

**"ANY ACTIVITY
BECOMES CREATIVE
WHEN THE DOER
CARES ABOUT
DOING IT RIGHT OR
BETTER"**

... JOHN UPDIKE



BROADCAST PROGRAMMING & RESEARCH

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

J U L Y 2 0 0 7

SNAPSHOTS

It has been a very busy summer of music events around Europe. A pick of those still to happen include:

Starting August 8 is Hungary's Sziget Festival. Five stages including The Killers, Gogol Bordello, Nine Inch Nails and Pink.

From August 16, "Pukkelpop", Belgium will feature rock at its best.

Don't miss the Edinburgh international festival 10th August to 2 September

Wacken Open Air, August 2-4, Wacken, Germany. bills itself as the "largest exclusively metal music festival in the world,"....bring your ear plugs!

Uppsala Reggae Festival, August 9-11, Uppsala, Sweden. Uppsala is the largest reggae festival in Scandinavia.

**Xplorer Users!
Backup Options
for Xplorer
explained by
Oliver Meyer on
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Building The Listener Value Proposition

By Wayne Clouten

What is the "Listener Value Proposition"? It is the sum total of all the reasons that cause people to stay listening to your radio station. It's driven by how meaningful and relative you can make your content when they are listening. Importantly, it's about reducing the "social distance" between your radio station and the listener.

What is fundamental to building the listener value proposition is maximising the perception of one-to-one communication. This is a function of the relevance, immediacy and personalisation of your content and how effectively it is presented.

Radio is at its most potent when people stop what they are doing and focus solely on what they are listening to. In the TV industry they call this a "Hey Martha"....as a husband watching television might yell out to his wife when she is in another room. "Hey Martha, stop what you are doing and have a look at this!" How many "Hey Martha" events do you have on your radio station?

BP&R have long called this level of engagement "creating talk of the town". But the focus of this particular article is not about the big things you might do but the everyday things you can do to build and sustain your listener value

proposition 24/7. Listening to a radio station is not the most important thing the average person does each day, certainly not consciously. If we were to ask the average person to list the most important things they have to do each day, how far up the list do you think listening to the radio might be? Would listening to the radio make the list? This is a significant challenge for radio...to be "top of mind"...to create as much "foreground" listening as possible. This means doing things listeners like, are engaged with and they readily attribute to your radio station in the official survey.

"This means doing things listeners...readily attribute to your radio station in the official survey"

Where does building the listener value proposition start? Here a few basic ideas:

1. Ensure your communication is first person. I have often heard DJ's during an interview start a question by saying "could you tell the listeners..." Wrong...the DJ has positioned himself BETWEEN the listener and the person being interviewed.

The DJ has created "distance".

The better approach is to simply start the question by saying "could you tell us" and involve listeners who ask questions either live on the telephone or via text or email. As much as possible position your radio station WITH the listener.

2. Use listener endorsements in station promos. Don't always TELL the listeners how good you are and what you do....let the listeners describe in their own words why they like and listen to your radio station. Remember to make it real...not sound scripted. Or rehearsed.

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

Email wayne.clouten@bprworld.com

3. Have the DJ's speak knowledgeably about the area you broadcast too. This can be as simple as a DJ telling a short story about a different part of town or some interesting local person. Do this every day and pretty soon you are building an image of being everywhere and knowing everyone.

Correct pronunciation of local place names is critical. I have heard national and state broadcasters argue that they can't be "local"...yes you can! plus there are some very powerful benchmark ideas you can link to building "local" images for wide-area broadcasters.

4. Stand for something in the community, whether it's children's sport, live music, the local hospital, planting trees or a cleaner environment. Stations that do a little of everything end up standing for nothing...stand for something and stand out! There are many areas of public interest that are generic and have little risk of being polarising. Pick one and "own it".

5. Make your listeners the star at every opportunity. Feature listeners and their stories on your website, in benchmarks and in station promos. I know it sounds cute but I always tell

the stations I work with to "love their listeners". It's an attitude which in my experience leads to more imaginative and relative ideas, more staff passion and pride and enhanced attention to detail and responsibility. Radio businesses achieve more if you put the listener at the top of the food chain. Ensure that the listener is customer No 1 in your business.

Fundamental to loving your listeners is knowing what makes them tick. What music do they like?, What do they hate?, What content is important to them?, What is their motivation for listening?

"Those presenters who can convert an idea or piece of information into a story relative to the listener are the presenters that listeners find most compelling"

"Have a mechanism for listeners to directly engage with your station"

6. Make your radio station accessible. Create as many channels of interaction as you can with the listener such as email, SMS text, IVR telephone systems and web forms. Give them somewhere to go and do when they hear something that interests and motivates them.

In everything you do on air look for ways to engage the listener. Ensure you have a mechanism for listeners to directly engage with your radio station and reflect that engagement back on-air.

7. Have clear, distinctive branding with a promise people can

remember. Beware promises which are too aspirational or promos which are too cluttered. Are your recorded promos distinctive or do they sound like every other radio station? Deliver what you promise and treat the call sign with respect. Don't rush the call sign, Don't bury the call sign in noise and remember to pin the call sign to everything you do.

8. One final tip from left field...develop the "story telling abilities" of your DJ's. Great story tellers make great communicators. Whether it's a joke, a news story, general adlib or an opinion. Those presenters

who can succinctly convert an idea or piece of information into a story relative to the listener are the presenters that listeners find most compelling.

Are your DJ's simply reading what you wrote on the adlib card or are they converting it into a story? The best stories are short without a word repeated. There are many forms of story structures but one particularly suited to radio is the "what it means to you" story structure. I could write more about this subject....but that's another story!



Before joining BP&R as CEO and shareholder in 2001, Wayne Clouten was a client of BP&R employing BP&R's software systems and consultancy. Wayne has been involved in the development and launch of more than 5 radio stations during his 30+ years in broadcasting.

"Backup or Extract History Files in Xplorer?"

Another tip from BP&R's Oliver Meyer...

In the Tracking and Music History modules of BPR Xplorer there are two options to backup and restore files. The key difference is: In the BACKUP facility you are able to backup the entire history including ALL label files and ALL data, in the EXTRACT facility you can make a choice what processed data you want to save.

To do a backup of an entire Tracking History with all labels and data you go to FILE in your Tracking History module and select BACKUP TRACKING HISTORY. The system leads you

through the backup process. The file names will start with **tlabw** and **thisw**. To just do a backup of one (or more) single survey dates, go to FILE and select EXTRACT Tracking History. In the upcoming window you have to select the survey dates to extract by mouse click (selected date is highlighted in blue) or ctrl+click to select more than one survey date. Select the target folder and press PROCESS. Only the selected survey dates will be included in that backup. The file name in this case will start with **tmerge**.

In the Music History module you'll find the same facilities. To do a backup of an entire Music History with all labels

and data you have to go to FILE in the Music History module and select BACKUP MUSIC HISTORY. The file names of a complete music history backup will start with **labw** and **hisw**. If you wish to backup only one (or more) single survey dates, go to FILE and select EXTRACT MUSIC HISTORY. The process is the same as for Tracking History, the file name of an extract of the Music History is **pmerge.001**.

For further information or the German translation of these instruction please contact : XplorerSupport@mediaresearch-europe.com