



Rebuilding the Programming of Modern Radio Air

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Abstract

The article examines new trends in broadcast programming as an important component of modern radio broadcasting, provides a comparative analysis of the planning of radio activities at the beginning of the 20th century and the principles of structuring modern radio broadcasting. The types of thematic planning, the "program wheel" model are investigated, their advantages and limiting properties are revealed. The article substantiates the provision on the expediency of considering the time of specific broadcasts (morning, afternoon, evening, night) when programming on the radio in connection with the peculiarities of these parts of the day from the point of view of the audience's time budget; and also consider the changes in the audience during the day, during certain seasons, the differences in their preferences on weekdays, weekends and holidays. The criteria for the successful organization of the broadcast are identified, and recommendations are given for optimizing the program policy of modern radio stations.

Keywords: *Radio Broadcasting; Programming, Radio Broadcasting; Broadcasting Grid; Air Clock; Audience*

Introduction

The development of radio broadcasting is always closely linked with the life of society: political, economic, social. Transformations in society are reflected in one way or another on the radio. Modern radio broadcasting is distinguished by a combination of historically established and new forms of communication, original cultural phenomena with the mass character and democratic nature of their functioning among the broad strata of the population. Significant structural, typological, substantive changes in radio broadcasting are also caused by the processes of globalization, commercialization, formatting and new information technologies. Especially significant transformations affected the field of broadcast programming, restructuring of the structure of the formation of the broadcast day.

The Main Findings and Results

Before moving on to considering new principles of programming in modern radio broadcasting, let's take a short excursion into the field of radio programming in the early 90s of the twentieth century. What was typical for the programming of that period on the state radio of the post-Soviet period? First of

all, it is the stability of the broadcasting network in its main thematic areas. Most of the programs were broadcast in recording and the time of their sounding was 30-40 minutes, sometimes –1 hour. This was one of the reasons for the "sluggishness" of the previous broadcasting regime. The pace of the program change was noticeably slowed down due to the unjustifiably prolonged musical intro and long songs. The radio seemed to emphasize its correspondence to the real "stagnant" life. More than half of all broadcasts were focused on a monthly schedule. Operational materials were negligible. So, every day 1-2 correspondence sounded on the air of the First Program of the Uzbek Radio.

The noticeably changed rhythm of our life forced us to reconsider the criteria for organizing the ether, the principles of its programming. The audience itself has changed, its needs have changed. A new cohort of people who have not only grown up in different conditions, but also have a different limit of free time, has joined the "listening class". The need to develop new approaches to building the ether has also led to the development of technology, mainly the invention and widespread distribution of a new generation of transistor receivers, mini-players, smartphones.

Of course, this did not mean a complete rejection of the experience gained in the field of radio planning. For example, from the traditional principles of broadcast programming, thematic planning is still sometimes used today, but, of course, not in such an all-encompassing form. Thematic planning is the correspondence of the content of the broadcasts of the day, week, month to the calendar of historical events and long-term promotions [1]. Thematic planning assumes first the formation of a broadcasting network, i.e. schedule of broadcasts for the day, week, month. It contains hours and names of programs, headings. For example, the channel "O'zbekiston" to this day forms the broadcast network as follows:

15.00- Hourly beat, melody.

15.05- Bio-time. Advertising

15.30- "Radiokitob" ("Radiobook")

16.00- Hourly beat, the slogan "UZB 24 RB"

16.15- "Lamifaren". Advertising

16.30- "Bolalar Uchun" (For Children)

16.45 – "Aul charhi" (Warm-up for the mind)

17.00 – Hourly beat. Slogan "Kun qiyofasi" ("Image of the day").

17.05- "Muhbirlar tarmog'i" ("Correspondent network")

17.15- "Uchinchi time" ("Third half") [2].

and so forth

This broadcasting grid is stable and consistent. Even the names of the headings in it are not specific, they are of a general nature. But it is effective in that it takes into account the interests of all structural divisions of the broadcasting organization and, as far as possible, the interests of the audience.

In accordance with the thematic planning, after the development of the broadcasting network, depending on the concept of the radio channel, a list of events is approved that should be covered by information, socio-political or other editions. These include events of a national nature - the Independence Day of the country, the Constitution Day, the Navruz Holiday, etc., then the most important social and political events, for example, sessions of the Oliy Majlis, elections. Anniversaries of prominent figures of the past and present are also included.

At first glance, thematic planning is logical. However, using it is not always effective. For life is so unpredictable that such a desire to "provide for everything and everyone" can not only lead to duplication of materials, but also to a tangible impoverishment of the thematic and genre structure of programs. It is difficult to trace whether the transmission is in the original or in the replay.

The practice of modern radio broadcasting shows that programming should be flexible, it should also provide for gaps in the broadcasting grid for unplanned, operational materials, unforeseen situations.

Today, when drawing up the program of a broadcast day on state radio channels, one proceeds mainly from the factor of frequency. As you know, programs are divided into weekdays and weekend programs. The current program directors, abandoning the previous principle of "scattering" programs in the monthly schedule, choose the main directions of broadcasting and concentrate them in the daily broadcast schedule. For example, the Mahalla channel uses the following programming model: the structural basis of the radio program of the day is news (broadcasts at the beginning of every hour), reduced volume and repeating from day to day radio broadcasts, such as "Kun tarikhi" ("History of the day"), "Radiohand" ("Radiojumoreska"), analytical talks "Mushohada uchun mazu" ("Topic for discussion"), music programs "Jahon musiqasi durdonalari" ("Treasury of world music"), "Qadim ohang - boqiy qadriyat" ("Melodies of the past - eternal value"), radio stories and radio shows. The second group of programs consists of programs that sound 1-2 times a week, such, for example, as "Yurtim qishloqlarida" ("In the villages of my country"), "Legal clinic", "Tabiat uzi tabib" ("Nature is a doctor herself"), "Marifat chiroqlari" ("Lights of Enlightenment"). They are addressed to a narrower circle of listeners. And, finally, the third group is made up of weekend programs, the content of which is mainly characterized by more entertainment, literary and artistic orientation [3].

Thus, the basis is not the monthly, as it was before, but the weekly broadcasting schedule, with the overwhelming advantage in it being the daily programs. In our opinion, this activates not only the attention of listeners to the channel as a whole, but also their focus on certain programs.

All the above-mentioned programming principles are applicable mainly to the radio stations of the so-called national broadcasting, which are the channels "O'zbekiston", "Mahalla" of the National TV and Radio Company cited by us as an example. Researchers call this kind of programming horizontal [4].

The principles of so-called vertical programming are applicable to radio stations that have switched to narrow, specialized broadcasting [5]. It is this, in our opinion, that determines the transition of non-state channels to fractional programming, which implies the formation of a broadcast day's program from "air blocks" - a sound hour or a 2-3-hour "program wheel". This provided not only the dynamics of broadcasting, but also created more favorable conditions for the perception of radio materials by listeners.

Considering the factor that programming of this type in the theory of radio journalism has not yet been investigated, and that it is currently actively practiced by FM radio stations, let us dwell on it in more detail.

The result of the built program policy, based on the radio channel's own understanding of its mission, is the broadcasting network. The program grid is necessary for the clear structuring of the broadcast: it shows the ratio and time proportions of programs, makes it possible to correlate the release time with the activity of various audience segments, and shows the ratio of one-time and cycle programs. The program grid is a strategic document as it reflects the programmatic policy of the radio station and shows the amount of content required to fill the air. The grid indicates the hourly time of placement of programs, however, there are more detailed grids that consider ad units and small programs. Programs are placed in the grid according to the time and day of the week, which allows you to see the weekly placement of programs on the air.

The broadcasting grid has a rigid and flexible part. The hard part fixes the time and duration of the broadcast of news and advertising blocks, other permanent program elements of the station. The flexible part of the broadcasting network includes operative and relevant materials, radio broadcasts of various orientations, which vary their duration relatively freely. Reasonable combination of rigid and flexible parts of the broadcast grid creates a contrast that provides listening comfort, ease of perception of the broadcast in general.

The "program wheel" model is of great importance in the programming of modern radio broadcasting.

The concept of a "program wheel" or, as it is called in the American manner of broadcasting practice, a *clock*, is defined as a sequence of program elements within one hour or air block. V. Smirnov notes that the "program wheel" used by some commercial radio stations ... is clearly organized, planned with specific goals, the main of which is to actively attract the attention of listeners" [6, 190]. This principle makes it possible to arrange each program element in the broadcasting grid strategically correctly, balanced, in order to "bring" it to the audience.

It should be noted that the formation of a broadcasting grid of a station working for a specific audience has strict restrictions and must strictly correspond to the chosen format. So, if the station is informational and musical, then the ratio of informational and musical program elements must necessarily be in favor of the former. Here is one of the variants of the "clock program wheel" of the radio station "Oriat-FM" [7]:

10:00	Daily	5 min.	News + weather forecast	Fresh news from Uzbekistan and the world
10:10	Mon	5 min.	"Past the pantomime"	Interactive game with listeners
10:10	Tue	5 min.	"In my own words"	Literary quiz
10:15	Daily	2 min.	Advertising	
10:20	Tue	10 min.	"In my own words"	Literary quiz
10:30	Daily	1 min.	News of the day	
10:35	Mon	10 min.	"Past the pantomime"	Interactive game with listeners
10:35	Tue	10 min.	"In my own words"	Literary quiz
10:45	Daily	2 min.	Advertising	
10:50	Tue	10 min.	"In my own words"	Literary quiz

An important psychological factor in a person's life is the awareness of the certainty and stability of one's existence. Therefore, it is so important that this feeling is supported by the stability of the broadcasting network, the cyclical nature of headings and programs.

To give dynamics to broadcasting, in order to better meet the needs of the audience, some radio stations are developing several "program wheels": one for "hot" time segments - early morning and evening (a lot of information, entertainment, dynamic music), the other - for quieter hours - afternoon and late evening.

When developing the daily broadcast schedule, the sequence of clocks, such factors as weekdays and weekends are also considered. The nature and location of program elements on weekdays and weekends are different from each other. The formation of the broadcasting structure of the day is also influenced by such a strategic unit of measurement of airspace as the season. Depending on the season, some radio stations change the principles of programming musical material, create a seasonal "sound solution" for the broadcast.

Practice shows that the broadcast block (the sequence of clicks within the daily broadcasting schedule) is developed strictly in accordance with the rhythm of life and the needs of the target audience of the radio station.

The broadcasting grid of modern radio stations consists of four main and already traditional program blocks: music, entertainment, news and advertising. Their combination is due to the station format and program policy, which changes periodically. Thus, the broadcasting schedule of the radio "Maxima" is updated every six months, the radio station "Poytakht FM" - once a year. Maintaining a balance, an optimal ratio of program components in the broadcasting network, is of great importance in modern radio programming.

Results and Discussions

An analysis of the broadcasting grids of leading radio stations shows that channels broadcasting in information and music format went through certain stages, the evolution of which depended on financial and technical capabilities, as well as on indications aimed at finding their audience. Nevertheless, each of the radio stations basically retained some software "chips". So, for example, on "Oriat Dono", from the very foundation of this station, the headings "Brain-daqiqa" ("Brain-minute"), "Donolar Suylaydi" ("The Wise Speak") and others have been functioning.

In addition, some software components do not change their permanent place in the broadcasting grid over the years. So, on "Oriat FM", "Oriat Dono", "Navruz FM" advertising blocks have been on air for many years at the 15th and 45th minutes of every hour. At the same time, the headings "Planet in 60 seconds" are published. on "Oriat FM", "Avtomagnitola" on "Avtoradio", etc. On the one hand, this stabilizes the structure of the broadcast hour and contributes to the development of constancy of listening habits, facilitates the perception of the information flow transmitted by the station as a whole. On the other hand, it serves as a serious obstacle in compiling an organic musical row between program elements (news and advertisements, hourly skips and headings, etc.), since the strict time frames of the same advertisements, for example, force songs to be put on the basis of not formatted requirements, but from their timing. As a result, the integral musical pattern of the ether is disturbed.

When programming, particular importance is attached to the volume of the audience at one point or another in time. In addition, the periods of radio listening (part-time) are considered, which are subdivided into praysm-taym (prime-time) and of-taym (off-time).

Some researchers distinguish four characteristic intervals of radio listening: morning - from 07:00 to 09:00, afternoon - from 09:00 to 17:00, evening - from 17:00 to 23:00 and night - from 23:00 to 07: 00 [8, 69].

Analysis of the broadcasting grids of modern leading radio stations shows that in recent years there has been a slightly different distribution of time periods of radio listening: 6.00-11.00 (morning); 11.00-17.00 (daytime); 17.00-24.00 (evening); 24.00-06 (night). Such a shift in the intervals of listening to the radio is explained, first of all, by an intensive change in the very rhythm of life, commercial factors, and the mental characteristics of the audience.

We examined the principles of broadcasting on information and music stations. The broadcast day is programmed somewhat differently at music and information radio stations. Two fundamental approaches to programming are distinguished here: active and passive. The active programming grid is compiled without taking into account the placement of programs on competitive stations. Moreover, active programming is aimed at creating new audience preferences, taking into account changes in the media space. Typically, this programming is used by newcomers who have a strong market position and have significant resources. Radio "Maxima" became such an innovator in its time, which at one moment turned the radio market of Uzbekistan upside down and overshadowed other radio stations. Thanks to its non-trivial approach, "Maxima", using various musical styles and directions in its broadcasting, has won its place in the leaders of the radio market for a long time.

As a rule, passive programming falls on the share of stations aimed at a narrow audience. A passive approach to programming is characterized by an orientation towards existing perception characteristics and an established format. In this way, programming of the broadcast is carried out at the radio stations "Uzbegin taronasi", "Avtoradio".

In addition to the above, broadcast tempo plays an important role in radio programming. First of all, it determines the timing of the programmed segments. A slow tempo implies filling the broadcasting grid with large elements - the duration of the sound is from 30 to 60 minutes. Fast-paced broadcasting implies fractional programming. The maximum duration of an audio segment is no more than 15-30 minutes [9]. It should be noted that over time, the duration of headings and programs on radio stations in Uzbekistan, for example, has been steadily decreasing. Their average timing today does not exceed 10-15 minutes. Thus, it can be concluded that modern radio structures prefer a fast broadcasting rate.

When programming the broadcast on music radio stations, such a factor as changes in listeners is also considered. Audience research shows that its size in the autumn-winter period is much larger than in the spring-summer [10]. Unfortunately, this specificity of audience changes is not always considered by modern broadcasters. Also, when building the broadcast, it should be considered that during the day, as well as on weekdays and Sundays, the audience has its own dynamics of development and undergoes significant changes. Stations that take this into account, for example, make Sunday broadcasting significantly easier by increasing the musical content in a non-stop mode, which means that there are no presenters on the air, and the alternation of music, news and advertising is carried out automatically.

The study of the air grids of foreign radio stations, in particular American and Russian, shows that the principles of their layout are based on the following postulates: the desire to saturate the air hour with musical material that meets the parameters that have developed among listeners in relation to this station, as well as adherence to the principle of thoughtful alternation of programming elements for the purpose of sound designation of the "face" of the station. "Hot" hits are placed either after the news, or in front of the advertising block, in order to focus the listeners' attention on these program elements important for a music radio station.

Consequently, at music and information radio stations, where the broadcast is based on music, the rest of the elements must obey this important component of broadcasting: all commercials, jingles, promotions must correspond to the music format of the station. Therefore, for example, on a dynamic youth "hit" station, such as the Uzbek "Grand", a commercial or announcement is hardly appropriate, where the musical background is a melody in the rhythm of a waltz or a march, unless it is the most fashionable composition.

In addition, it seems to us that in order to correctly build the musical policy of a radio station, it is necessary not only to follow the station's format, take into account the musical preferences of its target audience, but in time to notice new trends in world and national culture (new songs, new performers, the emergence of new styles and trends in music, etc.) and find effective ways to reflect them on the air of your radio station.

In our opinion, the broadcasting policy of a radio station should be manifested not only on the air, but also outside it. The individuality of the station must be supported in other media, various PR-actions, on the radio channel's website. The off-air image of the station must be a mirror image of the on-air image, and if this is not achieved, the audience may lose confidence in the radio.

This study has shown that each radio station, in addition to the corresponding formatted content, is looking for its own ways to attract an audience. Foreign broadcasting radio structures, experimenting with a thematic block structure of the broadcast, boldly introduce three- and four-hour music and entertainment shows into the broadcasting grid, change the sound design of the broadcast and the manner of the presenters. Uzbek radio stations are improving their program policy through the active introduction of interactive forms of broadcasting, the use of new models of music rotation. Thus, "Uzbegin Taronasi" in the structuring of the air, relies heavily on "hot" hits, tying them to news blocks, advertising, and radio "Grand" increasingly includes instrumental music on the air. And this niche, unoccupied by anyone, is successfully cultivated on the waves of the station, attracting radio listeners.

The broadcast policy, as our research has shown, is also determined by the presenter's skill, his manner of broadcasting, the content and creativity of his inclusion in the stream of radio messages. After all, it is the presenters who are the "face" of the radio station, often influencing its rating.

Conclusion

Thus, commercial factors have a significant impact on programming in broadcasting today. The broadcasting network of any radio station is developed by the editorial staff together with the marketing and advertising departments.

The most widespread type of programming on domestic radio is a clock. It is a basic element of modern broadcasting, fully reflecting the image of the radio station. All program elements - music, news, advertising, headings, presenters' speeches, etc. strategically placed within the clocks in order to maintain the dynamics of the sound flow and optimize the impact on the listeners.

We also found that when programming the broadcast on modern radio stations, such a factor as changes in listeners is not always taken into account. According to research, radio audiences change at different times of the year. And this specificity of changes in the audience should be used by broadcasters when structuring the broadcast.

As practice shows, program elements, which are competently arranged in the broadcast grid, together with skillful broadcasting, form a stable image of a radio station in the minds of the audience, contribute to its recognition in a variety of broadcasts and make broadcasting attractive to listeners.

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