%</b>	<b>41%</b>	<b>11%</b>	<b>3%</b>	<b>2%</b>	<b>1%</b>	<b>0%</b>
<b>Radio</b>	<b>49%</b>	<b>41%</b>	<b>9%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>16%</b>	<b>38%</b>	<b>20%</b>	<b>12%</b>	<b>10%</b>	<b>4%</b>	<b>0%</b>

- Self-funding is common - in radio, 51% of independent journalists report revenue from this activity, and in TV/Film, the percentage is 84%.
- This funding can be significant. While the majority of self-funding (58%) is less than \$25,000, 26% is for amounts greater than \$25,000.

**Direct funding from commercial broadcaster**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>91%</b>	<b>4%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>	<b>2%</b>
<b>Radio</b>	<b>95%</b>	<b>4%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>80%</b>	<b>4%</b>	<b>4%</b>	<b>0%</b>	<b>2%</b>	<b>0%</b>	<b>10%</b>

- This type of funding is all but unheard of for radio.
- Although only 20% of the TV/Film Internet category reports this type of funding, half of that is for \$100,000 or more.

***Sale of merchandise related to your programming including DVDs, CDs or books***

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>75%</b>	<b>17%</b>	<b>2%</b>	<b>2%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>
<b>Radio</b>	<b>86%</b>	<b>11%</b>	<b>0%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>
<b>TV/Film Internet</b>	<b>41%</b>	<b>37%</b>	<b>10%</b>	<b>8%</b>	<b>2%</b>	<b>2%</b>	<b>0%</b>

- Sales of related merchandise is primarily a TV/Film Internet activity.
- Most of the revenue (37%) is for under \$10,000.

***Funding/pre-sales from international broadcasters***

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>93%</b>	<b>3%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>
<b>Radio</b>	<b>96%</b>	<b>4%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>82%</b>	<b>2%</b>	<b>4%</b>	<b>4%</b>	<b>0%</b>	<b>0%</b>	<b>6%</b>

- This activity involves a small percentage of journalists, but 6% in the TV/Film Internet category made more than \$100,000 from international broadcasters.

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

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>66%</b>	<b>26%</b>	<b>3%</b>	<b>2%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>
<b>Radio</b>	<b>71%</b>	<b>26%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>1%</b>	<b>1%</b>
<b>TV/Film Internet</b>	<b>52%</b>	<b>28%</b>	<b>8%</b>	<b>8%</b>	<b>2%</b>	<b>0%</b>	<b>2%</b>

- There is some activity on this category in both radio and TV/film, but most of the annual net revenue is \$10,000 or under.

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

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>78%</b>	<b>20%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>1%</b>
<b>Radio</b>	<b>81%</b>	<b>18%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>1%</b>
<b>TV/Film Internet</b>	<b>68%</b>	<b>28%</b>	<b>4%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- As with other questions, this is primarily a TV/Film Internet category.
- Nearly all of the revenue in this category is less than \$10,000 annually.

**Direct funding from PBS**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>98%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>
<b>Radio</b>	<b>99%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>94%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>4%</b>	<b>0%</b>	<b>2%</b>

- Virtually no radio activity in this category, and very limited activity for TV/Film, although 2% report more than \$100,000 annual income.

**A partnership deal to produce your programming with PBS**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>98%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>1%</b>
<b>Radio</b>	<b>99%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>94%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>6%</b>

- Virtually no radio activity in this category, and very limited activity for TV/Film, although 6% report more than \$100,000 annual income.

**Direct funding from local public TV station**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>97%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>
<b>Radio</b>	<b>99%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>92%</b>	<b>6%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>2%</b>	<b>0%</b>

- Virtually no radio activity in this category, and very limited activity for TV/Film, with most reported revenue under \$10,000.

**A partnership deal to produce your programming with a public television station**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>95%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>
<b>Radio</b>	<b>99%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>86%</b>	<b>4%</b>	<b>4%</b>	<b>2%</b>	<b>2%</b>	<b>2%</b>	<b>0%</b>

- Virtually no radio activity in this category, but some for TV/Film, with 8% under \$25,000 and 6% more than \$25,000.

**Funding from ITVS**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>88%</b>	<b>2%</b>	<b>2%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>	<b>6%</b>
<b>Radio</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>51%</b>	<b>8%</b>	<b>8%</b>	<b>4%</b>	<b>2%</b>	<b>2%</b>	<b>25%</b>

- About half the TV/Film Internet respondents received funds from ITVS.
- The amount of the funding ran the gamut, with significant amounts above \$100,000.

**Direct funding from a public radio station**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>70%</b>	<b>23%</b>	<b>3%</b>	<b>2%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>
<b>Radio</b>	<b>64%</b>	<b>27%</b>	<b>4%</b>	<b>3%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>
<b>TV/Film Internet</b>	<b>88%</b>	<b>10%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- Mostly a radio category, the majority of the net revenue is in the less than \$10,000 range.

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

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>91%</b>	<b>6%</b>	<b>2%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>91%</b>	<b>6%</b>	<b>2%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>92%</b>	<b>6%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- Only a handful of radio and TV independents received income from partnership deals to produce their programming with a public radio station

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

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>94%</b>	<b>3%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>92%</b>	<b>5%</b>	<b>2%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- Again, very minimal revenue received from radio network partnerships.

**Please indicate the range of gross income you have generated on average annually from the following programs or distributors in the past three years.**

***ITVS program funds***

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>89%</b>	<b>2%</b>	<b>3%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>3%</b>
<b>Radio</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>56%</b>	<b>10%</b>	<b>13%</b>	<b>4%</b>	<b>4%</b>	<b>0%</b>	<b>13%</b>

- Totally a TV/Film category, 44% of journalists in the TV/Film Internet group reported receiving revenue from ITVS program funds.
- The amount of net revenue ranged from the lowest to the highest dollar amounts.

***Local TV station program***

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>97%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>1%</b>
<b>Radio</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>88%</b>	<b>6%</b>	<b>4%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>2%</b>

- Totally a TV/Film category, although only 12% of journalists in the TV/Film Internet group reported receiving revenue from a local TV station.

**ITVS acquisition fee**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>95%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>
<b>Radio</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>81%</b>	<b>6%</b>	<b>6%</b>	<b>4%</b>	<b>2%</b>	<b>0%</b>	<b>2%</b>

- Another totally TV/Film category, 18% of journalists in the TV/Film Internet group reported receiving revenue from ITVS acquisition fees.
- All but 2% received revenue less than \$50,000.

**WGBH-TV**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>97%</b>	<b>2%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>97%</b>	<b>3%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>96%</b>	<b>2%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- Few in the radio or TV/Film categories received revenue from WGBH-TV.
- All reported revenue was less than \$25,000 annually.

**WNET-TV**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>98%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>1%</b>
<b>Radio</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>94%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>6%</b>

- Very few journalists received revenue from WNET-TV, but those that did received large sums – more than \$100,000.

**Frontline**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>97%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>1%</b>
<b>Radio</b>	<b>99%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>92%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>6%</b>

- Funding from Frontline was almost exclusively TV/Film, and fell into the lowest and highest categories.

**POV**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>98%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>1%</b>
<b>Radio</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>94%</b>	<b>4%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>2%</b>

- Just like Frontline, funding was almost exclusively TV/Film, and fell into the lowest and highest categories.

**PBS**

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>96%</b>	<b>2%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>1%</b>
<b>Radio</b>	<b>98%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>90%</b>	<b>4%</b>	<b>4%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>2%</b>

- Only 10% of the TV/Film Internet group reported receiving funds from PBS.
- 8% of the funding is under \$25,000, and 2% more than \$100,000.



**Please indicate the range of gross income you have generated on average annually from the following programs or distributors in the past three years.**

***NPR's Morning Edition***

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>75%</b>	<b>22%</b>	<b>1%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>67%</b>	<b>29%</b>	<b>2%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>98%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- 33% of radio journalists received revenue from Morning Edition.
- Most of that revenue was under \$10,000.

***NPR's All Things Considered***

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>70%</b>	<b>24%</b>	<b>4%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>61%</b>	<b>32%</b>	<b>5%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>98%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- These results are similar to those for Morning Edition.
- 39% of radio journalists received revenue from ATC; most of that revenue was under \$10,000.

***NPR's On The Media***

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>97%</b>	<b>2%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>96%</b>	<b>3%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- Only 4% of radio journalists report receiving money from this program.

***NPR's State of the Reunion***

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>98%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>98%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- Only 2% of radio journalists report receiving money from this program.

***NPR's Weekend Edition***

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>77%</b>	<b>19%</b>	<b>2%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>70%</b>	<b>25%</b>	<b>3%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- These results are similar to those for Morning Edition and ATC.

***NPR's Snap Judgment***

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>99%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>99%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- As a relatively new program, only 1% of radio journalists have received money from this program so far.

***Other NPR programming***

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>77%</b>	<b>21%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>71%</b>	<b>26%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>96%</b>	<b>4%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- About 30% of radio journalists have received funding from other NPR programs
- This would likely include some programs that have been cancelled in the past three years

***PRI's The World***

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>84%</b>	<b>15%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>80%</b>	<b>20%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>98%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- 20% of radio journalists received funding from The World, all in the under \$10,000 range

***PRI's This American Life***

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>92%</b>	<b>6%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>90%</b>	<b>7%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- 10% of radio respondents reported income from this program; most of it under \$10,000.

***PRI's Studio 360***

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>88%</b>	<b>11%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>85%</b>	<b>13%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>98%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- 15% of radio journalists report income from this source; 13% of which is below \$10,000 a year.

***Other PRI Programming***

	\$0	\$1- \$9,999	\$10,000- \$24,999	\$25,000- \$49,999	\$50,000- \$74,999	\$75,000- \$100,000	More than \$100,000
<b>All</b>	<b>89%</b>	<b>16%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>86%</b>	<b>11%</b>	<b>1%</b>	<b>0%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>98%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- 14% of radio journalists received money from PRI, mostly at the under \$10,000 level.

**BBC**

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>83%</b>	<b>16%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>80%</b>	<b>20%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>94%</b>	<b>4%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- Of the 20% of radio journalists who received revenue from the BBC, all of it was under \$10,000.

**APM's Marketplace**

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>76%</b>	<b>21%</b>	<b>2%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>68%</b>	<b>27%</b>	<b>3%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- 32% radio journalists received some income from Marketplace.
- Most revenue was in the under \$10,000 range.

**APM's American Radio Works**

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>98%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>97%</b>	<b>2%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- Only 3% of radio journalists received funds from this program.

**Other APM Programming**

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>92%</b>	<b>6%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>90%</b>	<b>8%</b>	<b>1%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- 10% of radio journalists received some money from assorted other APM programming.

**World Vision Report**

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>90%</b>	<b>10%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>87%</b>	<b>12%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>98%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- World Vision Report was a source of income for 13% of radio independents responding to the survey.

**Licensing fees via PRX**

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>70%</b>	<b>29%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>64%</b>	<b>35%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film</b>	<b>90%</b>	<b>10%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Internet</b>							

- A significant 36% of radio independents (and 10% in the TV/Film category) received some money from PRX.
- Nearly all of this money was in the under \$10,000 category.

**Content Depot**

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>99%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>99%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Internet</b>							

- Very minimal income activity reported directly from Content Depot.

**Licensing fees via Content Depot distributed work**

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>99%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>99%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Internet</b>							

- The same minimal activity applies to licensing fees via Content Depot.

**Latino USA**

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>93%</b>	<b>7%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>90%</b>	<b>9%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0</b>
<b>TV/Film Internet</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- 10% of radio journalists have received some income from Latino USA.

**Hearing Voices**

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>93%</b>	<b>7%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>91%</b>	<b>9%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>100%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- 10% of radio journalists received revenue from Hearing Voices.

**Local radio station program**

	\$0	\$1-\$9,999	\$10,000-\$24,999	\$25,000-\$49,999	\$50,000-\$74,999	\$75,000-\$100,000	More than \$100,000
<b>All</b>	<b>57%</b>	<b>35%</b>	<b>5%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>45%</b>	<b>46%</b>	<b>6%</b>	<b>3%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>94%</b>	<b>4%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- More than half of radio journalists report some income from a local radio station program.



**Pacifica/Pacifica stations**

	<b>\$0</b>	<b>\$1-\$9,999</b>	<b>\$10,000-\$24,999</b>	<b>\$25,000-\$49,999</b>	<b>\$50,000-\$74,999</b>	<b>\$75,000-\$100,000</b>	<b>More than \$100,000</b>
<b>All</b>	<b>92%</b>	<b>7%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>Radio</b>	<b>90%</b>	<b>9%</b>	<b>1%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>98%</b>	<b>2%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>

- 10% of radio journalists received revenue from Pacifica and/or its stations.

**Other Sources of Reported Revenue**

- "AARP"
- "AARP Radio, Voice of America"
- "AARP, Sirius OutQ"
- "CBC \$1-\$9,999"
- "CBC Radio One - \$1-\$9,999"
- "Chicago Matters series at WBEZ Chicago"
- "Listen Up NW, Reclaim the Media"
- "Making Contact and Soundprint buy my programs"
- "Mostly we give our content away - more indy and alt than 'public'"
- "National Radio Project"
- "PRX"
- "RadioLab: \$200"
- "Splendid Table, Living on Earth"
- "Tape syncs from various smaller shows, like Interfaith Voices"
- "Voice of America"
- "Voice of America \$1-\$9,999"
- "Radio Netherlands Worldwide \$1-\$9,999"

**Based on your current situation, and the media landscape as you see it, please tell us how you would best characterize your work:**

***The amount of work I've generated for public media over the last three years has:***

	<b>Declined Substantially</b>	<b>Stayed Relatively the Same</b>	<b>Increased Substantially</b>
<b>All</b>	<b>27%</b>	<b>53%</b>	<b>20%</b>
<b>Radio</b>	<b>25%</b>	<b>53%</b>	<b>22%</b>
<b>TV/Film Internet</b>	<b>33%</b>	<b>52%</b>	<b>15%</b>

- When considering the margin of error, there is a very slight reduction in the amount of work generated from public media.
- The amount of work has stayed essentially the same for the majority of independents in all categories.

***The amount of work I've produced for other, non-public media outlets over the last three years has:***

	<b>Declined Substantially</b>	<b>Stayed Relatively the Same</b>	<b>Increased Substantially</b>
<b>All</b>	<b>17%</b>	<b>60%</b>	<b>24%</b>
<b>Radio</b>	<b>17%</b>	<b>63%</b>	<b>20%</b>
<b>TV/Film Internet</b>	<b>16%</b>	<b>50%</b>	<b>34%</b>

- Work produced for non-public media outlets has stayed the same for most independents.
- There is a very slight overall increase compared to decrease of work produced in this area.

***The amount of revenue I've generated via public media over the last three years has:***

	<b>Declined Substantially</b>	<b>Stayed Relatively the Same</b>	<b>Increased Substantially</b>
<b>All</b>	<b>29%</b>	<b>55%</b>	<b>15%</b>
<b>Radio</b>	<b>25%</b>	<b>59%</b>	<b>16%</b>
<b>TV/Film Internet</b>	<b>40%</b>	<b>46%</b>	<b>13%</b>

- For most producers, the amount of revenue generated through public media has stayed the same.
- Unsettlingly, about twice as many producers report substantial declines in revenue compared to those who report increases.

**How do you rate the following areas in terms of potential growth for income-generating journalism over the next three years?**

**Blogging**

	<b>This area of production does not apply to my work</b>	<b>Expect Significantly Less Revenue than I Generate Now</b>	<b>Expect Slightly Less Revenue than I Generate Now</b>	<b>Expect About the Same Amount of Revenue than I Generate Now</b>	<b>Expect Slightly More Revenue than I Generate Now</b>	<b>Expect Significantly More Revenue than I Generate Now</b>
<b>All</b>	<b>58%</b>	<b>3%</b>	<b>1%</b>	<b>23%</b>	<b>14%</b>	<b>1%</b>
<b>Radio</b>	<b>57%</b>	<b>3%</b>	<b>1%</b>	<b>23%</b>	<b>14%</b>	<b>2%</b>
<b>TV/Film Internet</b>	<b>61%</b>	<b>2%</b>	<b>0%</b>	<b>22%</b>	<b>7%</b>	<b>0%</b>

- While about 60% of responding journalists do not generate revenue through blogging, about 15% believe it to hold slight potential for additional revenue in the next three years.

**Public radio (national)**

	<b>This area of production does not apply to my work</b>	<b>Expect Significantly Less Revenue than I Generate Now</b>	<b>Expect Slightly Less Revenue than I Generate Now</b>	<b>Expect About the Same Amount of Revenue than I Generate Now</b>	<b>Expect Slightly More Revenue than I Generate Now</b>	<b>Expect Significantly More Revenue than I Generate Now</b>
<b>All</b>	<b>24%</b>	<b>7%</b>	<b>9%</b>	<b>36%</b>	<b>26%</b>	<b>3%</b>
<b>Radio</b>	<b>6%</b>	<b>8%</b>	<b>12%</b>	<b>38%</b>	<b>32%</b>	<b>4%</b>
<b>TV/Film</b>	<b>78%</b>	<b>6%</b>	<b>2%</b>	<b>6%</b>	<b>0%</b>	<b>8%</b>

- Just about the same percentage of producers expect increased revenue from public radio nationally as expect the same amount of revenue. This is a relatively optimistic outlook.

**Public radio (local/stations)**

	<b>This area of production does not apply to my work</b>	<b>Expect Significantly Less Revenue than I Generate Now</b>	<b>Expect Slightly Less Revenue than I Generate Now</b>	<b>Expect About the Same Amount of Revenue than I Generate Now</b>	<b>Expect Slightly More Revenue than I Generate Now</b>	<b>Expect Significantly More Revenue than I Generate Now</b>
<b>All</b>	<b>32%</b>	<b>7%</b>	<b>7%</b>	<b>28%</b>	<b>24%</b>	<b>2%</b>
<b>Radio</b>	<b>15%</b>	<b>7%</b>	<b>10%</b>	<b>35%</b>	<b>30%</b>	<b>3%</b>
<b>TV/Film Internet</b>	<b>82%</b>	<b>6%</b>	<b>0%</b>	<b>6%</b>	<b>6%</b>	<b>0%</b>

- Many radio producers (33%) expect local stations to be an increased source of revenue in the future.
- 35% expect about the same amount of revenue, and only 17% expect reduced revenue from local stations.

**Public television (national)**

	<b>This area of production does not apply to my work</b>	<b>Expect Significantly Less Revenue than I Generate Now</b>	<b>Expect Slightly Less Revenue than I Generate Now</b>	<b>Expect About the Same Amount of Revenue than I Generate Now</b>	<b>Expect Slightly More Revenue than I Generate Now</b>	<b>Expect Significantly More Revenue than I Generate Now</b>
<b>All</b>	<b>73%</b>	<b>7%</b>	<b>4%</b>	<b>9%</b>	<b>5%</b>	<b>1%</b>
<b>Radio</b>	<b>91%</b>	<b>1%</b>	<b>1%</b>	<b>5%</b>	<b>3%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>20%</b>	<b>27%</b>	<b>16%</b>	<b>22%</b>	<b>10%</b>	<b>6%</b>

- A slight plurality of TV/Film journalists (43%) feel they will be receiving less money from public TV nationally. Only 16% anticipate more revenue.

**Public television (local/stations)**

	<b>This area of production does not apply to my work</b>	<b>Expect Significantly Less Revenue than I Generate Now</b>	<b>Expect Slightly Less Revenue than I Generate Now</b>	<b>Expect About the Same Amount of Revenue than I Generate Now</b>	<b>Expect Slightly More Revenue than I Generate Now</b>	<b>Expect Significantly More Revenue than I Generate Now</b>
<b>All</b>	<b>78%</b>	<b>6%</b>	<b>1%</b>	<b>11%</b>	<b>3%</b>	<b>1%</b>
<b>Radio</b>	<b>90%</b>	<b>1%</b>	<b>1%</b>	<b>6%</b>	<b>2%</b>	<b>0%</b>
<b>TV/Film Internet</b>	<b>43%</b>	<b>22%</b>	<b>4%</b>	<b>22%</b>	<b>6%</b>	<b>4%</b>

- While nearly half of the TV/Film participants do not currently receive funding from local public TV stations, most expect the status quo to continue, only 10% expect slight increases in revenue, while 26% expect less revenue in the future.

**Audio slideshows**

	<b>This area of production does not apply to my work</b>	<b>Expect Significantly Less Revenue than I Generate Now</b>	<b>Expect Slightly Less Revenue than I Generate Now</b>	<b>Expect About the Same Amount of Revenue than I Generate Now</b>	<b>Expect Slightly More Revenue than I Generate Now</b>	<b>Expect Significantly More Revenue than I Generate Now</b>
<b>All</b>	<b>59%</b>	<b>1%</b>	<b>1%</b>	<b>16%</b>	<b>19%</b>	<b>3%</b>
<b>Radio</b>	<b>49%</b>	<b>1%</b>	<b>1%</b>	<b>21%</b>	<b>25%</b>	<b>3%</b>
<b>TV/Film Internet</b>	<b>88%</b>	<b>0%</b>	<b>2%</b>	<b>2%</b>	<b>2%</b>	<b>6%</b>

- This is mostly a radio category, and 28% of the radio sample expect this revenue stream to increase in the future.
- Of the few that produce audio slideshows in the TV/Film sample, the majority see this as an expanding revenue stream as well.

**On-line magazines or other electronic publications**

	<b>This area of production does not apply to my work</b>	<b>Expect Significantly Less Revenue than I Generate Now</b>	<b>Expect Slightly Less Revenue than I Generate Now</b>	<b>Expect About the Same Amount of Revenue than I Generate Now</b>	<b>Expect Slightly More Revenue than I Generate Now</b>	<b>Expect Significantly More Revenue than I Generate Now</b>
<b>All</b>	<b>55%</b>	<b>1%</b>	<b>1%</b>	<b>16%</b>	<b>26%</b>	<b>2%</b>
<b>Radio</b>	<b>48%</b>	<b>1%</b>	<b>1%</b>	<b>18%</b>	<b>30%</b>	<b>2%</b>
<b>TV/Film Internet</b>	<b>74%</b>	<b>0%</b>	<b>2%</b>	<b>8%</b>	<b>14%</b>	<b>2%</b>

- Online magazines are another area where many independents see potential revenue growth.

**Podcasting**

	<b>This area of production does not apply to my work</b>	<b>Expect Significantly Less Revenue than I Generate Now</b>	<b>Expect Slightly Less Revenue than I Generate Now</b>	<b>Expect About the Same Amount of Revenue than I Generate Now</b>	<b>Expect Slightly More Revenue than I Generate Now</b>	<b>Expect Significantly More Revenue than I Generate Now</b>
<b>All</b>	<b>47%</b>	<b>1%</b>	<b>3%</b>	<b>18%</b>	<b>27%</b>	<b>3%</b>
<b>Radio</b>	<b>38%</b>	<b>2%</b>	<b>4%</b>	<b>22%</b>	<b>31%</b>	<b>3%</b>
<b>TV/Film Internet</b>	<b>71%</b>	<b>0%</b>	<b>2%</b>	<b>6%</b>	<b>17%</b>	<b>4%</b>

- Another new media activity that many independents see as a potential new revenue stream.

**Print/newspapers**

	<b>This area of production does not apply to my work</b>	<b>Expect Significantly Less Revenue than I Generate Now</b>	<b>Expect Slightly Less Revenue than I Generate Now</b>	<b>Expect About the Same Amount of Revenue than I Generate Now</b>	<b>Expect Slightly More Revenue than I Generate Now</b>	<b>Expect Significantly More Revenue than I Generate Now</b>
<b>All</b>	<b>50%</b>	<b>6%</b>	<b>4%</b>	<b>20%</b>	<b>8%</b>	<b>1%</b>
<b>Radio</b>	<b>53%</b>	<b>7%</b>	<b>5%</b>	<b>23%</b>	<b>10%</b>	<b>2%</b>
<b>TV/Film Internet</b>	<b>80%</b>	<b>4%</b>	<b>2%</b>	<b>10%</b>	<b>4%</b>	<b>0%</b>

- Perhaps somewhat surprisingly, given the general state of print, 9% overall see this as a potential area for revenue growth, just about the same percentage as those who expect lower revenue totals from print.



**Print/Magazines**

	<b>This area of production does not apply to my work</b>	<b>Expect Significantly Less Revenue than I Generate Now</b>	<b>Expect Slightly Less Revenue than I Generate Now</b>	<b>Expect About the Same Amount of Revenue than I Generate Now</b>	<b>Expect Slightly More Revenue than I Generate Now</b>	<b>Expect Significantly More Revenue than I Generate Now</b>
<b>All</b>	<b>55%</b>	<b>6%</b>	<b>4%</b>	<b>20%</b>	<b>8%</b>	<b>1%</b>
<b>Radio</b>	<b>48%</b>	<b>6%</b>	<b>5%</b>	<b>24%</b>	<b>14%</b>	<b>2%</b>
<b>TV/Film Internet</b>	<b>76%</b>	<b>6%</b>	<b>2%</b>	<b>8%</b>	<b>8%</b>	<b>8%</b>

- A similar result to newspapers – about the same number expect more revenue in the future as do those who see this as a diminishing revenue source.

**Commercial on-line journalism**

	<b>This area of production does not apply to my work</b>	<b>Expect Significantly Less Revenue than I Generate Now</b>	<b>Expect Slightly Less Revenue than I Generate Now</b>	<b>Expect About the Same Amount of Revenue than I Generate Now</b>	<b>Expect Slightly More Revenue than I Generate Now</b>	<b>Expect Significantly More Revenue than I Generate Now</b>
<b>All</b>	<b>73%</b>	<b>2%</b>	<b>1%</b>	<b>12%</b>	<b>11%</b>	<b>2%</b>
<b>Radio</b>	<b>71%</b>	<b>2%</b>	<b>1%</b>	<b>13%</b>	<b>11%</b>	<b>2%</b>
<b>TV/Film Internet</b>	<b>78%</b>	<b>2%</b>	<b>0%</b>	<b>8%</b>	<b>10%</b>	<b>2%</b>

- While about three-in-four do not produce commercial on-line journalism, 13% feel it is a potential growth area, and 3% feel revenue will shrink from these sources.

**Education: Training or teaching new-comers to journalism**

	<b>This area of production does not apply to my work</b>	<b>Expect Significantly Less Revenue than I Generate Now</b>	<b>Expect Slightly Less Revenue than I Generate Now</b>	<b>Expect About the Same Amount of Revenue than I Generate Now</b>	<b>Expect Slightly More Revenue than I Generate Now</b>	<b>Expect Significantly More Revenue than I Generate Now</b>
<b>All</b>	<b>47%</b>	<b>1%</b>	<b>2%</b>	<b>20%</b>	<b>26%</b>	<b>3%</b>
<b>Radio</b>	<b>47%</b>	<b>1%</b>	<b>3%</b>	<b>20%</b>	<b>26%</b>	<b>3%</b>
<b>TV/Film Internet</b>	<b>51%</b>	<b>2%</b>	<b>0%</b>	<b>16%</b>	<b>25%</b>	<b>6%</b>

- This is also an area where a good number of independents (29% overall) feel there could be potential revenue increases in the future.

**R & D (new program or concept development)**

	<b>This area of production does not apply to my work</b>	<b>Expect Significantly Less Revenue than I Generate Now</b>	<b>Expect Slightly Less Revenue than I Generate Now</b>	<b>Expect About the Same Amount of Revenue than I Generate Now</b>	<b>Expect Slightly More Revenue than I Generate Now</b>	<b>Expect Significantly More Revenue than I Generate Now</b>
<b>All</b>	<b>57%</b>	<b>4%</b>	<b>1%</b>	<b>19%</b>	<b>17%</b>	<b>3%</b>
<b>Radio</b>	<b>63%</b>	<b>1%</b>	<b>1%</b>	<b>17%</b>	<b>15%</b>	<b>3%</b>
<b>TV/Film Internet</b>	<b>38%</b>	<b>14%</b>	<b>24%</b>	<b>22%</b>	<b>9%</b>	<b>2%</b>

- This is a much more active area for TV than radio.
- TV/Film journalists overall expect much less activity in this area.
- Radio journalists expect somewhat more revenue in this area.

**Work for hire for Non-Profits and Foundations**

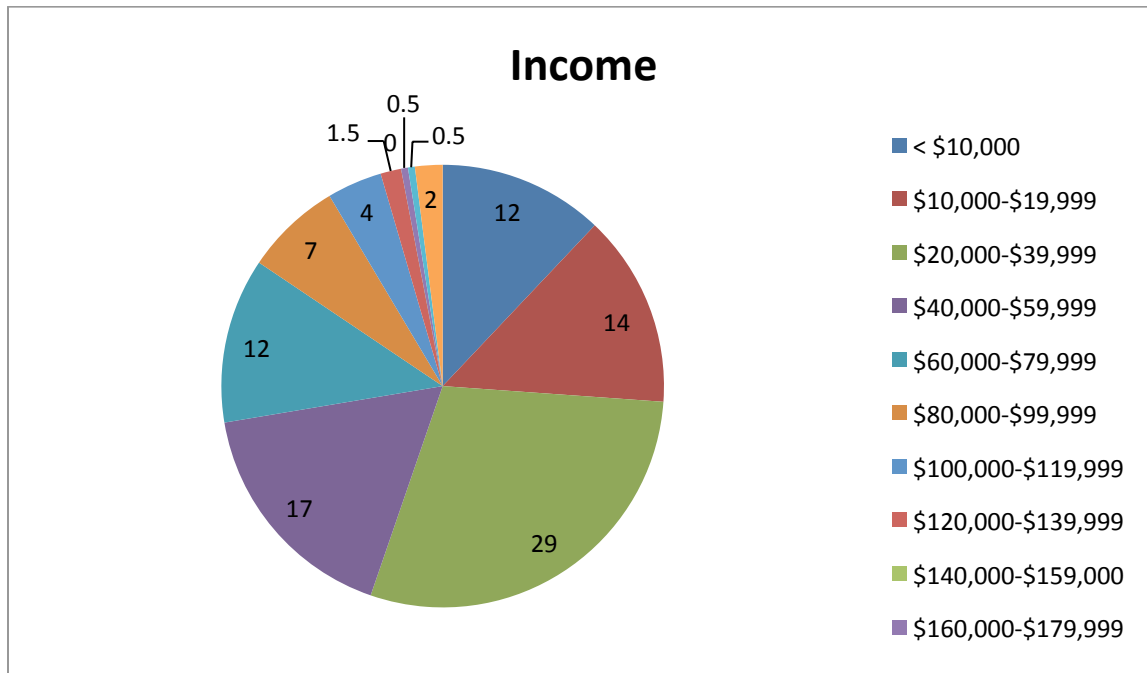
	<b>This area of production does not apply to my work</b>	<b>Expect Significantly Less Revenue than I Generate Now</b>	<b>Expect Slightly Less Revenue than I Generate Now</b>	<b>Expect About the Same Amount of Revenue than I Generate Now</b>	<b>Expect Slightly More Revenue than I Generate Now</b>	<b>Expect Significantly More Revenue than I Generate Now</b>
<b>All</b>	<b>40%</b>	<b>4%</b>	<b>1%</b>	<b>19%</b>	<b>17%</b>	<b>3%</b>
<b>Radio</b>	<b>43%</b>	<b>4%</b>	<b>1%</b>	<b>23%</b>	<b>24%</b>	<b>5%</b>
<b>TV/Film Internet</b>	<b>31%</b>	<b>4%</b>	<b>6%</b>	<b>18%</b>	<b>31%</b>	<b>10%</b>

- Across the board, this is an area in which all groups anticipate greater revenue in the future.

### Other – Write In Comments

- *"Book income will decline"*
- *"Might be forced to leave industry because of lack of work"*
- *"Stimulus funds for digital media training: expect significantly greater amount of revenue"*
- *"The questions are not quite accurate for my situation. 6 years making a film - will begin to get income next year"*
- *"These examples do not represent how I generate money"*
- *"Work for hire for corporations will increase"*
- *"Work for profit organizations will increase significantly"*

**What was your total income (from ALL sources, including any non-media work) before taxes, in 2009?**

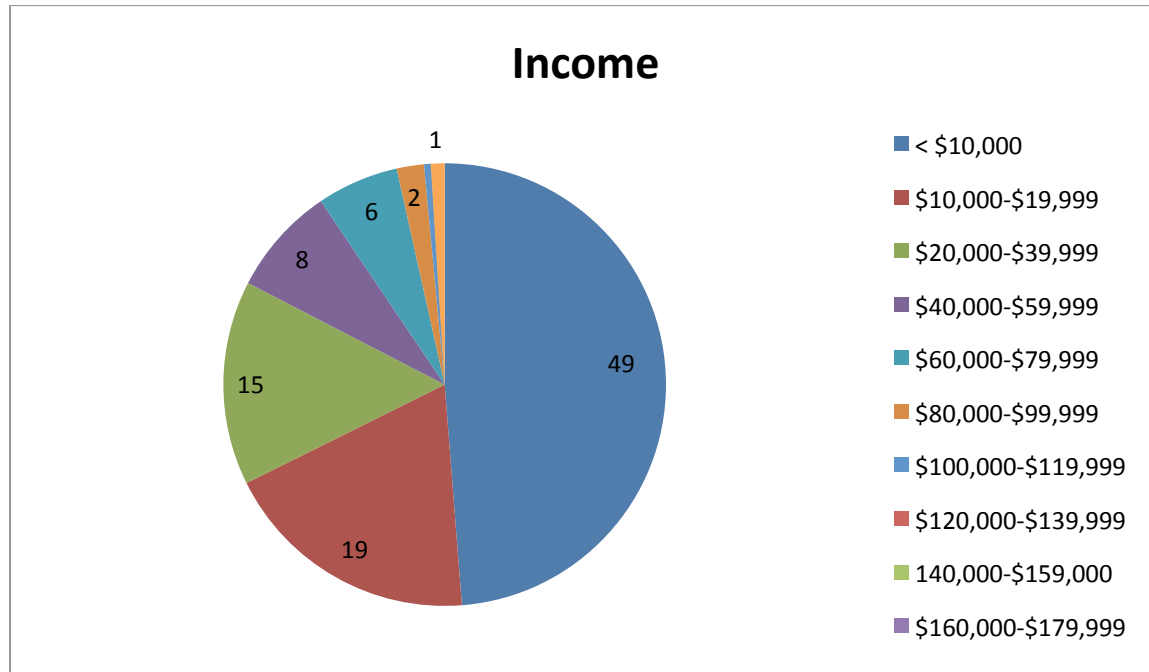


- The most commonly reported total income for 2009 was \$20,000 - \$40,000 (30%).
- Next most often reported income was \$40,000 - \$60,000 (17%).
- Third most reported income level was \$10,000 - \$20,000 (14%).

Others:

- \$60,000 - \$80,000 (12%)
- Less than \$10,000 (12%)
- \$80,000 - \$100,000 (7%)
- \$100,000 - \$120,000 (4%)
- \$200,000 or more (2%)
- \$120,000 - \$140,000 (1.5%)
- \$160,000 - \$180,000 & \$180,000 - \$200,000 (both .5%)
- 55% of all respondents reported total income of \$40,000 or less.
- 9% reported income of \$100,000 and above

**What was your total net income (after expenses) (from public media journalism ONLY) before taxes, in 2009?**

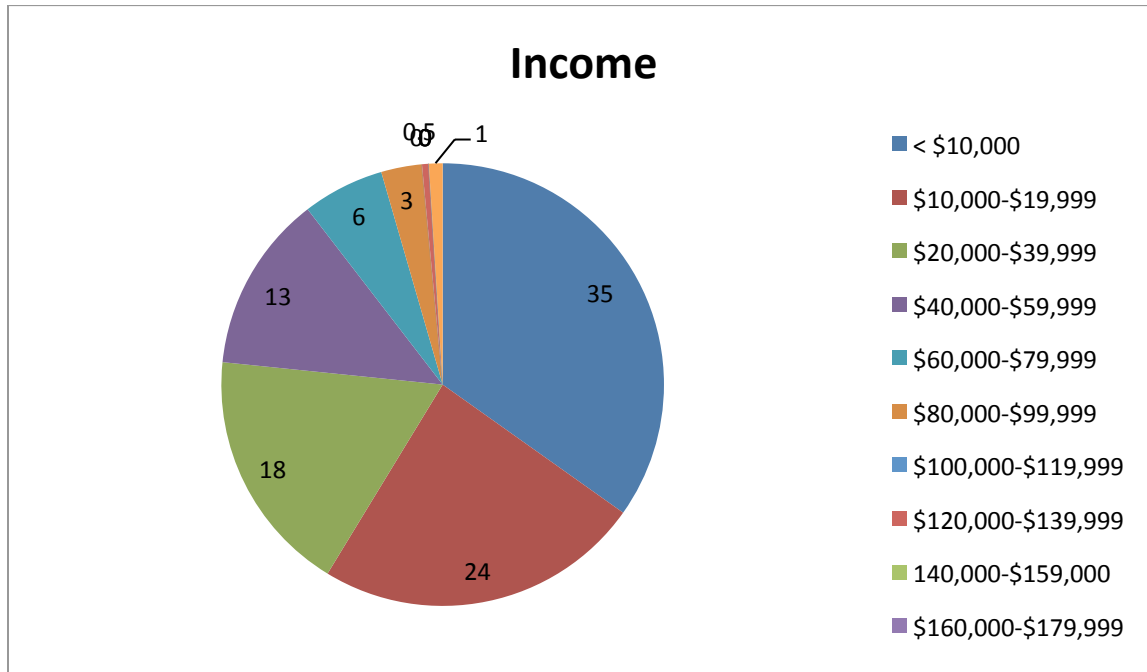


- The most commonly reported total income from public media for 2009 was less than \$10,000 (49%).
- Next most often reported income was \$10,000 - \$20,000 (19%).
- Third most reported income level was \$20,000 - \$40,000 (15%).

Others:

- \$40,000 - \$60,000 (8%)
- \$60,000 - \$80,000 (6%)
- \$80,000 - \$100,000 (2%)
- \$200,000 or more (1%)
- \$100,000 - \$120,000 (.5%)
- 83% of all respondents reported total public media income of \$40,000 or less.
- 1.5% reported income of \$100,000 and above

**What was your average net income derived from public media journalism over last three years?**

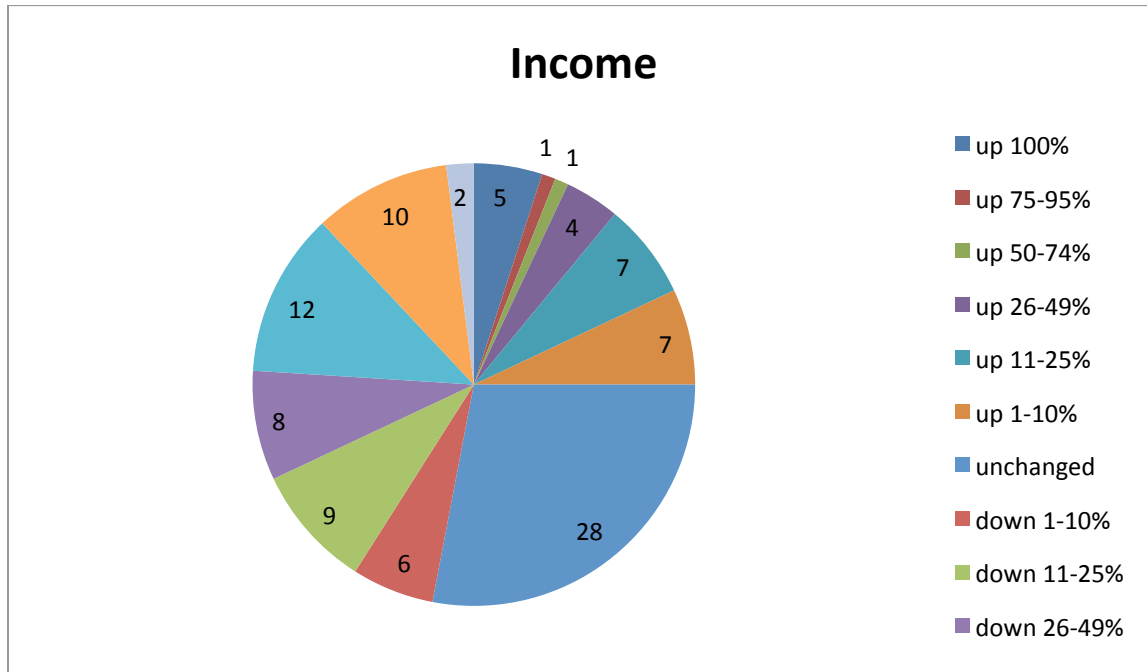


- The most commonly reported average net income from public media for 2009 was less than \$10,000 (35%).
- Next most often reported income was \$10,000 - \$20,000 (24%).
- Third most reported income level was \$20,000 - \$40,000 (18%).

Others:

- \$40,000 - \$60,000 (13%)
- \$60,000 - \$80,000 (6%)
- \$80,000 - \$100,000 (3%)
- \$200,000 or more (1%)
- \$120,000 - \$140,000 (.5%)
- 76% of all respondents reported average net public media income of \$40,000 or less.
- 1.5% reported income of \$100,000 and above

**How has your total net income from public media journalism changed in the past three years?**



- The most common response – no change in income (28%).
- Next most common response is income decreasing 50-74% (12%)
- Third most common response is income decreasing 75-99% (10%)

#### Others

- Decreased 11-25% (8.7%)
  - Decreased 26-49% (7.7%)
  - Increased 1-10% (7.7%)
  - Increased 11-25% (7.2%)
  - Increased 100% or more (4.8%)
  - Increased 26-49% (3.9%)
  - Decreased 100% or more (2.4%)
  - Increased 75-99% (1.4%)
  - Increased 50-74% (1%)
- 46% reported decreased income
  - 28% reported income staying the same
  - 26% reported increased income



***From what other sources besides working as an independent do you generate income?***

Nearly every qualifying respondent to this survey was a full-time, independent journalist. No more than one person reported filling any of the positions listed below in addition to being an independent journalist.

- Working at a public radio station
- Working for an independent radio production organization
- Working at a public TV station
- Working at a public radio network
- Working at a public TV network
- Working at a public media distributor
- Working at a public media national organization
- Working for an independent TV production organization
- Working at a commercial TV network
- Working at a commercial radio station or network
- Working at TV/Film/Video Production Company
- Freelance TV/Film/Video Production Work
- Media training
- Print/newspaper
- Print/magazine
- Print/other
- Teaching
- Non-media employment (office, restaurant, etc.)

***Please check the one category that best represents your ethnicity:***

	Caucasian	Black	Hispanic	Asian	Native American	Dual-Multiple Ethnicity
<b>All</b>	<b>82%</b>	<b>4%</b>	<b>4%</b>	<b>5%</b>	<b>1%</b>	<b>3%</b>
<b>Radio</b>	<b>87%</b>	<b>2%</b>	<b>4%</b>	<b>3%</b>	<b>0%</b>	<b>4%</b>
<b>TV/Film Internet</b>	<b>66%</b>	<b>12%</b>	<b>6%</b>	<b>12%</b>	<b>4%</b>	<b>0%</b>

- 18% of the entire survey sample was non-Caucasian.

***Which category contains your age?***

	24 and under	25-34	35-44	45-54	55-64	75 and older
<b>All</b>	<b>1%</b>	<b>22%</b>	<b>25%</b>	<b>24%</b>	<b>24%</b>	<b>2%</b>
<b>Radio</b>	<b>2%</b>	<b>26%</b>	<b>28%</b>	<b>22%</b>	<b>21%</b>	<b>1%</b>
<b>TV/Film Internet</b>	<b>0%</b>	<b>11%</b>	<b>17%</b>	<b>31%</b>	<b>36%</b>	<b>4%</b>

- 50% of the entire survey sample was 45 or older, 48% of the sample was under 45.

**Are you:**

	<b>Female</b>	<b>Male</b>	<b>Transgendered</b>
<b>All</b>	<b>62%</b>	<b>38%</b>	<b>1%</b>
<b>Radio</b>	<b>63%</b>	<b>36%</b>	<b>1%</b>
<b>TV/Film Internet</b>	<b>59%</b>	<b>41%</b>	<b>0%</b>

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Market Trends Research appreciates the opportunity to be of service to AIR and ITVS. Please let us know if we may answer any questions about this information, or add value to this research in any other way.

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