

"THE LONGER YOU  
CAN LOOK BACK,  
THE FURTHER YOU  
CAN LOOK  
FORWARD"

... WINSTON  
CHURCHILL



BROADCAST PROGRAMMING & RESEARCH

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

S E P T E M B E R 2 0 0 7

#### SNAPSHOTS

- BP&R's Xplorer software will soon be available in Spanish in addition to the existing English and German versions of the software.
- If you are planning to visit this years European NAB in Barcelona please let us know. Demonstrations of our mymusicest.com on-line research platform will be available plus the latest information on how to establish an effective internet based research strategy.
- Visited the BP&R Blog site yet? Check it out, sign up and join in the exchange of ideas. Go to: <http://bprworld.com/ocr/index.php?target=blog>

In our next  
Newsletter we  
will hear from  
BP&R's Bill  
Clemens

[www.bpr.com.au](http://www.bpr.com.au)

## What is old can be new again

By Andy Beaubien

The new Bruce Springsteen single has brought home a powerful message about our medium. The song is called "Radio Nowhere" and in the refrain he sings, "Is there anybody alive out there?" Of course, this is a direct reference to the pervasiveness of "canned radio" and the fact that there is less live radio available than ever before.

In the 20<sup>th</sup> century, radio became one the most dynamic and compelling media in our society. In effect, it was our first truly electronic medium.

(Phonograph records pre-date radio by a few years but the early Edison instrument had no electrical components!) Before television, radio was the medium that connected us to the world beyond our neighbourhood. Prior to the 1950's, virtually all radio content was live including the music. We were able to listen to broadcasts and know for certain that what we were hearing was happening now! We were connected to real breathing human beings who entertained and informed us. The newsreels at the cinema

may have had the benefit of moving pictures but the events they reported were often at least a week old. Radio was live and immediate. No other medium could compete with it.

Even the advent of television did not succeed in killing off radio. Why? Because radio responded by becoming increasingly local in content and, of course, it was much more portable than TV. Radio later learned that it could specialize by targeting specific audiences from Classical to All News to Contemporary Hit formats.

*"We were connected to real breathing human beings who entertained and informed us"*

Perhaps one of the most unique aspects of radio was the DJ presenter or news commentator. They came in all varieties.

Because radio was live, they were spontaneous and unpredictable. Sometimes they made mistakes, told bad jokes or talked too long but throughout it all we forgave their occasional fail-

ings because we knew that they were live and human.

Technology has now given us the means to strip radio of the most important consumer benefit that it once claimed. Radio is now in many parts of the World mostly a pre-recorded medium stripped of its humanity. It is "HAL" of the film "2001 A Space

Odyssey." Although it talks to us and purports to be our friend we know that all too often it is really a just a machine.



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

Email [wayne.clouten@bprworld.com](mailto:wayne.clouten@bprworld.com)

## “if we expect a new generation of radio talents to emerge, we need to create a medium that gives them an opportunity to grow, take risks and be creative ”

True there is more media competition than ever and radio is just one of many. However, the audience’s need for live and locally focused information and entertainment has not diminished. In a world where increased urbanization has left people feeling more isolated than ever before, radio’s ability to connect on a one to one basis is as valuable as ever.

Making radio alive again can happen but it will take time. For decades, we have failed to cultivate and train talented radio presenters. Radio’s diminished appeal to young people has reduced the number of them who have

the passion and desire to work in the medium. If we expect a new generation of radio talents to emerge, we need to create a medium that gives them an opportunity to grow, take risks and be creative.

The emergence of blogs, You Tube and other personalized channels of communication is proof that there are many millions of people, young and old, who feel a powerful need to express themselves, to broadcast, so to speak, to the outside world. It is hard to imagine that radio, as we have known it, does not have a place in such a world.

*Andy Beaubien is a consultant with BP&R specialising in Eastern European markets. Andy’s extensive experience ranges from Classical music formats to Rock.*



“the audience’s need for live and locally focused information and entertainment has not diminished”

## Using Station Branded Websites For Online Music Research

By Martin Kopp

One of the first questions I’m always asked when discussing online music research with a new client is “Can we have a station branded website? With our logo, colours, our own text?” The short answer to this is yes. With the mymusicstest.com (MMT) research platform we are able to deliver it. What you’ll get is a sub-domain of MMT like *yourstation.mymusicstest.com* where a copy of our system is installed and we’ll create a design for your mymusicstest.com system. The system is fully flexible and nearly everything can be changed to make it look exactly the way you want.

**BUT** – here comes the down-side of a station branded website idea. A station branded website yields different results to a neutral platform (*where the listeners do not know for which station they are being tested*)

What we’ve seen at stations that are

using a station branded website is that the results reflect more extremes: higher positives, favourites, negatives and a faster increasing burn are some of the consequences of a panel that is recruited over a branded website. The results are more volatile and different to the mainstream. This becomes a potentially huge problem for an AC station or in fact any station seeking broad market appeal.

The second problem is recruiting P2’s and obtaining a credible P2 view of the marketplace. Even if you recruit P2 listeners on the telephone and import them into the system you won’t get many of them to react simply because they have little interest in rating the music of any station other than the music of their favourite station.

It was for these and other reasons that we developed a neutral platform

called mymusicstest.com and recommend its use if you want to go online and also achieve a truly unbiased view of the music you should be playing on your radio station.

Is therefore using a station branded version of mymusicstest.com something to completely avoid?

No it isn’t. A station branded website does make sense if you are a niche radio station and you don’t have to look for the “big picture”. In niche stations it is often sufficient to simply know what fans of your music style like and want. Even so it may still be important to remove the extreme respondents and in this respect BP&R’s Xplorer music research software has extremely useful analysis tools to improve your view and understanding of the research data. A particularly important feature of Xplorer is using it to identify what we call Format Correlation (TM).