

"COMMON SENSE IS
INSTINCT, AND
ENOUGH OF IT IS
GENIOUS"

GEORGE BERNARD
SHAW



BROADCAST PROGRAMMING & RESEARCH

B P & R E - N E W S L E T T E R

F E B R U A R Y 2 0 0 8

INTERESTING TOOLS AND WEB- SITES

Skype: VOIP software that allows you to place phone calls and video calls for free. Not just helpful if you want to talk to your partner on the other end of the world, but also to save some money with your company communication. www.skype.com

Netviewer: desktop sharing over the internet. You want to present your report to your client without being there? You want to work with your colleague on a document without blocking a meeting room? This software makes it possible. www.netviewer.com

MP3Gain: normalizing the volume of mp3-files...very helpful and free! <http://mp3gain.sourceforge.net/>

Google translation: You want to know what other stations do on their website, but you don't speak their language? No problem – visit: http://www.google.com/translate_t

Easy2Sync: Enables you to easily synchronize Outlook and folders? Easy2sync is maybe what you are looking for. <http://www.itsth.de/en/produkte/index.php>

www.bpr.com.au

Beyond Demographics

By Bill Clemens

Radio has long been recognised as an efficient means for advertisers to demographically target their customers and consumers. There's not much point advertising skateboards on a news-talk station nor would you expect potential world cruise customers to be listening to a hip hop station.

Despite increasing sophistication, many advertising agencies are still tied to the demographic paradigm of

defining consumer groups. While these may be very accurate in identifying some targets, there are often better ways.

For example, if you're selling sailboats it's probably better to use a specialist yachting magazine or website rather than a mass medium targeting males 35-59. Most advertising agencies are still persuaded by mass numbers, particularly consumers under age 50, but still "mass" nonethe-

less.

And so it is that many of BPR's clients seek to target broad-based audiences that will assure them of placement in the media schedules of as many campaigns as possible. There's still a massive premium for achieving a number one position, albeit with the caveat...

"as long as your audience is not too old".

"where do you focus to achieve maximum spill"

Frankly, this is exasperating for those stations with a solid age focus but a smaller share. For one thing "mass appeal" makes little logical sense for many advertising campaigns.

However let's assume that a change in buying patterns is unlikely anytime soon and a broad-based AC position is within your grasp. Where do you focus the radio station to achieve maximum spill and therefore the largest possible audience? A word of warning: The narrower (more defined) the target, the better music can work for you; the broader the target the

more music becomes a targeting device rather than a winning format element. The most dangerous place to be in radio is a centrist music position without the support of other content, particularly the morning show.

When we think of music targets, some general age based realities can be readily assigned:

Younger music targets will be oriented toward newer music, typically fragmented along rock, or dance/ R&B lines; "Hot AC" or CHR extends the age appeal higher, especially in

females. 20-34 female demos could be considered the home of contemporary hit or "hot" AC stations

Traditional AC will include older material with a core of 30-44 females and significant levels of demographic "spill" (a lot of listeners can agree that "the music is ok").

30-49 males will typically have either a very focused music taste (usually rock based), otherwise older music will play a more significant role within an AC framework. *cont...*

Do you have some news, a tip, suggestion or question?

Email wayne.clouten@bprworld.com

“BP&R has spent years refining our understanding of the large AC audiences many of our clients are seeking”

45+ formats will definitely be strong in era based oldies, sometimes on the ‘easy listening’ side of the equation. In some markets older music formats have tended to wither, particularly if there is a strong talk based format available. However new music formats targeting older demo’s such as “The Coast” in New Zealand remind us that fortune favours the brave.

The difficulty with all of this is that each of these music targets is restricted in demographic appeal. We can’t think of any of the adult music formats in a competitive market that are both “big and broad” purely on the strength of the music offering.

Further frustration is added when frequent highs and lows are observed in both audience tracking and in “official” surveys. Just when you seem to be growing males in your traditional AC mix they can simply appear to “drift away.” BPR suggests this has little to do with music, rather the interaction of a whole range of factors, chief among them the entertainment value of a station at

any given time.

BPR has spent many years refining our understanding of the large AC audiences many of our clients are seeking. Part of that process has been to develop targets beyond demos.

Many of these targets provide significantly more stability than you will see in a traditional demographic view, among them:

Geography. Almost all markets have areas of natural weakness and strength based on a range of geographic issues. Typically a station will have a “natural affiliation” with a particular area.

Personality appeal. It stands to reason that any polarisation in your morning team will act as both an attraction and a deterrent to P1 listening. Without a strong morning show, P1 conversion is unlikely.

Drivers. Adult listeners will readily provide a dynamic list of those programming elements they describe as essential in their choice of

radio station. Many of these are unrelated to music.

Music targets. Music passion will control the choice of many listeners, more typically in the niche targets (rock, oldies, Hip Hop/ R&B, classic rock etc)

Content Style. What kind of morning show? what kind of daytime show?

Response Segments. Those who respond actively or passively (listen) to tactical devices such as contesting or stunts.

It is the manipulation of these targets that guides the structure and content of many of our client stations. What are the key differences between the three component groups: P1’s, P2’s and the fringe (listeners falling between these two)? Assuming you have reasonable market penetration (awareness) it’s sometimes much easier to pinpoint the heavy user through to the “non-user” by going beyond demographics and thinking of audiences more in terms of their listening needs and not so much their age.

“many of these targets provide significantly more stability than you will see in a traditional demographic view”

Mymusictest.com tip: 10 basic rules for setting up a music test online:

1. Make sure that your hooks are cut the right way with fade in and fade out
2. Music hooks should be the right length, 6 to 8 seconds is perfect
3. Audio quality of your hooks should be good. Online requires better quality than telephone hooks
4. Make sure that the music hook files are as small as possible to avoid delays in the users interface.
5. Play the hooks to your panel in a random order. Respondent fatigue is an issue in all research methodologies. Randomizing gives every song the same chance/opportunity.
6. Your list of songs to be tested should ideally contain a mix of currents and older hits—just like the average radio station. This helps to prevent panel burn and skew.
7. Do not name the artist and the title of the song. This will have influence on the results. People should vote on what they hear not read.
8. Give your users a chance to save their answers at a particular point for continuing later
9. To increase your participation rates include a contest or chance to win a reward amongst those who successfully complete the test.
10. Make it a fun.