

Making The Most of On-Air Promotion

- **Abby Goldstein – President, PRPD**
- **Izzi Smith – Managing Director, Programming and Audience Development, WBEZ**
- **Molly Davis – Assistant General Manager, WFDD**



Glossary of Terms

- **Nielsen Audio** – Consumer research company that collects broadcast audience data.
- **Cume – Cumulative weekly audience:** The total number of different persons who tune to a radio station for at least five minutes during a survey period.
- **TSL – Time Spent Listening:** An estimate of the amount of time the average listener spent with a station during a particular daypart. This estimate, expressed in hours and minutes
- **AQH – Average Quarter Hour:** The average number of persons listening to a particular station for at least five minutes during a 15-minute period.
- **SHARE** - The percentage of those listening to radio in the Metro who are listening to a particular radio station
- **P1 Composition** – P1 means “first preference”, we call them “core listeners” as they chose your station more than any others.

Optimum Effective Scheduling

OES - Optimum effective scheduling: A technique for scheduling for radio that translates to half your Cume audience hearing a specific message AT LEAST 3 times per week.

OES formula: Cume divided by AQH multiplied by 3.29

<u>CUME</u>	<u>AQH</u>	<u>OES</u>
114,600	4,700	80 (11 times per day)
74,000	2,100	115 (16 times per day)

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- 1 - Define your promotional priorities: Across the entire station, define the most important behaviors and habits you want to reinforce/grow and why
- 2 - Assess your inventory: Assess how many promotional messages your station has available in a typical week/day/hour.
- 3 - Assign significant inventory to your three biggest priorities.

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- 4 - STOP scheduling promos for things that aren't priorities
- 5 - Repeat steps 1 & 3 every month or so. Continue to refine and discuss with the management team.
- BONUS - Forward promote to the next 15-20 minutes in every single break, and make sure every break includes one more mentions of call letters and dial position.

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Possible Promotional Needs

Programming:

- National shows
- Local shows
- Editorial series
- Special programming
- Specific dayparts

Revenue:

- Individual giving
- Major giving
- Sustainer program
- Vehicle donation
- Planned giving
- Car donation
- Underwriting/Sponsorship

Digital and Social:

- Social media
- Smart speaker
- Station website
- Station app

Marketing:

- Events
- Engagement projects
- Imaging campaigns



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Smith

Types of promotional inventory

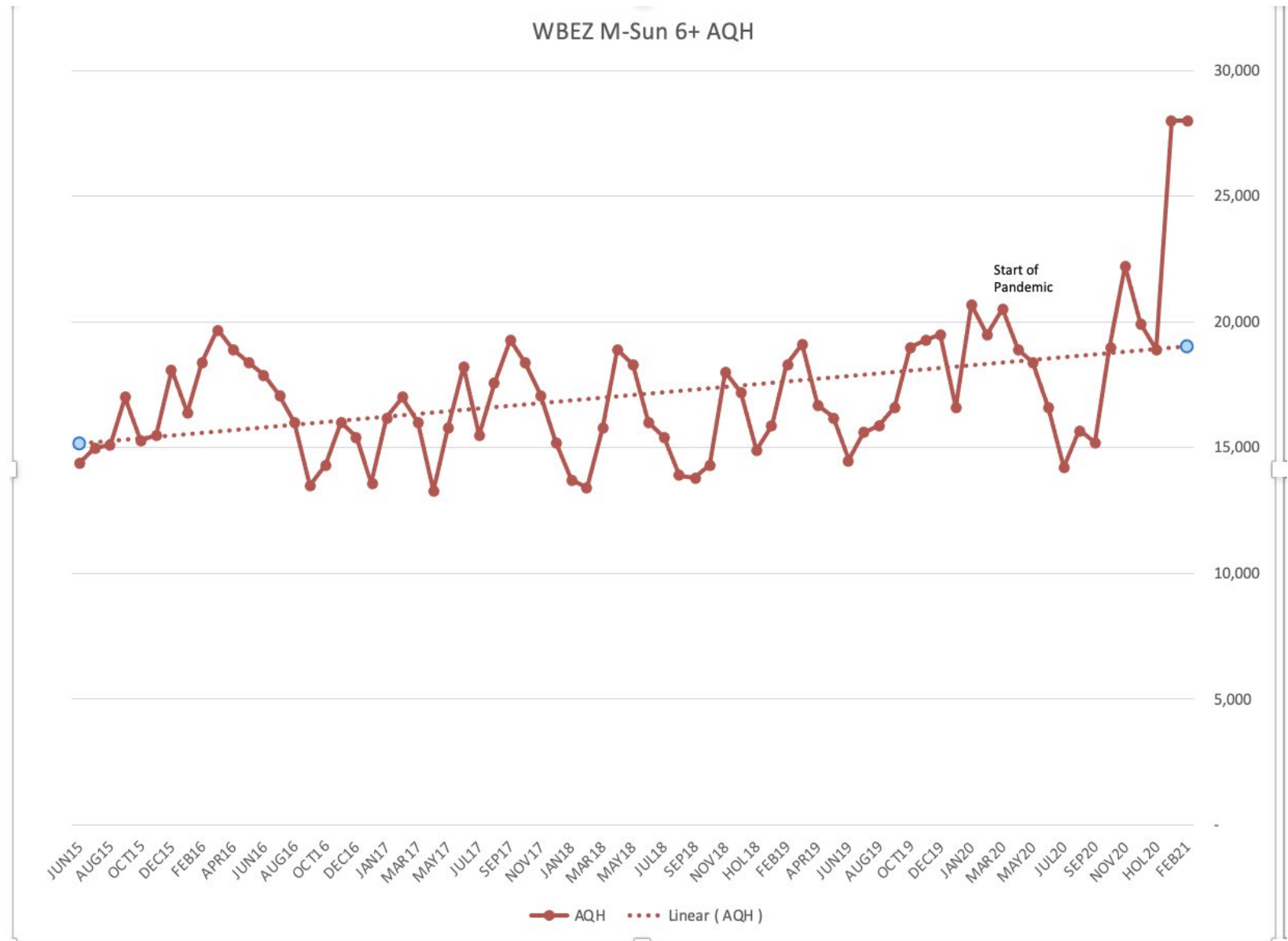
:15 produced spots

:30 produced spots

Live copy

- Liners
- Live tags
- Forward promotion/continuity

WBEZ — Izzi Smith



WFDD – Molly Davis

A Unique Approach

- Who is WFDD?
- Structured differently – GM and AGM oversee staff of 18
- We swing above our weight

WFDD – Molly Davis

Key elements of promotions plan

- Annual planning – recurring events, activities and benchmarks
- We prioritize revenue
 - Year round promotion of all revenue streams, adjusted as the year goes along
 - Refreshed regularly
 - Underwriting promotions
- Strategy for programming promotions
 - Driving audience for key day-parts
- On-air support for station initiatives
- The use of live copy
 - Supports produced spots

WFDD – Molly Davis

How our plan is administered

- Marketing and traffic are combined
- Marketing and promo requests
- Copy shared on google drive

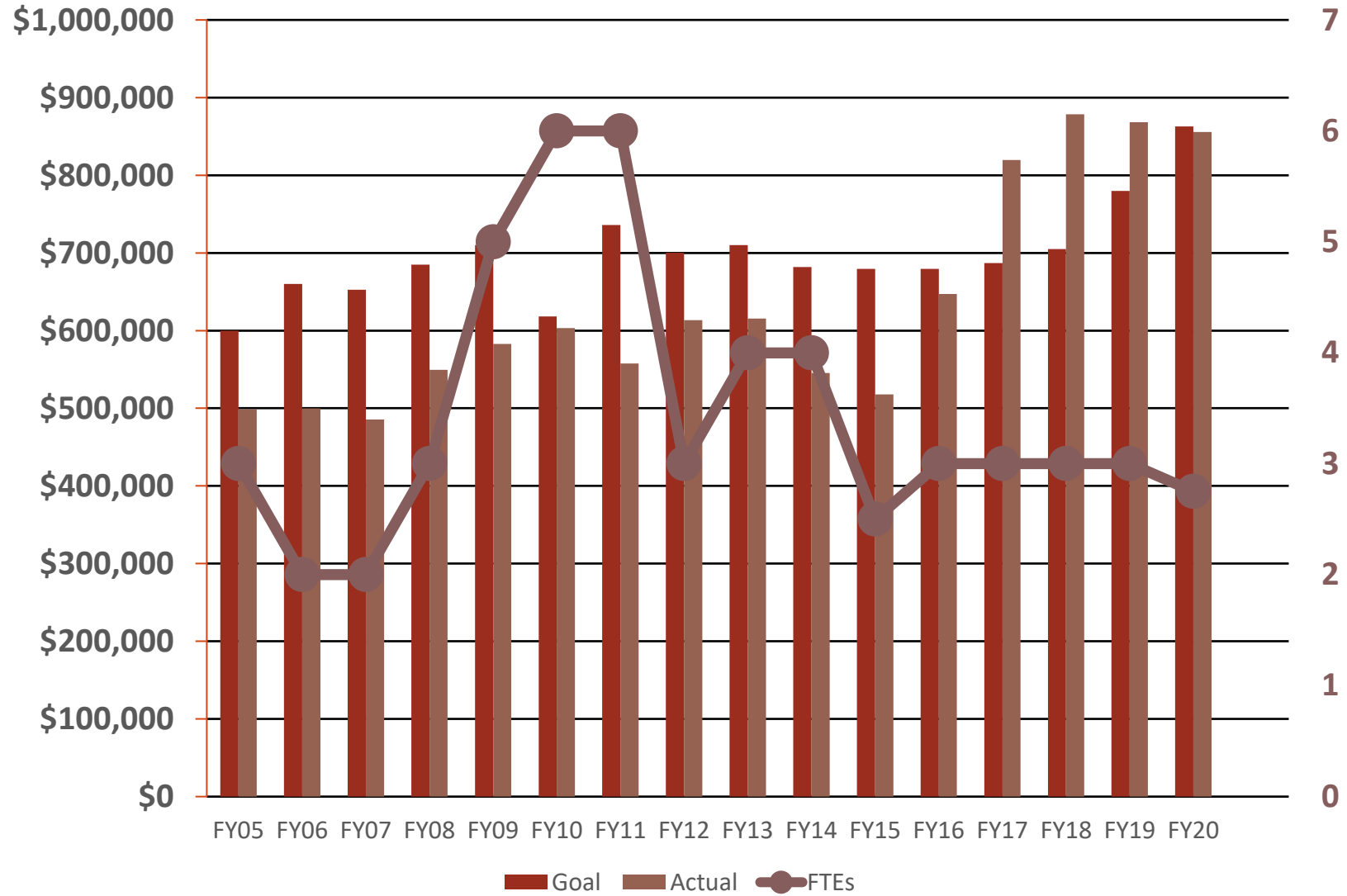
WFDD – Molly Davis

What makes WFDD Different?

- Organic planning process
- No silos
- Live copy provides flexibility
- Everyone is involved and learns these skills

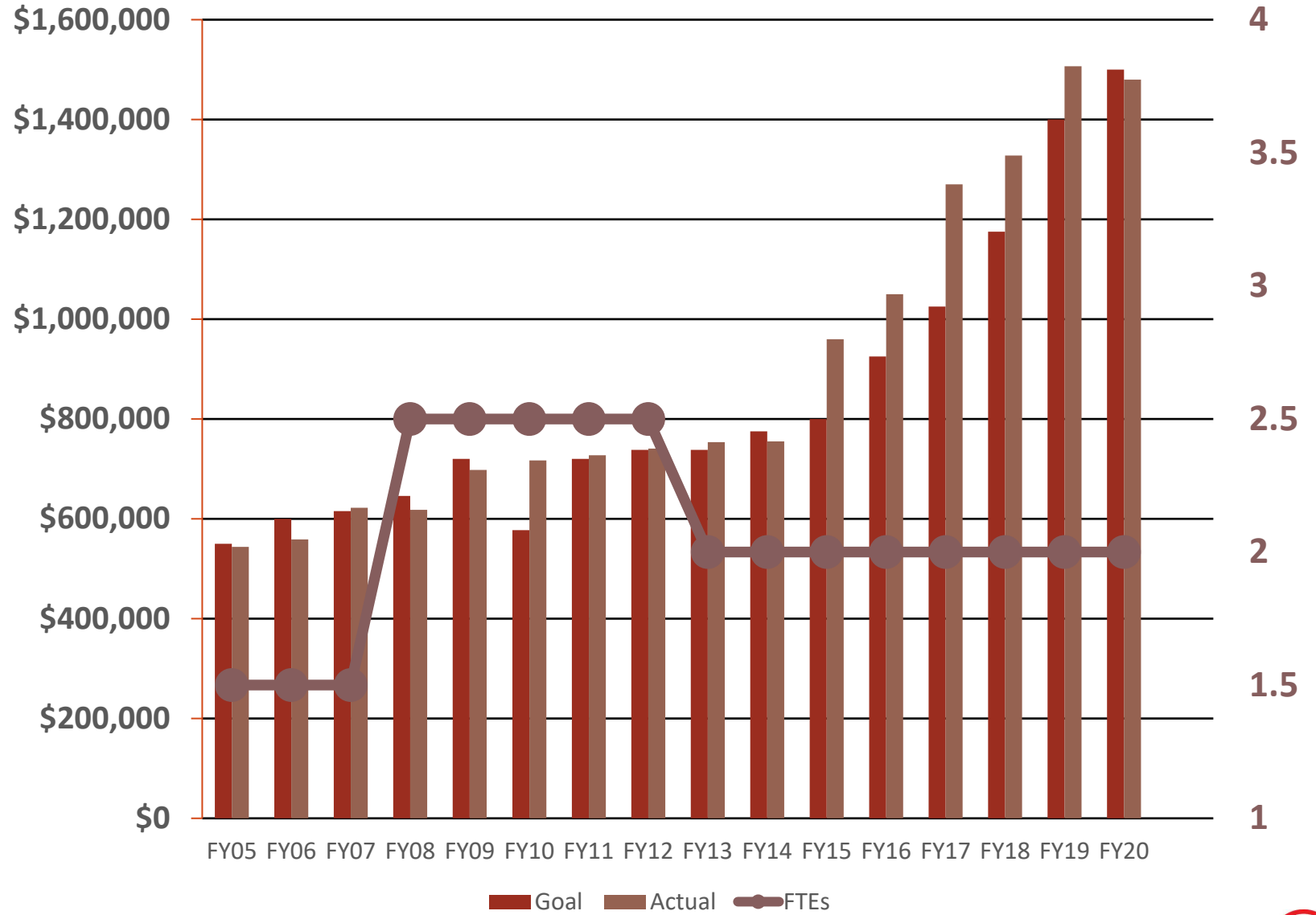
WFDD – Molly Davis

WFDD Underwriting FY05 – FY20



WFDD – Molly Davis

WFDD Membership FY05 – FY20



THANK YOU!

Questions?

Abby Goldstein – agoldstein@prpd.org

Izzi Smith - ISmith@wbez.org

Molly Davis - davismy@wfu.edu

