Strategic Planning Best Practices Worksheet

BEST PRACTICES TOPIC AREAS (PUT BEST PRACTICES LITERATURE HERE)

PROGRAMMING BEST PRACTICES - Emily Jackson

Programming Best Practices

Excellent model is found in the KFAI Handbook, a 74 page document with an extensive table of contents and index. This could be adapted to the needs WFHB. Current WFHB Programming Guidelines document has much of the information, but it is not as thorough and not in a highly structured form. The table of contents and extensive index assist in accessing information. An on line version would be easily searchable.

Training guidelines in the handbook are integrated with evaluation criteria -- training outline matches the self-evaluation, and peer/listener/staff evaluation forms

EXAMPLE #1
Training includes areas such as:
- Breaks clear, paced, and focused (no dead air, rambling, etc.)
- Speech conforms to FCC and KFAI regulations regarding non-commercialism and sensitive language
- Fulfills volunteer hour commitment

Self evaluation form used while listening to recorded show mirrors the training and uses identical language.
- My breaks are clear, paced, and focused (no dead air, rambling, etc)
- My speech conforms to FCC and KFAI regulations regarding non-commercialism and sensitive language
- I fulfill the volunteer commitment to the station

EXAMPLE #2 Addressing off air activities -
4. Each programmer must do volunteer work outside of producing their program. The programmer must attend station meetings and additional training classes, and participate in pledge drives, including pledge- drive preparation sessions.
5. Each program must generate income for KFAI. It must bring in an amount of pledges that is appropriate for the time of day that the program airs, and the type of audience that the program is aimed at. The programmer must actively solicit pledges according to station instructions and policies.

EXAMPLE #3 Training and Workshops Expand structured trainings to include:

Voice Training: How to use your voice creatively and to its fullest capabilities.
Board Certification Training: This is the basic training necessary to run the board in the air studio.
News writing and reporting: The fundamentals of broadcast news writing and reporting.
Digital Editing and Promo Production: How to use the digital editing equipment and how to use it to produce promotional carts for programs.

Chapter 5 of KFAI Handbook - Programming Basics - We could copy and modify for our use, lots of good stuff here

Program Schedules on the web - show name is a clickable link to the show description, DJ name is a clickable link to a bio and photo along with links for messages, links to archived shows

GOVERNANCE: Joe Estivill

We seem to practicing many best practices on the Board level. We are lacking a Board Handbook, but working on that. We need to work on Strategic planning .

Other areas that need work.-committee meeting notes

Board Development-recruit talents-identify, then recruit

Community Advisory Board-do they work-how?

Board financial help-give or bring in money-goals?

I cut most of my reading down to random lines, thoughts. Hopefully it's not to hodgepodge.

Joe

• The Community Advisory Board shall perform the following activities:

1. Review the programming established by the station;

3. Review the significant policy decisions rendered by the station;

4. Advise the Staff and Board of Directors with respect as to whether the programming and policies of the station are meeting the educational and cultural needs of the communities served by KBUT. The Community Advisory Board may make such recommendations, as it considers appropriate, to the governing board in order to meet those needs;

5. Act as a link to the station's listening communities through involvement with KBUT's community outreach, visibility and credibility.

• The Community Advisory Board may also be delegated other responsibilities, as determined by the governing body, such as assisting with fundraising events and membership drives, or listener surveys.

• The composition of the Community Advisory Board shall be reasonably representative of the diverse needs and interests of the communities served by the station. The Community Advisory Board is self-appointed and self-governing. New members are appointed by the Board, or a Nominating Committee. As a general rule, the Board wants to appoint members who represent the station's various listening areas, bring demographic diversity to the board, or have skills and experience that would be useful to the Board or the station.

• Community Advisory Board members shall not also be KBUT Volunteer DJ's or members of the Board of Directors.

• The Community Advisory Board shall hold meetings, open to the public, at regular intervals, at least four times per year.

• The role of the board shall be solely advisory in nature. In no case shall the board have any authority to exercise any control over the daily management or operation of the station.

Board Survey:
1= Weakness 4=strength
Understanding of and commitment to NFCB's purpose
1 2 3 4
Willingness to give time
Willingness to contribute and ask for money
Expertise in areas necessary to assist the board/contributes knowledge
Speaks with one voice when representing NFCB in the community
Acts as advocate for the organization and its members
Respects others' opinions
Listens as an ally
Comes to meetings on time, well-prepared and participates
Willing to actively serve on at least one committee
Makes sure board represents a good community cross section

Clearly understands his or her responsibilities
Asks informed questions
Offers constructive feedback
Gives respect and consideration to other board members
Understands legal and fiduciary responsibilities
Avoids any possibility of conflict of interest
Offers opinions honestly and in a constructive way
Promotes unity within the organization
Follows through on commitments
Does not interfere with the CEO's management responsibility
Uses proper lines of communication between board and staff
Recognizes inter-dependence between board and staff
Committed to effective communication
end
Treat fellow board members with trust, respect and understanding
the most important relationship you will have is with the General Manager. The relationship
between the General Manager and any individual board member is collegial, not hierarchical.
As the General Manager is accountable only to the full board and as no board member has
authority individually, the General Manager and the board member are equals.

As a member of the board, you will be called upon to establish policies for KVMR, plan strategically for the future, ensure the financial health of KVMR It is very important that you understand the difference between your role as board
member and the role of staff, especially the General Manager.

A board member serves as an ambassador for KVMR in the community. You are expected to
promote the mission of KVMR with friends, colleagues and other organizations that you are
affiliated with. All board members are selected for the strengths and resources they bring to
KVMR.

The board of directors is a group of people. Only when operating as a group does the board
have power in the corporation. The power of the board of directors increases in direct

ratio to the amount of preparation each
member engages in prior to board meetings. Each board member receives a package of
information prior to the board meeting.
3. Keep confidential information confidential.

4. Approach all board issues with an open mind, prepare to make the best decisions for everyone involved.

8. Never undermined the authority of the General Manager with the staff or volunteers of
KVMR.

9. Keep out of management issues.

Here’s a simple rule of thumb that will help steer you through these murky waters: Policy are
those decisions that affect your organization as a whole; management decisions affect individual
programs, services or people.

When you’re faced with an issue and are wondering if it’s a policy decision, ask yourself these
questions:

Will this decision help determine procedures, activities, or programs that affect the entire
organization?

Is this decision required by law or regulatory agencies?

Is this an issue that our General Manager has requested our assistance on?

If you answer “yes” to any of these, you’re probably faced with a policy-making decision and will
want to give it your full attention.

Making staff decisions (management) trivializes the board’s job, disempowers and interferes

with staff investment, and reduces the degree to which the General Manager can be held
accountable for outcomes.

2. Your Financial Policy Hat

1. Your responsibility is simply to oversee and monitor the financial health of your organization. You delegate implementation of the financial policies and the budget to your General
Manager. Once you've developed your budget, you should step back and let your General
Manager make spending decisions within budget limits.

Fund accounting is peculiar to nonprofit organizations.

Fund accounting is a system of accounting in which separate records are kept for assets
donated to an organization which are restricted by donors or outside parties to certain specific
purposes or use. Reporting Activity

By maintaining the separate accounting records, the nonprofit can
demonstrate that the funds have properly managed and spent.

Restricted Funds

As the name suggests, Restricted Funds are established for funds which are donated or granted
and are restricted to a specific purpose.

• Ensure expenses being charged to grant are properly classified and related to services provided in accomplishing the grant objectives.

"Three Ws" in
mind:

Work—You'll be expected to volunteer time and effort to raise money.

Wisdom—You'll be asked to use your contacts and influence to generate contributions or
revenue.

Wealth—You must be willing to dig into your own pocket to help support KVMR.

Some boards even make it a requirement that new board members must be able
to meet two of the three Ws. I
As a board member, one of your most important duties is to develop a strategic plan.

A strategic plan gives direction to the current board. It focuses board members' efforts on the
organization's future and fosters a real sense of teamwork by encouraging everyone to pull
together in the same direction.

A strategic plan should include 3 major areas:
1. Program Development
2. Fund Development
3. Volunteer Development

"How will this decision help us serve the community better?"
Board members who take board actions without the approval of the full
board seriously damage their organizations.

Once you give your General Manager direction and resources, let him/her freely manage
your organization. Expect feedback from your General Manager on performance of the organization and evaluate your General Manager on this performance.

Board members make decisions that affect the whole organization. General Managers makes decisions that affect individuals, such as staff and volunteers.

The Chair of the Board

As Chair of the board you have four key areas of responsibility:

Knowing their skills and interest will help you make the best appointments.

Directs the board in the fulfillment of its stated roles; and presides in regular and special meetings of the board and its executive committee.

2. Board Development – Ensures that the board and committee structures function well and
promotes the development of future key leadership roles of current board members.

Directs the board in identifying key persons in the community who should be recruited to assist the organization.

Oversees the planning and goal setting process for the organization and ensures that the
committees of the board and staff members work cooperatively so that the planning functions can be accomplished.

4. Evaluation – Ensures that evaluation takes place at the board and staff levels, as well as
program evaluation. Conducts the annual performance evaluation of the General Manager.

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secretary:

2. Keep safe all the official papers of the board.
3. Record all actions of board meetings in the minutes and distribute them to board members,
the General Manager and others as approved by the board.
5. Pass on all official documents to the next board.
6. Maintain the corporate binder.
7. Correspond with each board member to ensure their attendance and participation in board
activities.
8. Serve on the executive committee.

The treasurer of the board serves as the chair of the finance committee. The treasurer receives
the annual audit from the CPA firm and reports any findings to the board. The treasurer is also
a member of the executive committee.

Board committees are to help get the board’s job done, not to help with the staff’s job. Board committees are established to aid the process of governance, not management. This simple rule safeguards the board-General Manager accountability relationship.

No common practice so threatens board wholeness as the traditional approach to committee work. The only way a board can create unified policies is to do so as a whole. Consequently, board committees, when they are needed to assist the board in decision making, should do preboard work. Not subboard work.

Most board members want to contribute to committees as long as they are useful. Here’s a suggestion. If the established goals of a committee are accomplished, or there’s no business for the committee to handle, disband.

One of the most important committees to have is the nominating committee. The nominating committee is the key to the success of the nonprofit because the people you select for your board will influence every key decision your organization makes in the years ahead.

In fact, it’s such an important assignment, the nominating committee must be a standing committee that functions all year to recruit appropriate, talented board members.

The Committee Chairperson

Your job is to help the committee function, not do the work yourself. Call meetings, set the agenda, stimulate discussion and record decisions and recommendations. Don’t meet if there is nothing to do.

The General Manager is an ex-officio member of all committees. Therefore, it is

inappropriate
to exclude the General Manager from meetings.

C. PURPOSE OF BOARD MEETINGS

1. To hear about progress in the achievement of the various objectives of the organization.
2. To hear reports of board committees and to make policy decisions, where required, based
on committee reports.

3. To make policy decisions.
4. To inspire board members toward greater service.
5. To provide a vehicle for board members to meet board members, and for board members
to meet staff.
6. To maintain control over the organization and to give guidance to committees.
7. To legitimize.
8. To communicate.
9. To coordinate.
10. To organize.
11. To plan.
12. To meet legal requirements for board meetings.

Adapted from Conrad, William R. and William R. Glenn, The Effective Volunteer Board of
Directors, Chicago: Swallow Press, 1976.

Parlimentary Procedure

There are eight steps to be taken in holding a meeting. The Chairperson should follow these:

1. Call the meeting to order
2. Approve the agenda
3. Hear the minutes of the previous meeting
4. Hear reports officers, General Manager, Committees
5. Go on to unfinished business of the last meeting

6. Go on to new business
7. Hear announcements
8. End the meeting

How to present a motion:

1. The member addresses the Chairperson
2. The member is recognized by the Chairperson
3. The member states his motion
4. Another member seconds the motion
5. The motion is restated by the Chairperson
6. The Chairperson conducts the discussion
7. The Chairperson puts the question to a vote
8. The Chairperson announces the results

Minutes

Minutes are the official record of all business transacted, activities undertaken, and notes of general growth, etc. The minutes should contain what is done and not what is said. They should be written in the third person (e.g., she, it, his, her, they, them, theirs, etc.)

Minutes should include:

1. Name of the Organization, date place and time of meeting.
2. Names of people present.
3. Names of presiding person.
4. Whether or not minutes of previous meetings were read and approved.
5. All motions, whether passed on or not. The motion made should be word for word, exactly as stated.
6. The names of the people making the motion and seconding the motion.

7. Summarized reports of committees, unless written reports have been submitted; if so attach them.
8. All appointments of committees, elected delegates, etc.

9. Record of votes, when there is a count of voting.
10. Summarization of general matters discussed.
11. Time of adjournment.
12. Minutes should be signed by the secretary. Date approved and initialed.

It is essential to keep minutes of committee meetings in order to have complete record of the board's work.

2. What you think is as necessary as what other think, so try to present your ideas clearly and constructively as possible.

3. Do not remain silent or withhold differing opinions. This is not helpful to the group in thinking through problems. Do not feel resistant to someone who differs with you.

4. You should avoid participating too much, monopolizing the discussion, or being too insistent in your viewpoint. This is detrimental to the functioning of the group.

6. Volunteer only when you feel your services and abilities will be useful to the group and have the time that it will require.

7. When you undertake a responsibility, carry it through until it is successfully completed.

9. Suspend judgement until facts are known and base your decision upon objective data.

10. Be careful not to make irresponsible statements, repeat confidential information, or stir feelings that are antagonistic to good group work.

IV. Relationships

1. With the General Manager

A Board expects its General Manager will:

1. Serve as Chief Operations Executive of the organization;

2. Serve as Professional Advisor to the board;
3. Recommend appropriate policies for consideration;
4. Implement effectively all policies adopted by the board;
5. Inform the board fully and accurately regarding programs and services;
6. Interpret the needs of the programs and services and present professional recommendations on all problems and issues considered by the board;
7. Develop a budget (in conjunction with the finance committee) and keep the board up-to-
date on budget problems;
8. Recruit the best personnel and develop a competent staff and supervise it;
9. Devote time to improving staff;
10. Assist the board in developing and conducting community outreach.

A General Manager expects a board will:

1. Counsel and advise – giving the benefit of its judgement, expertise and familiarity with the
local setting;
2. Consult with the executive on all matters which the board is considering;
3. Delegate responsibility for all executive functions;
4. Refrain from handling administrative details;
5. Make all staff responsible to the General Manager;
6. Share all communication with the General Manager
7. Provide support to the General Manager and staff in carrying out their professional duties;
8. Support the General Manager in all decisions and actions consistent with policies of the
board and the standards of the organization;
9. Hold the General Manager accountable for supervision of the organization;
10. Evaluate the work of the General Manager.

A. The board is responsible for establishing policies by which the organization and its programs operate. The board has full fiscal and legal responsibility for the organization.

B. The General Manager administers the program and is responsible to the Board of Directors
to carry out those policies that they have established.

C. The General Manager is responsible to the board for the proper conduct of activities and
programs. He/she provides the board with information and advice and makes recommendations. He is the board's technical advisor and consultant, but he/she does not
establish policies.

MANAGEMENT STRUCTURE: Chad Carrothers

It is evident that the biggest "hump" for little stations to get past in order to become big stations, or just to become more financial viable, is the creation of a Development Director position.

Development Director

Underwriting, Special Events, Grant Writing, Capital Campaigns, Pledge Drives; work closely with staff to develop overall fundraising strategies; maintain and cultivate fruitful relationships with individual donors and businesses; research, develop and review overall fund raising strategies; designs and works with a Development Committee

Key points about other key positions:

General Manager

The General Manager (GM) oversees all day-to-day operations, working in close cooperation with the other members of the paid staff and the volunteers, using consensus-building models in keeping with the governance structure. The GM ensures that Board policies are carried out, that broadcast operations are keeping with the station's mission statement, and that all legal requirements are met. The GM is also responsible for understanding and clearly communicating the station's missions, principals, and goals to both internal and external audiences.

News Director

Manage all news and public affairs programming, ensuring that it is consistent with the mission statement, Recruit, coordinate, evaluate, and manage volunteer news and public affairs programmers and interns.. Teach skills to volunteers with widely varying skills and abilities including fair and accurate reporting, digital editing and production, on-air delivery and engineering.

Office Manager / Business Manager
WFHB does not have this position; all its duties fall on the General Manager.

Operations Director
WFHB used to have this position, it was dissolved and its duties reassigned among the General Manager, Music Director, and News Director.

Program Director
WFHB does not have this position; music director and news director act as co-program directors and General Manager acts as executive program director

Underwriting Manager
Another position WFHB does not have that falls to the General Manager.

PERSONNEL MATTERS
Salary ranges for each position are determined by the Board of Directors. Salary ranges will be evaluated every two years, before the beginning of the fiscal year.
Performance Evaluations: Employees are given performance evaluations by the Manager at least once per year on their employment anniversary date.
Merit Raises: A merit raise may be rewarded based on the employee's performance evaluation and/or when increased duties or responsibilities are assigned. Merit ranges may be in the form of pay increases or benefit enrichment. Employees will be considered once annually at their evaluation for merit raises.
Incentives: Performance incentives in the form of cash or other rewards may from time to time be given to employees. Incentives are distributed at the discretion of the Manager.
Health Insurance: Permanent full-time employees are provided 100% health insurance by the organization.
The Board of Directors is the final authority for setting all personnel policies.
HOLIDAYS
Employee's birthday, New Year's Day, President's Day, Martin Luther King Day, Columbus Day, Memorial Day, July 4th, Labor Day, Thanksgiving (2 days), Christmas Eve and Day, are considered paid holidays.
Salaried employees are expected to work a forty-hour week. Part-time employees are expected to work the number of hours indicated in their job descriptions. However, many tasks associated with the jobs of both full-time and part time staff occur outside regular business hours. It is anticipated that work schedules will vary from day to day or from week to week. Employees have the flexibility to adjust their work schedules to complete these tasks, when approved by the General Manager. Adequate records of time worked must be kept by the employee and provided to the General Manager on a regular basis.
GRIEVANCES
Employees are expected to consult first with the General Manager regarding any action or attitude that is perceived as unfair or inappropriate. Secondly, members of the Personnel Committee are available as individuals to serve as mediators. Finally, if resolution cannot be made, the employee may appeal to the Personnel Committee in writing with a copy to the

General Manager. Grievances must be presented within thirty days of the action or attitude in dispute, with the exception of alleged sexual harassment that must be presented within ninety days.

PERSONNEL FILES

Personnel files for all past and present employees will be maintained in a secure file so that the employer may assure confidentiality. Personnel files shall not leave the station premises. Past employee files shall be maintained for a period of five years from the date of resignation or termination.

FUNDRAISING: Brian Kearney NFCB research

On-air fundraising

The on-air fundraising information affirms that WFHB is already engaged in best practices. Much like other community stations, fund drives can be a grind for both listeners and on-air pitchers. WFHB does a good job of making cogent cases that are sincere and compelling whilst giving out the phone # and web address often.

Questions:

1. Do other stations use social media during drives to get additional pledges?
2. Do other stations gauge programming popularity to amount and number of pledges received during different programs?

Strategic Planning

Other community stations talk of establishing endowments. WFHB already has one, and this is a strength. WFHB needs to incorporate planned giving into its growth strategy for the endowment. Collaborations and partnerships are an integral part of other station's growth plans. It should be with WFHB as well by including quantifiable, measurable outcomes in its plan. Programming-wise, there are some interesting measures discussed such as conducting listener-surveys, market research, scientific surveys of active listeners, focus groups, and surveys of lapsed members. WFHB would be wise to learn about these techniques and adopt the most effective ones to focus on its programming, grow its audience thus positioning itself for more successful fund drives and underwriting opportunities.

FUNDRAISING: Shaun McDermott DEI research

Six "Disciplines" are covered in the DEI Resource Library related to fundraising:

1.	**Individual Giving**	http://www.deiworksite.org/individual-giving
2.	**Corporate Support**	http://www.deiworksite.org/corporate-support
3.	**Foundation Support**	Chad researched this area - see next section
4.	**Marketing**	http://www.deiworksite.org/marketing
5.	**Capital Campaigns**	http://www.deiworksite.org/capital-campaigns
6.	**General Management**	http://www.deiworksite.org/general-management

Best Practice Summary: Fundraising (DEI sources; S.McD. Review)

· **Use <u>Customer Service</u> practices to solidify and build Membership**

o http://www.deiworksite.org/r/customer-service-driving-force-behind-continued-growth-membership

o Phones - the first point of contact

§ Retired Senior Volunteer notices … Area 10 … phone staffing at WFHB

o Gift Acknowledgement - another first contact tool

o 1st Year Member Retention

o Mid-Level Donor Membership

§ Special events and premia

o Quick and Accurate Premium Fulfillment

o Non-Ask Contacts

o Use your Web site for Customer Service

o Use Customer Service techniques with Target Markets – i.e. Volunteers

· **Use both Email and Direct Mail for Effective Fundraising Appeals**

o http://www.deiworksite.org/effective-fundraising-appeals

o Many of the Same Best Practices Apply for Email and Direct Mail

§ Your appeal should be timely.

§ You should carefully craft <u>a clear offer</u> and make a compelling case for support.

§ You'll be more successful if you build and <u>maintain strong, clean lists</u>.

· **Integrate [Off-Air Email and Direct Mail] Membership Fundraising**

o http://www.deiworksite.org/sites/default/files/Integrated%20Fundraising%20Maximizing%20Off%20Air.PDF

o **Creating, Maintaining and Using the <u>DONOR DATABASE</u> <u>is critical</u> for Fundraising**

o **Think <u>Integrated Campaigns</u> – Not one shot stand alone appeals**

· **Use the Station Website to Encourage Action** o http://www.deiworksite.org/r/how-station-websites-encourage-action

· First, there is a clear relationship between using a station web site, listening and membership.
· Listeners *do* take action as a result of their web site use.

The research found that some of the keys to utilizing the web to encourage pledging are:
· Consistent graphics related to online support including consistent placement of the pledge button and a secure, easy to use pledge form.
· Consistent layout, navigation, and organization of the site with an uncluttered look utilizing white space and effective background colors to maximize readability.
· Material from and links to NPR, PRI, BBC, etc… to provide web visitors with a wide depth of information and convey the value of the station as an institution worthy of support.
· Content that actively asks for support on the site and explains why support is needed.
In addition, Public Interactive surveyed its client stations using Quick Pledge TM and came up with these recommendations to improve online fundraising:
On-air Promotion
· Promote all facets of your site. Draw listeners to your site with the variety of different services and content you offer. While there, they are morel likely to take advantage of the convenience of pledging online.
· When promoting your station's call letters, consistently add the ".org" in "WXYZ.org" and not just "WXYZ". This will further reinforce the connection between your broadcast and your website.
· Promote your website as an extension and supplement to your on-air broadcast. Frequently talk about the additional info provided "online at wxyz.org."
· Stations reporting the highest increase in online donations have been consistently promoting their websites on the air, over time. Start today and continue throughout the year not only during pledge drives.
· Discuss the other services your website provides; such as news feeds, streaming, scheduling information, and the ability to listen to past broadcasts.
· Add a message to your 800 phone line that directs users to the web. While a donor is on hold for a volunteer, remind them that they can pledge online now instead of waiting.
· Associate the sense of trust your listeners have in your broadcast with your website. You've built a relationship on air with your listeners. Stress that the website is an online extension of that relationship.
· Emphasize the security of pledging online. Reports of identity theft abound. Reassure your listeners that securing their personal information is of paramount concern and that you do not sell or exchange personal information with any outside organizations

· **Use Your Donor Database**
http://www.deiworksite.org/what-you-need-know-about-your-donor-database

o **Store important information about your donors** - including basics such as name, address and phone number, as well as email addresses, employment with matching gift companies, and personal information, such as program interests.
o **Store important gift information** - including detail on the type of gift that a donor has made
o **Report your fundraising results** - including the ability to compare results over time and analyze your results in a variety of ways, so that you can better evaluate the success of your fundraising efforts.
o **Output a variety of information** - including the ability to generate selected lists for mailing labels, envelopes, and merging with documents, as well as flexible formats to provide lists for outside premium fulfillment, direct mail or telemarketing services, and demographic or electronic screening services.
o **Improve your fundraising results** - by providing segmentation options for mailings and telemarketing (frequency of giving, levels of giving, membership history, etc.) and by storing relevant information on your donors that enables you to personalize your solicitations (program interests, etc.).
o **Support good customer service** - Is the system secure and available when you need it to be? Traditionally, the donor database has simply been a place to store donor information. In today's environment, the database is a fundraising system that should supports all aspects of your development operation.

Customer Service - The Driving Force Behind Continued Growth in Membership

http://www.deiworksite.org/r/customer-service-driving-force-behind-continued-growth-membership

Increase renewal rates (loyalty), and increase renewal level and additional gifts (increase share of customer). Statistics at the end of this article demonstrate the veracity of these statements.

Provide memorable customer service that will have a positive impact on your bottom line by emphasizing:

Phones - the first point of contact

· Always have phones answered by a live person during business hours
· Have a wealth of information at the front desk (playlist, FAQ's, where to call list)
· Train front desk employees on the importance of every call. This includes focusing on the lifetime value of a satisfied listener/member (20 years x $80 = $1,600) compared to the unhappiness of a dissatisfied customer who will remember the experience for 23 1/2 years.
· A list of "who does what" so the front desk staff knows where to forward the calls.
· Close calls with an open ended question like, "*Is there anything else I can help you with today?*"

Gift Acknowledgement - another first contact tool

· Gifts under $250 receive a personalized thank you note, noting the gift type and amount.
· All new members receive a welcome letter with a station bookmark
· Gifts over $250 receive a more personalized thank you letter
· Gifts over $1,000 receive a similar letter as above AND a phone call
· Follow-up on **all** correspondence from members
· Questionnaire/survey information added to database

1st Year Member Retention

· Primary source of new members is on-air. All pledge packs contain station information and a small logo item.
· All new members receive a welcome thank you letter with station information.
· All pledge and thank you correspondence is sent first class
· In the 7th month of membership, a new member postcard/decal is sent.
· Include all new members in additional gift appeals.
· Renewal series begins in the 9th month of membership
· Personalized renewal letter sent in the 10th month of membership.
· Telemarketing in the 11th month of membership for all first-year air acquired members telling them that the pledge drive is coming up and asking for 30-50% increase. Conduct phone survey.
· Key staff including GM, DD, and Membership Manager have query access to membership database.
· Multi-year member renewal solicitations based on giving history and preferences.
· All member contact is recorded in the database with a summary of contact.

Mid-Level Donor Membership

· Assign dedicated personnel to handle mid-level donors

· Segmented pledge bills, renewals, and thank yous to allow for maximum personalization and quick turn around.
· Installed a dedicated toll-free line only for $250+ members
· Assigned specific benefits for this membership group. Developed benefits card for insertion in thank yous and pledge packs.
· Commitment to have a least one special event per year for this membership group.
· Highly personalize first three letters in the renewal cycle with signatures from 1st station manger, 2nd development director, 3rd membership manager.
· Review individual records in these three segments each month
· Cursory review of last three elements in the renwal cycle
· Emphasis on relationship building (thank you and renewal letters/phone calls).
· Holiday card/mini-calendar.

Quick and Accurate Premium Fulfillment
· Send out regardless of pledge payment (93% fulfillment)
· 95% of all premiums sent out within 3 weeks of pledge date (all premiums on hand)
· All pledge confirmations have a specific message for each premium with an upgrade ask to the next level
· Include a note with the premium for members to contact the station if the premium is not correct.

Non-Ask Contacts
· 10 issues of the listening guide per year
· Electronic listening guide available
· Special event information sent to mid-level donors and up, as well as listeners who have attended other special events or used the opt in e-mail option (currently 18% of all members).

Use of the Web for Customer Service
· Contact/listener feedback form available from every page of the web site.
· All feedback automatically goes to the department heads at the station.
· Playlists available on-line (one week in advance, one week past)
· New web-site ticket giveaway each week.
· On-line version of listening guide available at the website.
· CD reviews by local hosts uploaded every month and archived.
· Monthly quiz with high value prizes pack ($400) generate prospect names that generate an average 3% response rate.
· Instant access to latest news and local weather
· Audio archive of local features.

Customer Service to Target Markets - Volunteers
· A number of volunteers are mid-level or major donors, and number of our bequests are from volunteers.
· Thank volunteers after every pledge drive as well as host a volunteer appreciation event once a year.
· Send birthday, anniversary, and/or get well cards
· "Volunteer Voice" newsletter mailed/posted on the website twice a year.
· Make sure on-air talent interacts with volunteers during pledge drives.
· Ensure that volunteers are well trained.
· Send Volunteer Scoop Sheet several weeks before each drive
· Use veteran volunteers to train new volunteers
· Equate volunteer hours with dollar savings based on having to hire the same skills at market rates - and let the volunteers know how much they are "worth" to the station.

Effective Fundraising Appeals

http://www.deiworksite.org/effective-fundraising-appeals

As part of their preparation for their DEI Academy Workshop on Integrated Fundraising and Maximizing Off Air Techniques, Betsy Harman and Catherine Harvanko did some brainstorming on which practices were the same regardless of the channel and which were different. Read about their efforts and review the spreadsheet they developed.

Many of the Same Best Practices Apply for Email and Direct Mail
• ***Your appeal should be timely.***
• ***You should carefully craft a clear offer and make a compelling case for support.***
• ***You'll be more successful if you build and maintain strong, clean lists.***

These are just a few of the practices that will ensure your fundraising appeals get results regardless of whether the appeal is sent by direct mail or by email. Many of the same best practices apply regardless of the solicitation channel.

· Regardless of the solicitation channel if you are going to test, you should just test one thing at a time.

· Regardless of the channel, you should consider segmenting your list to make the appeal more targeted.

So what are some of the differences between an effective direct mail appeal and an effective email appeal? For direct mail you should underline for emphasis but don't underline in email unless the words you are underlining are a link to another page. Instead use bold for emphasis. Depending on the station's format, a direct mail piece will likely have a more formal tone than an email. Sometimes a long direct mail appeal can work well. With email you need to get to the point and make the ask quickly.
Download the PDF Grid listing of similarities and differences in best practices for direct mail and email below. Also note how these practices have been applied in the DEI direct mail letters and email appeals for the Integrated Campaign Materials. [reference: http://www.deiworksite.org/sites/default/files/Integrated%20Fundraising%20Maximizing%20Off%20Air.PDF]

Integrated Membership Fundraising:

http://www.deiworksite.org/sites/default/files/Integrated%20Fundraising%20Maximizing%20Off%20Air.PDF

Maximizing Off Air Techniques Best Practices Regardless of Technique

· All appeals should be timely and consistent
· Know your audience
· Build and maintain large, clean, strong lists
· Remember, it's one to one communication
· Be clear (not misleading) about who the message is from and what it is about – Avoid envelope teasers and subject lines that are too gimmicky; always include station call letters in the from line and return address
· Make sure the appeal is of high quality – it's a reflection on your station's product / brand
· Ensure that your message is strong and clear about the one action you want people to take

- Carefully craft a clear offer and compelling case for support
- Think Integrated Campaigns – Not one shot stand alone appeals
- Segmentation can improve results
- Make direct mail and email easy to skim
- Tailor your response device to match the appeal
- Use customized ask strings based on giving history when possible
- Anticipate possible objections and have ways to overcome them
- Put program names in italics in both direct mail and HTML email
- Measure your results
- Test often / Test one element at a time

Direct Mail Offer and Creative Best Practices

- Use a serif font – Old fashioned typewriter look
- Length can vary – make it as long as it needs to be to get the job done
- Underline for emphasis – rarely use bold
- Depending on the station format, will likely have a more formal tone and salutation.
- Always indent paragraphs
- Keep design simple
- Be careful about envelope inserts – too many can reduce response
- You'll receive half of your responses within 11-12 days, and it may even take 16-18 days

Email Offer and Creative Best Practices

- Use a sans serif web friendly font such as Arial or Verdana
- Keep it short – generally not more than two screen lengths
- Use bold and italics for emphasis (don't underline unless it is a link)
- Usually a more casual, friendly tone and salutation
- Multiple links
- Use alt text to ensure graphics can be seen
- Use graphic insets to make it easy to skim.
- Create both an HTML and plain text version – don't make it too graphically intense
- Avoid spammy language like "Free"
- Review it in various email clients
- Review it using the preview pane
- Creating a sense of urgency is important.

How Station Websites Encourage Action

http://www.deiworksite.org/r/how-station-websites-encourage-action

What are the best ways stations can use their web sites to encourage membership? What works? This article, based on the findings of a multi-year research project conducted by Public Radio International and Public Interactive, provides some of the answers.

What are the best ways stations can use their web sites to encourage membership? What works? This article discusses findings of a multi-year research project designed to answer these questions.
With a grant from Atlantic Philanthropies, Public Radio International and Public Interactive conducted research among public radio listeners and internet users. A presentation was made at last year's PRDMC about the research findings. Here is a summary.
There were three primary research questions:
1. Do station web sites influence public radio listening behavior?
2. How are listeners using web site content?
3. Does *action* result from listener use of public radio web sites?
Because use of the internet is a rapidly changing phenomenon, the project, first conducted in 2002, was repeated in 2004 to measure changes in findings. A series of focus groups informed questions for a telephone survey.
The survey led to auditorium tests in which respondents simulated use of station and other web sites and reacted electronically. More than 3,000 randomly chosen public radio listeners and internet users from five markets participated in the study. These included current station members, lapsed members and non-members.
The project team worked with the media research firm, FMR Associates of Tucson, Arizona to produce the most comprehensive and detailed looks at the relationship among public radio listeners, their radio use and their web use to date.
First, there is a clear relationship between using a station web site, listening and membership. Those who reported visiting a public radio station web site in the past week, nearly doubled between 2002 and 2004 (67% in 2004 compared with 34% in 2002). 82 percent say listening is influenced by public radio station web site content.
Listeners *do* take action as a result of their web site use.The third most-reported action is making a pledge to public radio.
Those reporting pledging increased from 48 percent in 2002 to 53 percent in 2004. Other actions included attending events, buying a book and visiting an art museum.
Seven of 10 say they are current members, meaning they made a pledge to their public radio station during the last 12 months. Those most likely to be current members are men, older adults, heavy media users and those who have visited the station web site during the past week.
Listeners still prefer pledging the old fashioned way. Most respond to the on-air pledge drive or a direct mail solicitation. However, the number citing those preferences declined between 2002 and 2004 and the preference for web pledging grew from 18 to 26%. Men are more likely than woman to pledge on-line. Those who spend 11 to 16 hours a week listening to their station also are more likely to be on-line contributors. These are neither light nor heavy listeners.
Of course, it's the non-members we want to influence, and the research says the web offers an advantage. Significantly, non-members are more likely to see web site pledge messages, and non-member visits to public radio web sites have increased (from 2% in 2002 to 22% in 2004).
One-third of those surveyed now report making an on-line pledge, an increase from 25 percent in 2002. Those who prefer fulfilling their pledge by submitting their credit card number via the internet increased between 2002 and 2004. Those that prefer writing and mailing a check declined.
Interested in increasing online giving? Familiarity is critical to online pledge. The more comfortable listeners feel with your website, the more likely they are to submit their pledges online.
The research found that some of the keys to utilizing the web to encourage pledging are:
· Consistent graphics related to online support including consistent placement of the pledge button and a secure, easy to use pledge form.
· Consistent layout, navigation, and organization of the site with an uncluttered look utilizing white space and effective background colors to maximize readability.
· Material from and links to NPR, PRI, BBC, etc… to provide web visitors with a wide depth of information and convey the value of the station as an institution worthy of support.
· Content that actively asks for support on the site and explains why support is needed.
In addition, Public Interactive surveyed its client stations using Quick Pledge TM and came up with these recommendations to improve online fundraising:
On-air Promotion
· Promote all facets of your site. Draw listeners to your site with the variety of different services and content you offer. While there, they are morel likely to take advantage of the convenience of pledging online.
· When promoting your station's call letters, consistently add the ".org" in "WXYZ.org" and not just "WXYZ". This will further reinforce the connection between your broadcast and your website.
· Promote your website as an extension and supplement to your on-air broadcast. Frequently talk about

the additional info provided "online at wxyz.org."

· Stations reporting the highest increase in online donations have been consistently promoting their websites on the air, over time. Start today and continue throughout the year not only during pledge drives.

· Discuss the other services your website provides; such as news feeds, streaming, scheduling information, and the ability to listen to past broadcasts.

· Add a message to your 800 phone line that directs users to the web. While a donor is on hold for a volunteer, remind them that they can pledge online now instead of waiting.

· Associate the sense of trust your listeners have in your broadcast with your website. You've built a relationship on air with your listeners. Stress that the website is an online extension of that relationship.

· Emphasize the security of pledging online. Reports of identity theft abound. Reassure your listeners that securing their personal information is of paramount concern and that you do not sell or exchange personal information with any outside organizations.

What You Need to Know About Your Donor Database

http://www.deiworksite.org/what-you-need-know-about-your-donor-database

What is a good database? What is the difference between a good accounting/filing system and a comprehensive, fundraising system that not only stores information, but also supports the relationships you're building with your constituents? Julianne Stankiewicz, DEI's Director, National Projects provides details about the characteristics of a good donor database.

One of the Most Important Things

by Julianne Stankiewicz

For many of us who have found our way into the field of public radio development, we didn't get here because we wanted to become computer experts. Yet in this field, especially in the membership side of public radio fundraising, understanding and utilizing our donor database is one of the most important things we can do.

But what exactly is a good donor database? No longer is it just a good accounting or filing system, which tracks your membership contributions accurately. Today this means a comprehensive fundraising system, which not only stores information, but also supports the relationships you are building with your constituents. It assists you in the implementation of proven fundraising techniques that will help your station increase revenue. It allows for input of pledges, payments and premiums; but it also helps you to identify and cultivate major donors, analyze results of campaigns, define new fundraising strategies, and meet the varied goals of your development operation.

What are some of the characteristics of a good donor database?

A good database enables you to:

Store important information about your donors - including basics such as name, address and phone number, as well as email addresses, employment with matching gift companies, and personal information, such as program interests. It enables you to track relationships your donors may have with each other and with your station, and to maintain a history of the contacts you have made with each donor, be it a solicitation, a thank you letter, a premium, or a personal visit. Obviously, a good database enables you to keep detailed records of each individual donor's pledges and payments over time, as well as donor preferences, such as whether a donor prefers to receive mail or phone calls or other types of solicitation. Especially important today is the ability to have security and control over your donor list. If you are exchanging portions of your list with other organizations, you need the ability to remove individuals from these exchanges at their request. The type and amount of information that our supporters expect us to be able to track for them and about them is growing all the time - our donors are sophisticated and often give to multiple other non-profit organizations, many of whom are utilizing advanced database technology. Our software systems must be able to adapt to these new conditions.

Store important gift information - including detail on the type of gift that a donor has made. Was it a direct mail gift? If so, for what effort? Was it a payment toward an on-air or telemarketing pledge? Was it an installment payment? Was it an increase over their previous gift? Was it a renewal or additional gift? What type of payment method was used? Did the gift serve to increase the individual's membership level or not? This information helps you learn more about your donors' giving patterns, which can enable you to develop solicitations that will be more likely to appeal to them. It also helps you to better analyze the results of your efforts, so you can make decisions about what activities to continue or modify.

Report your fundraising results - including the ability to compare results over time and analyze your results in a variety of ways, so that you can better evaluate the success of your fundraising efforts. You should be able to report on all of the information that you track in the donor database. The reports should provide the historical data to support your budgeting and planning. The system should also allow you to interface with other reporting tools, such as Target Analysis or the PRM Report, which can provide you even more in-depth information on your membership program.

Output a variety of information - including the ability to generate selected lists for mailing labels, envelopes, and merging with documents, as well as flexible formats to provide lists for outside premium fulfillment, direct mail or telemarketing services, and demographic or electronic screening services. It should also enable you to provide information to others within your station in a variety of ways - so that your Membership Director can see an analysis of direct mail results, and your General Manager can view a profile on a major gift prospect.

Input a variety of information - beyond the pledges and payments you receive at the station. In today's environment, the capacity to automate the input of files received from overflow phone services, telemarketing vendors, electronic screening services or online pledging is a tremendous advantage, saving you time and valuable resources.

Improve your fundraising results - by providing segmentation options for mailings and telemarketing (frequency of giving, levels of giving, membership history, etc.) and by storing relevant information on your donors that enables you to personalize your solicitations (program interests, etc.). It should support your efforts to implement proven practices in direct mail, telemarketing and online giving, as well as enable you to expand your program to include major and planned giving activities.

Support good customer service - is the system user friendly and readily accessible to staff members and volunteers? Is it easy to update names and addresses? Can you see whether a member's premium was mailed or whether their credit card was charged correctly? Is the system secure and available when you need it to be? Traditionally, the donor database has simply been a place to store donor information. In today's environment, the database is a fundraising system that should supports all aspects of your development operation. Choosing the best system to meet your needs, and then investing the time and resources to fully utilize its capabilities, is one of the most valuable fundraising decisions that you can make.

DEI Toolkit

Chapter 1: Taking Inventory

You don't need to have a web site with a million page views or a popular podcast to develop online sponsorship opportunities. Sponsors want to connect with your valued audience across all platforms, regardless of the numbers.

Taking Inventory of Your Assets

Use the **Online Inventory Worksheet** to identify what you may already have to sell, and assess what might be within your reach over time. Y*ou can* d*ownload the Worksheet as an Excel spreadsheet using the link at the bottom of this section.*

My Station's Capacity	**Asset**	**Overview**
	eMail Newsletters	If you send newsletters or e-mail reminders to your listeners, viewers or members, tagging with an image or text acknowledgement is a great way to generate relatively easy incremental revenue
	Streaming	If you stream your station live or offer archives of the shows you produce, you may be able to put

	Audio	together an audio gateway acknowledgement.
	Streaming Video	If you stream your local television productions online or offer archives of the shows you produce, you may be able to sell pre-roll and/or post-roll messages.
	Podcasts	If you podcast your own shows, you may be able to add an audio gateway announcement to the header or internal breaks.
	Web Banners	If you have a web site, you can put up banners. You'll decide the size and creative limits, how to track impressions delivered and clickthroughs. This usually requires a redesign of some kind, and possibly additional funding, so plan on at least four months to implement.
	Contextual Links	If you have a web site, you can tag pages to dynamically display relevant text messages based on the content of those pages (i.e., Google's AdSense, Yahoo links). An interesting alternative (or supplement) to internal efforts.
	Specialty Content	If you currently produce original content on your site (guide to gift giving, home improvement area, top albums of all time, blog etc.) sponsors are interested in affiliating with it. Same is true of user-generated content areas on your site or third-party sites/platforms where you might post content (YouTube, Facebook, mobile etc.).
	Mobile Alerts	If you send mobile alerts, a logo or text acknowledgement is a great way to generate additional revenue.

In the first column, ***My Station's Capacity*** here's how to rate your assets:
2 months if you're already producing the asset, have management and web department buy-in, your sales staff is prepared, and you have a plan for supporting digital sales. With the toolkit materials, you're probably less than two months away from the ability to generate sponsorship revenue.
4 months if you don't need a major redesign to implement the opportunity, but you need either some design work, outside resources to assist you, or you need to train your staff. You want to have management buy-in here, too.
9 months if you need any kind of management buy-in and/or you need a major redesign that necessitates a budget request. (This could take as long as **1 year** if you also need university approval.)
Back burner: Given the turbulent economic times and constant changes in consumer acceptance of advertising, never say never. Just put it on the back burner and opinions may change sooner than you think.

Chapter 3: The Nitty Gritty of Online Sponsorship Opportunities

In this chapter section we'll focus specifically on the following online sponsorship formats:

- Display Sponsorship Units
- eNewsletters
- Audio and Video Streaming
- Podcasts
- Specialty Content
- Other Opportunities

A. Display Sponsorship Units

Most stations have launched their online sponsorship programs by offering web sponsorship units to underwriters and prospects. Web sponsorship units generally come in one of four formats: banners, rectangles, tiles/buttons or skyscrapers. They all offer your underwriters the opportunity to represent their products visually, and they allow your underwriters the potential for direct response in ways that on-air acknowledgements don't.
Here are some decisions you'll need to make about web sponsorship units as you formulate your sponsorship plan:
Ad Unit Size(s): The size and placement of sponsorship units is a critical decision. Be sure you have a seat at the table when your station is considering site design. It is critical that sponsorship units, appropriately sized and placed, be included in the design from the beginning, so that everyone understands sponsorship is an important part of the site.
Stations are using tiles as well as larger graphics like the skyscrapers mentioned above. Take a look at theInteractive Advertising Bureau site for

information on standards for banner sizes.
If possible, use IAB standards when determining the sizes of your banners, as these are the most common sizes created by sponsors and agencies.
The unanimous feedback from stations placing sponsorship units on their site is: "put these on your most heavily trafficked pages and put them above the fold." You'll have more impressions, create greater revenue potential and accomplish more for your underwriters by offering them visibility. The most common sizes are the 160x600, 728x90 and 300x250, particularly if you are competing against commercial sites and dealing with agencies. The 300x250 unit is reportedly in highest demand at this time and many stations have moved to or are moving to this size. Anything smaller may be difficult to sell in those environments.
Here are links to a few sites offering web banners of various sizes on their home pages:

Skyscrapers (160x600)

KQED
KCTS
KVIE
WQED KPBS

Large banners - leaderboard (728x90)

PBS
DPTV WHRO WQED

Midsized rectangle (300x250)

NPR
PBS WXPN

Tiles (120x90 or smaller shaped buttons)

KQED
OPB
KAET
NHPTV
VPT

Creative guidelines: Web banners offer the greatest challenge to public broadcasters. If the FCC isn't regulating, and stations have no experience with visual corollaries to on-air guidelines, how do you draw the line? Most stations are seeking to retain the noncommercial feel of underwriting when it comes to online sponsorship.
For links to sample creative guidelines, see the "Additional Considerations" section in Chapter 2 of this toolkit.
Ad serving: The types of underwriting clients you target will drive your ad serving solution. If you've got long-term relationships with local, direct clients, you may be able to work with manual trafficking by hard-coding images onto each page. But if you're targeting agencies and direct clients used to working with commercial entities, they will demand greater flexibility and reporting offered only by external ad servers. In larger markets and on sites with significant traffic, they'll likely want the kind of targeting features offered by a full-featured ad server.
For more on ad serving solutions, see the "Resources Required" section in Chapter 2 of this toolkit.
If you don't want to manage your own ad server or traffic campaigns, you may want to explore that service, called Public Media Interactive Operations (PMI Ops). The service has a monthly base fee, and a per-campaign fee each month, and is aimed at small- to medium-sized stations who are just getting started. For more information, contact Bryan Moffett, NPM's Director of Digital Operations, at 202.513.3619, orbmoffett@nationalpublicmedia.com.
Banner design: If your underwriter is seeking performance beyond branding, it behooves a professional designer to prepare your graphics. You want your clients to enjoy success on your web site, so try to tap into the marketing and/or web departments within your station (or seek out a third-party professional). Make sure they understand your creative restrictions and offer them as a resource to clients. If you don't have a full blown marketing department or web department with graphic design capabilities at your station, here are a few ideas to consider:

- **Volunteers:** Don't ask your station volunteers to do this for free, but ask if anyone has experience doing online ads with flash animation. You may find help from someone answering phones in your pledge drive!
- **Graphics firms you already employ:** If you outsource design of your program guide, you may find your resource has an interactive arm willing to do freelance work.

Pricing: If you're selling on a CPM basis, current acceptable rates for guaranteed sponsorship units are anywhere from $10 to $25/CPM. Rich media (that is, Flash or GIF animations) command slightly higher rates. Other variables include: the size of the graphical unit you're offering, the location on the page, and the type of messages that you'll allow. Again, you don't have to sell CPM, but these are a good starting point for pricing flat rate opportunities.
If you're going to go the sponsorship route, you can offer placement on a weekly or monthly basis. A number of stations are garnering $350-$400/month for annual contracts, rotating sponsors through their top trafficked pages. At $4,000+ a year, per client, you can see how this can easily add up to sizeable revenue. In many cases with these kinds of clients, there's not the kind of accountability with reporting. They're happy to support public broadcasting and see their banners on a station's home page.

> *A story from KUOW: "We chose not to sell our 125x 125 tiles on a CPM basis. Seattle is oversaturated with online banners, now selling for $3-5 CPM. It would not be worth it for KUOW to be in the business at that rate. We rotate our tiles across our top 10 pages for $350 a month flat rate. We have 16 currently that generate about $5k per month. Client's effective rate is about $12+ m. No hassle with reporting back." - John R. Hill, KUOW Director of Corporate Support*

To price these opportunities, start with your pageviews and the suggested CPMs. For example, if you can deliver roughly 50,000 pageviews per month, then start with a $20 CPM, and that would give you a value of roughly $1,000 per month. If you rotate four sponsors in that placement, you could price that at $300 each per month.
Download and use the **Online Revenue Potential Worksheet** to help you figure out how you might make the numbers shake out for you.
Download the following rates cards below:

KQED Online Rate Card
OPB Online Rate Card

B. eNewsletters

We all have good reasons to communicate with our viewers and listeners. It's likely your station already sends at least one email newsletter currently. Some stations offer a number of different e-newsletters. At KQED, the following are a few of the e-newsletter subscription options for their viewers and listeners; these e-newsletters offer a unique sponsorship opportunity for underwriters (you can subscribe to them here)

Forum Weekday daily topic alerts for KQED Radio's live call-in program presenting wide-ranging discussions of local, state, national and international issues, as well as in-depth interviews.

QED Up KQED's monthly newsletter provides information about upcoming radio and television programs and events.

SPARK Plug A weekly update on who will be featured in the next episode of Spark, KQED's weekly program about the Bay Area arts scene.

Truly CA A monthly update on KQED television's exciting showcase for the best documentary films about California made by independent filmmakers -- Truly CA: Our State, Our Stories.

This Week In Northern California Find out what timely issues host Belva Davis and company will be discussing each week on KQED's thought-provoking discussion and news analysis program.

QUEST Receive weekly updates about QUEST, a multimedia series about the people behind Bay Area science and environmental issues and how their work is changing the way we live.

Education/Science A monthly update on new science-related media, events and resources for classroom and informal educators.

Here are some decisions you'll need to make about e-newsletter sponsorship units as you formulate your sponsorship plan:

Opt-in/Opt-out: Opt-in means that e-newsletter subscribers have expressed their desire to "opt-in" to receive your e-newsletter. "Opt-out" means that people are automatically subscribed to an e-newsletter and that they need to op-out to stop receiving your e-newsletter. It may be that everyone who becomes a member of your station is automatically subscribed to receive your e-newsletters. In this case, your e-newsletters are opt-out. Opt-in e-newsletters usually have a higher perceived value in the eye of the underwriter. Double opt-in, which means that a user has signed up and then confirmed their subscription will garner an even higher rate. If your e-newsletters ARE opt-in, include that in your marketing materials. If they're not, don't call attention to the fact that they're opt-out. Put your best foot forward, and reiterate that you respect subscribers' privacy and follow best practices by always giving readers the option to unsubscribe to your e-newsletter.

Exclusivity: Exclusivity, in Internet parlance, can also be called "Share of Voice (SOV)." An underwriter who wants exclusivity is getting 100% SOV. And you can charge a premium for it. One upside to offering 100% SOV or exclusivity is that once you're sold, you're finished for that period and you can move on to selling the next one – maybe even at a higher rate.

For example, in the case of KCRW's weekly Good Food e-newsletter, the station offered 33% SOV (1 out of 3 avails) for $150 a week. The outcome has been that underwriters have consistently chosen to purchase all three avails, garnering 100% SOV at a $450 per e-newsletter per week rate.

Type of sponsorship messages: At the beginning of 2006, the trend was toward graphics and HTML formats: "You must have a graphic in your e-mail newsletter, and the bigger the better." But these days, with so many messages being filtered as spam due to excessive graphics, there's room again to consider the text ad.

Subscriber metrics: You'll need to know how many people are receiving your e-newsletters (distribution or circulation) and how many people are reading your e-newsletters (open rate). If you're doing targeted e-newsletters (e.g., book reviews), play up your qualitative strengths as much as possible.

You want a reasonable open rate (the % of subscribers that actually open your e-mail message): 20% or above is ideal. If your rate is falling below that, consider changing content or dropping the e-newsletter.

Create a calendar: Keep an internal calendar with the dates that e-newsletters are published, and make sure to meet the deadlines with graphic/link information for your sponsor's message. An editorial calendar may also help with your forward selling efforts.

Addressing unsold inventory: Consider filling unsold e-newsletter spots with house ads. Not only will this help you promote unique station events, pledge, or tune-in, but it has the added benefit of familiarizing your staff with the idea of sending every e-newsletter with a message (paid or house). It also serves to emphasize the value of this space.

E-mail newsletter server: Familiarize yourself with the limitations and/or opportunities that your e-mail list server provides. We're not weighing in on which provider you should use to serve your e-mail newsletters and manage your relationships; there are a number of them out there and stations use many different vendors.

Pricing: If selling by CPM (cost per thousand), you can generate anywhere from $5 for a text link only, up to $50/CPM for a skyscraper. If selling as a sponsorship (e.g., exclusive and long-term), you can charge anywhere from the top CPM rate to five to ten times that. Some e-newsletters will be worth more than others – particularly those with targeted content, breaking news, and higher than average open rates. Again, it's simply what the market will bear. A good strategy is to start with your prices low, sell it out, create your market and raise the price.

More Resources: PBS stations can access the E-Membership Toolbox on PBS Connect, a one-stop national resource for best practices and samples of e-newsletters

C. Audio and Video Streaming

Many stations are streaming either their entire station (a simulcast) or selected programs (archives). You can insert an audio/video file into RealPlayer or Windows Media streams with relative ease and generate easy incremental revenue. You can also insert a video stream into RealPlayer with relative ease.

Here are some decisions you'll need to make about audio/video sponsorship units as you formulate your sponsorship plan:

Credit length: Introductory credits range from name only to :15 seconds in length. If your programming department has a leader (a first position credit), your underwriting credit may follow. Think about the proportion of credit length to the length of the audio or video stream – you do not want to alienate users with a poor listening/viewing experience. Here are transcripts of some sample audio underwriting credits:

- Boone Bridge Books: Support for OPB comes from our listeners and from Boone Bridge Books, a local resource for writers, readers, educators and those who are enamored, enraptured or titillated by the written word. More at boonebridgebooks.com.
- Lexus: Support for KCRW Music dot com comes from Lexus featuring the RX Hybrid. A demonstration on how Lexus hybrid technology works is available at Lexus dot com slash KCRW.

Credit production: Do you have the resources to record an audio credit or produce a video credit? Is the underwriting credit used on-air cleared for use in other platforms? These are questions that you will need to answer.

Credit guidelines: Develop your own streaming guidelines or abide by your on-air credit guidelines to maintain your continuity of image as a public broadcasting station, even though the FCC doesn't literally control broadband.

Companion graphics/messages: Companion graphics or messages can go a number of places. They can be embedded in your media player (as in the case of KQED, MPR and OPB). They can be included on your home page or live listening page (like Chicago Public Radio or KQED). Or both (like KVIE). A benefit of a companion banner is that it provides an actionable banner for the sponsor. If you offer a companion, you should factor that into your price and adjust upward. Or you might consider embedding the underwriter's name into your media player preamble (like WNYC, KERA and WTTW). While these are still fairly early days for public broadcasting in regards to online video sponsorship (given the complexities and costs of the medium), most stations currently streaming programs online (or posting video to YouTube) are doing so with on-air funding credits in tact, so there is at least some sponsor recognition on these new platforms (as in the case of WGBH/NOVA). Sponsor messages can also be separated out if you are streaming full episodes and delivering in a chapter-based format (like WNET/Nature). Any of these extras will increase the value of sponsorship.

Rotating sponsor messages: Most stations have to manually update stream sponsors at this point. So, you'll probably only have one underwriter on a stream at a time, and you'll need to determine whether you want to package on a weekly, monthly, quarterly or annual basis.

Pricing: Because of the exclusive nature of audio and video stream sponsorships, you can typically garner a higher rate than for web banners on a CPM basis. As a guideline, on a CPM basis, current acceptable rates for audio streams are anywhere from $10/CPM to $25/CPM. Video streams are slightly higher at $15/CPM to $30/CPM. Again, you don't have to sell CPM, you can package any way you want. Create a cross-platform package that offers full access to your audience (through on-air acknowledgement, your online offerings, events you might do, special pledge promotion you might do). The rate you charge for any individual items simply depends on your market, but each component should have a value attached.

Samples

Audio:

- KQED
- MPR
- OPB
- Chicago Public Radio (WBEZ)
- WNYC

Video:

- KQED
- KVIE
- KERA
- WTTW
- WGBH and NOVA
- WNET and Nature

D. Podcasts

Your station can podcast any piece of content you create, from morning local newscasts to your local cultural and public affairs programming. You can also podcast the audio portion of a broadcast program. There are still issues with podcasting music programs, but many stations are now branding themselves with "song of the day" podcasts, acquiring rights song by song. You can insert an audio file into the header of your audio podcasts, or a video file into the header of your video podcasts. There's a premium on video podcast sponsorship if you have logical content to podcast.

Here are some decisions you'll need to make about e-newsletter sponsorship units as you formulate your sponsorship plan:

Credit length: Stations selling podcast sponsorships generally have no problem with having an opening podcast credit that talks about the station and listener support followed by an underwriting credit that's :15 seconds long. Again, you will want to make sure you have the right proportional mix of content versus credit.

Credit production: Just as with video/audio streaming, you must determine resources for creating and inserting the credit.

Credit guidelines: You may create your own podcast guidelines or abide by your on-air credit guidelines and sound.

Credit placement: A pre-roll credit is the standard placement. To get the maximum value from your podcast, you should consider stripping out any on-air credits, particularly from the beginning of the content. Some entities like NPR are putting credits in natural internal breaks in podcasts. This does require a separate insertion and you'll need to figure out if your web department is sophisticated enough to develop a system for trafficking. Post-rolls also are possible, but they offer less value to the sponsor.

Rotating sponsor messages: Manual updating of podcast sponsors is the norm. Given current pricing and creative standards, you will likely sell your video podcasts separate from your audio podcasts, and bundle your audio podcasts together. As with streaming, you'll decide on the package length. Most stations are selling exclusive sponsorships for anywhere from three months to one year.

Measuring podcast listening: The numbers you'll get from your web team can provide you with information on how many downloads each podcast had. But there's no measurement standard in the market providing actual listening information, unless you subscribe to a service that will install a kind of "spyware" on podcast listeners' computers. Most public stations aren't comfortable with asking their listeners to download software so the station can tell how the listener is using its services.

Pricing: Because of the generally exclusive nature of podcast sponsorships, you can typically garner a higher rate than for web banners on a CPM basis. If you're selling on a CPM basis, with current market pricing you'll be anywhere from $5 CPM to $40 CPM, with an average somewhere in the middle. Again, you don't have to sell CPM, you can package any way you want. Your success will depend on your market.

E. Specialty Content

Specialty content is not for the faint of heart. You have to be willing to capitalize on content you already have, or even create new content that would be attractive to underwriters. At the end of the day, though, this is may be a factor in getting people to keep coming back to your station's web site: it's your station's take on traffic, home improvement, food, school closures and more.

However, this type of content – when matched to a sponsor's interests – can generate significant interest. Individually, they don't usually offer much traffic, but since they align to sponsor interests, they are desirable. A good strategy is to only allow a sponsor presence in a specialty area if they commit to a significant online schedule that includes many other placements. This way, you can use these areas as a hook to get larger sales overall.

Here are some examples of stations creating and sponsoring specialty content:

KPLU's Around the House is a delightful example of synergy, bringing real value to site visitors by offering relevant local content on a topic dear to the majority of public radio listeners who own their homes. The overall site has underwriters. A business directory generates revenue.

KQED's Arts and Food sections offer great examples of affinity marketing, and you'll notice the sponsorship units in the upper right hand corner. These sections generate page views, are in keeping with the stations on air programming and are that are then easily monetized with web banner ads.

KCRW's Fringe Benefits Page is a directory of more than 700 businesses offering discounts to KCRW members, and you'll notice the skyscraper on the right-hand side of the page. Again, compelling content that drives page views and web revenue.

KNME's Science Central is a portal for KNME's local and national science programming (including web-only video clips) and related science-oriented community outreach events. The overall site and project has underwriters, with recognition online and on-air.

PBS offers its member stations specialty content modules and e-newsletters that can be used to enhance a local web site, and leveraged to bring in incremental sponsorship dollars, including PBS Parents, PBS Teachers, PBS Engage / Social Media, and online video modules and promotional banners (which you could use as house ads) for a wide variety of PBS primetime and children's programming. To learn more about these, as well as PBS' upcoming comprehensive online video player offering for stations (COVE), visit the PBS Station Remote Control web site:

PBS Station Remote Control

NPR offers Topic Archives, which are narrow collections of topics that are either timely or too narrow to justify a whole section. When appropriate, NPR can easily assemble a Topic Archive of existing content on an area related to a sponsor, creating a custom opportunity. These have been of great interest to sponsors, and the hook that helped commit sponsors to large overall commitments.

NPR's Topic Archive

Specialty areas can also present opportunities to offer sponsors something beyond a simple banner. They are good places to experiment with different approaches. NPR, for example, uses the Topic Archives as a place to allow sponsors more space to engage with users. When a sponsor commits to a Topic, they get a special "Engagement Area" that is expanded on user request, and can offer more information about the sponsor and why they chose to sponsor NPR.

NPR's Childhood Education topic

User-Generated Content: As stated above, specialty content areas can be challenging to develop and maintain over time. Consider capitalizing on growing, powerful social media trends by creating a user-generated content area of your web site, where you invite your listeners, viewers and members to contribute content around topics and areas of interest specific to your community. This is not only a great way to engage your users to increase the traffic and corresponding revenue potential of you web site overall, but many sponsors will jump at the chance to be associated with your audience—their potential customers—in such a direct way, especially if it ties directly to the community. For example, you might consider inviting users to submit photos of a community event, weather, etc. and post them via a sponsored Flickr stream on your web site's home page. Or, you could invite users to submit questions and comments for an on-air talent/celebrity via a sponsored web page.

F. Other Opportunities

Contextual Links: Stations can also tag their pages to dynamically display relevant text ads based on the content of each pages (i.e., Google's AdSense, Yahoo links). This is an automated and fairly turnkey way to earn passive revenue or to supplement your other online sponsorship efforts. However, as a caution, be aware that these options do not allow you full control over the sponsors and creative that will automatically appear on your site.

Online sponsorship is just beginning to take hold in public broadcasting. Local sales opportunities are quickly becoming the next big thing. And they'll be individualized to each market.

There will be a few stations that leap into sponsorship of RSS feeds and streaming to cell phones, but those are few. For most of us, the challenge will be to balance our local stations' mission with the resources of our web and underwriting departments to provide the greatest service we can to our broadcast area.

DEI and PBS will be keeping up on trends and new tools to share for your online sponsorship toolkit as the year goes on.

Chapter 4: Training Your Staff

As with any sales opportunity (a special event, traffic sponsorship, etc.), educating your staff and bringing them into the fold is key to success.

Before you begin selling web banners, make sure that all of your ducks are in a row:

- Manage expectations by setting realistic revenue goals.
- Understand your station site's traffic, and get management and Interactive to sign off on the pages of your site that will feature banners.
- Choose and implement your ad serving solution - even if you just serve house ads until sales ramp up, you will at least get up to speed on the technology and your trafficking requirements.
- Develop an internal trafficking plan and workflow: determine how you will keep tabs on what had been sold, and how you will make sure that orders get fulfilled according to specs and guidelines.
- Develop marketing materials to begin conversations with new and potential clients.

The final step to put in place is to make sure your sales staff is adequately versed in the online sales process. Empower them with knowledge about the online sponsorship space in general (dollars, ad formats, common terms, etc.), familiarize them with the benefits of the Internet as a sponsorship medium (direct marketing vs. branding), and highlight how online sponsorship both compares to and complements radio and television sponsorship (incremental audience, etc.). Develop FAQs and role play to anticipate the types of questions your sponsors might ask. Go through pricing exercises so your sales team can get a feel for the size of their online proposals. Make sure they are familiar with your site's traffic and usage patterns, and can talk intelligently about your online audience.

Make certain that their training is ongoing by forwarding relevant articles about online advertising, exposing them to a new site with an innovative advertising unit or approach, and by encouraging them to regularly check trade web sites or sign up for an e-newsletter about online advertising. After a few months, someone from your sales team may grow to become the resident online expert or "guru" - use that person's knowledge in every way possible to inform the rest of your sales team.

You may also want to consider providing your radio/television sales staff with extra financial incentive for online sponsorships to encourage them to step out of their comfort zone. Some stations even require every sponsorship proposal that leaves the station to contain some online element.

Case Study: OPB

OPB approached training by holding a special meeting for Account Executives, during which the following information was presented and discussed:

- Online rate sheet
- Online guidelines and specs (their Interactive department helped to write it)
- Online sales one sheet (with mock-ups)
- A list of deliverables to provide to the Interactive liaison at the station that will enable the campaign
- Clear Interactive timeline expectations
- Support of senior management
- All of the various internal department touchpoints to enable sales and operations

Once their online opportunities were ready to sell, a mandatory training session was scheduled. All of the required procedures (and the people make it happen) were outlined and discussed - i.e., the account executive provides the ad to Interactive by X day of week, already guideline approved, Interactive has X days to get it on the site, etc.

After these meetings, the sales team was equipped with the information they needed to sell. In the weeks and months prior to the meeting, they began to reach out to clients to pre-sell the impending opportunities. This gave them a good reason to call prospects with news: "Within the next year, we are going to be offering ads on opb.org..."

The sales team began to position OPB sponsorships as "TV-Radio-Online," and actually giving online the attention it deserved. They also explained to sponsors that online provides additional ways to reach the OPB audience.

Initially, a few ads were offered at a "charter" price for the first few sponsors (deeply discounted). OPB wanted to be able to show real sponsors on the site, so it could easily be pointed out and discussed during a phone conversation with a prospect.
Once a sale was made, the sales team would double-check to make sure the ad was up and running. This helps to keep the account executives vested in the campaign and enables them to provide additional customer service.

Additional Resources

- The Internet Advertising Bureau (IAB) has compiled a comprehensive glossary of commonly used terms related to online advertising
- KUT has put together a more basic glossary
- WPR has also developed its own glossary of terms, as well as an internal workflow document, downloadable below:
- WPR Glossary
- WPR Internal Workflow
- Much of Bryan Moffett's Digital Boot Camp presentation referenced in Chapter 2 could be repurposed for internal training purposes.

Talk to your colleagues at other stations to understand what tactics they're put in place to ensure training success. The beauty of the public broadcasting is that it's creative, but there is always an opportunity to build on one station's success to make the entire system stronger. Industry conferences, such as PMDMC and the PBS Annual Meeting help fulfill that promise to share and learn from each other.

Things You Need to Know About Your Organization

Before you can write effective proposals to foundations, you need to gather information about your organization and its goals. This information will enable you to present your organization, its vision, and its work to potential donors -- and to help funders understand how public radio can help them achieve their own goals.
Some of the following questions are easily answered. Others may require some digging in files or annual reports. When it comes to questions about your organization's future, your most important resources are your senior and program staff. Even if you have been at your station for many years, it is very useful periodically to schedule time to talk to your senior staff one-on-one about your organization's top priorities and goals.
As you answer these questions, gather the information in one place. It will be essential for virtually every foundation proposal you write.

Organizational Information

- When was our organization founded and by whom?
- Why was our station founded? What was the need that our founders were trying to address and the dream they were trying to achieve?
- How is our station governed? Do we have non-board organizations of friends/advisors and what do they do?
- What is our service region?
- How many listeners do we serve? How can they be described? Are there any constituencies that we serve in particular (e.g., Latinos, Native Americans, youth, etc.)?
- How many members do we have?
- How many paid staff do we have?
- How many non-board volunteers do we have? What do they do?
- How is our station perceived within the community and among our peers?
- Do we offer educational/training opportunities to volunteers (e.g., experience as volunteer programmers, technicians, internships, etc.)?
- If we are associated with a university, do our staff teach courses and/or offer other opportunities to students?
- Does our station work or partner with other groups/organizations in the community? If so, in what ways?
- How does our station fit into the media landscape in our region? Do any other media outlets in our area provide similar or competing services? Specifically, how do we provide a service that other media outlets do not?

Achievements, Priorities and Plans

- What are the biggest milestones or successes that our station has achieved?
- What were our most important accomplishments during the past year?
- What are the biggest challenges that we have faced in the past 3-5 years and how did we deal with them?
- What are the biggest challenges that we expect to face in the next 3-5 years and how are we planning to address them?
- What, overall, does our station want to achieve? How, other than our mission statement, can this be described?

- What are our top 3-5 goals for the next five years? See *Things You Need to Know About Your Project*for questions to ask about project implementation.
- What 3-5 programs or attributes make our station "indispensable" to the community it serves?

Appendix

Underwriting Guidelines

What Is The FCC?
What Does The FCC Have To Do With Underwriting On Public Radio?
What Are The FCC Guidelines Regarding Underwriting?
What Underwriting Copy Is Acceptable To The FCC?
What Underwriting Copy Is Unacceptable To The FCC?
Frequently Asked Questions Regarding the Guidelines

What is the FCC?

The Federal Communications Commission (FCC) is an independent United States government agency located in D.C., and directly responsible to Congress. The FCC was established by the Communications Act of 1934 and is charged with regulating interstate and international communications by radio, television, wire, satellite and cable. The FCC's jurisdiction covers the 50 states, the District of Columbia, and U.S. possessions.

The FCC is directed by five Commissioners appointed by the President and confirmed by the Senate for 5-year terms, except when filling an unexpired term. The President designates one of the Commissioners to serve as Chairperson. Only three Commissioners may be members of the same political party. None of them can have a financial interest in any Commission-related business.

As the chief executive officer of the Commission, the Chairman delegates management and administrative responsibility to the Managing Director. The Commissioners supervise all FCC activities, delegating responsibilities to staff units and Bureaus.

Complaints filed against stations are handled by the Enforcement Bureau. The Enforcement Bureau maintains a website that contains recent rulings regarding underwriting credits. The website is a great resource if you have questions regarding permissibility of a credit that are not answered here.

What Does The FCC Have To Do With Underwriting On Public Radio?

The FCC is charged with regulating radio in the U.S.— including noncommercial radio. Enforcement of a prohibition on the broadcast of “advertisements” by noncommercial stations is one of the FCC’s responsibilities.

While stations have always been required to identify all entities that financially support the station in exchange for the broadcast of some “matter,” stations in the early years of public radio were not allowed to announce anything more than the name of the “sponsor.” Over the years, recognizing the need for the stations to support themselves financially, the FCC and Congress loosened the restrictions on what stations are allowed to do. The current “enhanced underwriting” rules permit stations much greater latitude to “identify” its for-profit supporters and describe the goods and services they offer.

What Are The FCC Guidelines Regarding Underwriting?

While there a reams of paper devoted to defining the FCC regulations surrounding underwriting on public radio. In short,

- Stations are required to identify entities that provide consideration in exchange for some form of on-air acknowledgement.
- Stations are not allowed to air advertising.
- Stations are not required to identify those entities providing general station support.

The FCC defines advertising as:

"any message or programming material which is broadcast or otherwise transmitted in exchange for any remuneration, and which is intended:
"to promote any service, facility, or product offered by any person who is engaged in such offering for profit;
"to express the views of any person with respect to any matter of public importance or interest; or
"to support or oppose any candidate for political office."

What Underwriting Copy Is Acceptable To The FCC?

Stations are allowed to ‘identify’, not ‘promote’ commercial entities that provide general support for the station. This identification can include the following:

- The name of the person or entity
- Location information
- Telephone numbers and website addresses
- Audio logos or slogans that identify but do not promote
- Value-neutral descriptions of a product line or service
- Brand and trade names
- Product or service listings that do not include qualitative or comparative language

Important Note—
The true identity of the organization providing financial support must be disclosed. In other words, the organization that writes the check must be recognized on air—one organization can not "buy" announcements for another organization. The exception to this is the case of an advertising agency acting on behalf of an underwriter.

What Underwriting Copy Is Unacceptable To The FCC?

The following items are not acceptable in underwriting credits or announcements on behalf of for-profit organizations.

- Price information
- Calls to action
- Inducements to buy, sell, rent or lease
- Comparative information
- Qualitative information

The FCC's rules are more lenient for non-profit organizations and these items are permissible for those organizations. That said, many stations choose to apply the for-profit rules to non-profits for several reasons. One reason is that revenues received in exchange for promoting a non-profit are subject to unrelated business income tax (UBIT), so it is an administrative hassle to segregate these revenues and determine whether tax is owed. Another reason is that some stations want to keep their on-air sound as non-commercial as possible. Listeners may not always understand that an entity is a non-profit and may be confused by what sounds like an ad. It can also be difficult for underwriting staff to explain to a for-profit underwriter why the station permits other underwriters to use the very promotional language it has told the for-profit it may not use.

Price Information

Price information of any sort is prohibited, including product or service price, savings information, value information, interest rates, or indication of no cost. For example:

- "Starting in the low $200's"
- "Offering free admission"
- "Available with a 6.5% APR"

Calls to Action

No calls to action regarding the company or a product or service are allowed. For example:

- "Come in for a test drive"
- "Get your ticket today"
- "Buy XYZ at your local drugstore"

Inducements to Buy, Sell, Rent, or Lease

Inducements to buy, sell, rent, or lease a product or utilize a service are prohibited. This includes announcements of special promotions. For example:

- "Offering a gift with purchase"
- "Includes oil changes for a year"
- "Special deals in the month of June"

Comparative Information

Anything that favorably compares an underwriter to competitors or industry standards is unacceptable. This includes mentions of awards of recognition or merit. For example:

- "Offering the best in garden supplies"
- "Named 'best place to work' three years in a row"
- "The leading maker of…"
- "Oldest bank in town"

Qualitative Information

Descriptive information that is not value neutral is deemed qualitative and is not acceptable. For example:

- "Offering exceptional customer service"
- "A perfect setting for a romantic evening"
- "High quality medical care"

Important note—
An underwriting credit may be promotional even if the information it contains is factually true. The fact that the underwriter's claim can be proven will not make it acceptable. If the copy violates one of the restrictions listed above, it is unacceptable. For example, even it were true that an underwriter had received an award or offered the lowest prices in town, the underwriting credit could not refer to these facts.

Frequently Asked Questions Regarding the Guidelines

Are Logos and Slogans Allowed in Underwriting Credits?

In general, logos and slogans are allowed if they meet the same guidelines as any copy. However, the FCC has shown some leniency regarding the acceptability of established logos and slogans.

John Crigler of Garvey Schubert Barer, writes the following in The Public Radio Legal Handbook in regard to logos and slogans:

"The FCC permits the use of logos and aural slogans if these are not promotional in nature. For example, the slogan "XYZ Oil Corporation of New York, refiners of petroleum products" is permissible; the slogan "XYZ Corporation of New York, refiners of the cheapest petroleum products around" is not permissible.

Logos have acquired a special, and sometimes confusing, life of their own in underwriting law. Because logos are usually designed to promote a company, it seems paradoxical to ask if a logo is promotional. This paradox has been compounded by a conundrum. FCC staff rulings have found that logos, even those containing comparative or qualitative language, may become so "established" that they become part of the underwriter's "identify." For example, FCC staff in 1989 rendered an informal opinion that the DuPont logo, "Makers of Better Things for Better Living" was not promotional, despite the fact that the term "better" was used twice in the logo. The staff found that use of the logo was "longstanding" and that the logo did not describe a particular product or service, or compare DuPont's products or services with those of its competitors*[Letter to Jim Metzner, Media Bureau, (October 23, 1989)]*.

The confusion deepened when the FCC fined station WTTW-TV for airing promotional announcements that included the logo "Sun America, because it's not just your retirement, it's your future," but then rescinded the fine after finding that the station could reasonably have concluded that the logo was not promotional *Letter to Chicago Educational Television Association, DA 95-2216 (Mass Media Bureau, October 31, 1995)*. The Commission has, however, subsequently admonished a station for airing announcements that included the logo "We're Lumber One, we're number one" *[Letter to Station KOUZ(FM), Enforcement Bureau, (July 12, 2000)]*.

In short, the law of logos is embarrassingly illogical. Logos are permitted under the Communications Act, if they do not contain comparative or qualitative language, or if they do contain comparative or qualitative language ("better things for better living") that conveys a corporate philosophy or image but does not promote specific products or services. Established logos are less likely to be deemed promotional than new logos, but the FCC has given no guidance for determining when a logo is "established." Is the test based on usage of the logo for some period of time (e.g., more than a year)? Usage in media other than underwriting announcements (e.g., on letterhead or business cards)? Recognition of the logo by the public? Protection of the logo as a trade mark?

Because there are no definite answers to these questions, broadcasters are thrown back on their "good faith" judgment. That gives stations interpretive leeway, but often puts stations in an awkward position when they are asked to explain why a logo—to which the underwriter may be passionately loyal—cannot be aired. Under this standard, the best suffer the most."

So, what does all this mean? You can never go wrong allowing logos and slogans that meet the guidelines for standard copy. Allowing logos that push the limits is riskier.

Is The Use Of Personal Pronouns Allowed?

While the FCC doesn't restrict the use of personal pronouns explicitly, many stations opt to avoid personal pronouns in their underwriting credits. The thinking is that once a personal pronoun is used by an announcer, the announcer is speaking directly to the audience (you, your). These types of announcements tend to sound promotional.

Are Issue Announcements and Political Candidate Announcements Acceptable?

The FCC prohibits noncommercial stations from supporting or opposing any candidate for political office, in exchange for consideration and from airing announcements that support or oppose a political candidate or that express a view on an issue of public importance or interest. Announcements that simply identify a political candidate (i.e. "John Smith, a candidate for Mayor.") are permissible, provided the announcements do not oppose the underwriter's opponent or advance his or her candidacy by making any statements that go beyond simple identification of the candidate.

However, even the most lenient stations should not allow candidates to voice their own announcements. If they did, the station would potentially open the floodgates to all opposing candidates to exercise their "equal opportunity" rights for airtime and demand the station provide an "uncensored" opportunity to say what they pleased. A station could thus potentially be forced to air an issue or political ad.

As a result, many stations take a more cautious approach to avoid any appearance of advocacy in their listeners' minds and refuse underwriting from all political candidates. Stations vary in their willingness to accept underwriting from advocacy groups (e.g. Sierra Club) or religious organizations. Stations that take such spots must make sure that the spot does not take a position or express a "view" on a public issue.

Are Announcements for Alcohol and Tobacco Companies Allowed?

The FCC does not specifically prohibit announcements from alcohol and tobacco companies. However, stations are advised to proceed with caution in this area. Since local stations may set their own underwriting guidelines not only to abide by the FCC guidelines but also to preserve the non-commercial nature of their stations, many stations follow the following guidelines:

·Beer and wine companies may underwrite in the same manner as any other company.

·Manufacturers of distilled spirits are allowed to underwrite, but may not mention a specific product by name (i.e. "Jack Daniel Distillery" would be allowed, "Jack Daniel Whiskey" would not.)

·The FCC does not prohibit the mention of manufacturers of tobacco products. However the Department of Justice prohibits the advertising of tobacco products – on commercial media as well as non-commercial. Because DOJ has never articulated its definition of an "advertisement," it is wise to approach these underwriters with caution. Corporations with diverse business lines that may include a tobacco company are fine, but stations should avoid mentioning a tobacco product by name in the credit. An example is Altria Corporation which holds Kraft Foods and Philip Morris. By contrast, any reference to Marlboro cigarettes should be avoided.

Are Announcements for Lotteries and Casinos Allowed?

The FCC does not prohibit announcements for lotteries and casinos, however, stations should proceed with caution in this area as well.

It is critical that stations know the laws within their states. Some states (Hawaii and Utah) prohibit all forms of gambling ("lotteries" is the legal term), and most states prohibit certain forms of gambling. Underwriting from state lotteries is generally acceptable, but check state law carefully before accepting underwriting support from other forms of gambling, including charitable bingo or raffles. Underwriters must be engaged in legal activities before you allow them on the air.

Since local stations set their own underwriting guidelines with the intent not only of abiding by the FCC guidelines but also of upholding the non-commercial nature of their stations, many stations follow the following guidelines:

·Casino names may be mentioned in general terms only and only non-gaming activities may be described

·No prize information can be stated in a lottery announcement

Can You Legally Turn Away An Underwriter?

Yes. In a landmark case in St. Louis, with public radio station KWMU, a federal appeals court upheld a ruling allowing the station to turn down the Ku Klux Klan as an underwriter. The federal court held that "KWMU's enhanced underwriting program was not a forum for speech and therefore did not implicate the First Amendment."

The court recognized KWMU's legitimate concern over losing revenue from alumni and parents of African-American students as a reason for refusing to air KKK spots. The court did not equate the station's rejection of the messages with a desire to suppress the group's viewpoint.

If the on-air announcements of a potential underwriter may adversely affect your station's revenue (by causing other donors not to contribute), you may refuse that underwriter's support and not air its credits.

Private entities such as community licensees have a stronger right to turn away underwriters than public entities, such as state or public university licensees, because the latter are treated as agencies of the government and may not discriminate between different speakers based upon their point of view. It is good practice for all stations to state in their written underwriting guidelines that underwriters are accepted at the discretion of the station and that the station reserves the right to approve, edit or reject all underwriting copy.

Are There Special Provisions For Non-Profit Underwriters?

Yes, the FCC allows announcements that *promote* the activities of other non-profits. The caveat is that these announcements cannot 'substantially interrupt or suspend regularly scheduled programming or constitute 'joint fundraising'."

It's important to remember, however, that non-profit groups are subject to the restrictions regarding political and advocacy announcements, and

that the FCC exemption for non-profits applies only to the promotion of the non-profit group or its goods, services, or facilities.
As discussed earlier, many stations choose to apply the same rules to non-profits as they do for their for-profit sponsors, for tax reasons and to keep their on-air sound non-commercial.

Can More Than One Underwriter Name Be Mentioned In A Credit?

The purpose of an underwriting announcement is to identify a financial supporter of the station. Consequently, the mention of a second for-profit entity that did not contribute to the station may violate the FCC's underwriting rules.

Although there aren't any FCC rulings directly on this point, the most important principle is that the public must be clearly informed about who has paid the station some form of consideration in exchange for an announcement. If it is clear that the second entity did not contribute to the station and the second entity is named to describe a brand of goods offered by the first – "Macy's, offering Ralph Lauren sheets" - the announcement probably complies with FCC requirements.

If the underwriter is a non-profit, the announcement should avoid listing for-profits unless the for-profit organizations also support the station. One exception to this principle is that a for-profit event sponsor can be mentioned if the sponsor's name is part of the name of the event -- i.e. Avon Breast Cancer Crusade.

A for-profit entity can mention the name of a non-profit entity in its credit, so long as it is clear that the for-profit has paid for the announcement.

Can An Organization "Buy" Underwriting Credits For Another Organization?

No, the true identity of the organization that is supporting the station must be revealed. In other words, whoever writes the check must be identified. This rule does not prevent an advertising agency from acting on behalf of an underwriter and advancing funds.

Can Factual Statements Of Awards Be Mentioned In A Credit?

No. Whether or not information in a credit is factual has no bearing – the mention of an award that recognizes merit or quality is comparative in nature.

Can Underwriting Credits Be Used For Recruitment Purposes?

The FCC has informally expressed the view that recruitment announcements are not permissible because they do not describe the underwriter business, but are an inducement to apply for a position with the company. The exception that proves the rule would be an underwriter in the recruitment business. In this case, a description of job openings would be a description of the underwriter's services.

Is Music Allowed In Underwriting Credits?

The FCC does not prohibit background music in underwriting credits as long as the music and/or lyrics don't break any of the FCC guidelines, however the FCC considers music as a factor in determining whether a spot is deemed promotional. Most stations do not allow background music because the likelihood of the announcement crossing the line into promotional or sounding commercial is great.

Who Is Responsible For Establishing Guidelines Policies At Local Stations?

While the FCC outlines the basis for what is and isn't acceptable in terms of underwriting credits on public radio, it is the local station's responsibility to uphold these guidelines. Stations are also free to establish their own guidelines to maintain the non-commercial nature of their local service. The vast majority of stations require that the overall content and sound of credits maintain a commonality with the rest of their programming -- i.e. that underwriting credits maintain the non-commercial "sound" of public radio. Keeping this in mind, local stations establish the number of credits they will air, the length of those credits and any additional restrictions beyond those set out by the FCC for their market.

It's important to know that research has shown that listeners (and members!) value the non-commercial nature of public radio and appreciate the low-keyed manner in which stations give recognition to their sponsors.

DEI recommends that all stations maintain written underwriting guidelines. The guidelines should highlight the FCC restrictions as well as outline the guidelines the station has established for itself – such as length, number of credits, right to refuse certain underwriters, right to refuse copy, etc.

Are There Any National Standards For Underwriting Credits?

In August of 2004, Standards for National Underwriting Credits were released. These Standards were the result of months of work by the Ad Hoc Committee on Standards for National Underwriting Credits. The Committee was comprised of station leaders, a representative of the Major Marketing Partnership, NPR, PRI and Minnesota Public Radio. DEI facilitated the work of the committee.

The goal was to develop national standards that, if followed by national producers, stations would agree not to cover, delete or modify credits in national programs. It was not the goal of this committee to get stations to change their local underwriting guidelines though it was hoped that new national standards would serve as a model for station guidelines. If successful, this project would make it possible for national producers to meet their commitments to underwriters and the public radio system would realize a great deal more income to advance its public service mission.

The Standards address the following areas:

- Sponsor Categories
- Copy Guidelines
- National Producer FCC Compliance Review Procedures
- Local Legal Advice
- Ongoing Review Procedures

Review the Standardsand how they were established.

What Are Some Of The Recent FCC Decisions?

The Enforcement Bureau maintains a website that contains recent rulings regarding underwriting credits. The website is a great resource if you have questions regarding permissibility of a credit that are not answered here.

Are There Other FCC Guidelines That Might Impact Our Department?

While not directly related to on-air underwriting credits, the following FCC guidelines may, at some point, be relevant to your work.

On-Air Fundraising

Public radio stations are not limited in their ability to fundraise on air for the benefit of the station. However, stations are not allowed to suspend regular programming to fundraise for other purposes, including the non-broadcasting activities of the station's license holder.

Announcements that fundraise for other non-profit organizations are allowed if they occur during natural program breaks.

Auctions

The same rules apply to auctions as for on-air fundraising—the station is not restricted in its ability to hold auctions for itself, but may not hold on-air auctions for others without obtaining special permission from the FCC.

Promotions for Which No Consideration Is Received

Such promotions are allowed. John Crigler of Garvey Schubert Barer, writes the following in The Public Radio Legal Handbook:

The FCC does not restrict programming that promotes the products, facilities, or services of any for-profit or non-profit entity, as long as:

- No consideration has been received by the licensee in exchange for such promotion, and
- The licensee deems it in the public interest to broadcast the promotional message.

Stations traditionally understand that they have virtually unrestricted freedom to promote local events so long as the station does not receive any consideration in exchange for the promotion. Music program announcers often talk freely about "transitory events," such as artists that are performing in local clubs or groups that give local concerts.

The caution to this is outlined in John Crigler's article Once an Underwriter, Always an Underwriterregarding the issue. In this case, announcers would not be able to talk freely about an event if the club or promoter was also an underwriter of the station – even if no consideration was given for the promotion itself. If the club is on the air as an underwriter – following all of the underwriting guidelines – the announcers can not talk freely about the event, they must follow all underwriting guidelines.

One FCC decision indicates that, in some circumstances, a station's ability to promote "transitory events" is more limited than previously assumed. The decision concerns a concert put on by a for-profit promoter, but "sponsored" by the station. The station lent its name to the "WNCW Mountain Oasis Music Festival," received tickets to the concert, which it gave away to listeners and donors, and aired announcements that promoted the concert. The FCC ruled that the station had violated the underwriting rules by promoting a for-profit event in exchange for consideration. *[Isothermal Community College, DA 01-283, Enforcement Bureau, (December 6, 2001)]*.

Online Sponsorship: Rates, Package Deals & Overall Strategies

Online Sponsorship: Rates Package Deals & Overall Strategies

How do you determine what to charge for sponsorship of your station's website? What is the average rate for banners? How about podcasts? Online rates truly run the gamut. Rates depend on how valuable a web site's content is. The more niche it is may also determine the overall rates. It helps to have a web site that has great traffic and unique content. What are the best ways to package online sponsorship? Read on for help in setting rates, packaging and overall marketing strategy for securing online sponsorship.

Rates, Package Deals & Overall Strategies

by David Shimada, Associate Director, Corporate Support, KQED, San Francisco,

After following up on the recommendations in the last two eReport articles on online sponsorship, you have an idea of the revenue potential of your station's online properties, your backend technology is in place and you have begun to test your station's capability by testing some internal ad units, text links, audio leaders, etc. By doing some internal tests you have an idea of how it works, how long it takes to have your interactive team implement a campaign and all the details that you never foresaw. One suggestion, when doing these internal tests, is to add a "how to become an underwriter" text link below your online banners/text links. This is a great way for online leads:

Setting Rates

What is an average CPM (cost per thousand) for online sponsorship? It really depends on the size of the banner, placement and the web publisher's reputation. To give you an idea, a local Northern California newspaper site may charge a $10-$20 CPM for banners and text links across their site. On the other hand a reputable business magazine's web site can demand anywhere from $90 - $125 CPM. I don't necessarily think public broadcasting stations should fall into any one boat, but market conditions and demand will determine what's right in your market. Do some research in your market-find out what other stations are charging, find out what your local newspaper is charging, talk with your agency contacts. Collect as much intelligence as possible and then set your rates accordingly. Many public broadcasting stations are setting rates between $10 and $30 CPM. Rates should be based on net cost-per-thousand impressions. Impressions are defined as the display of the ad unit on a page requested by a visitor to your web site.

If your pricing scheme is not working, should you quit all interactive sponsorship efforts? No! If a current rate is not garnering results, try lowering the rates a bit. Start at a higher rate and work your way down to an efficient rate that your market will yield. If your station is blowing out your interactive offerings then you aren't charging enough. Test, test and test some more.Overall Strategy

One of the easiest and most obvious strategies is to target your low hanging fruit. You probably have dozens of faithful underwriters who have supported your station for many years; they love you and will to look to you for advice as to how to target our audience most effectively. All of us have heard it from every 16 year old working at McDonald's, "Do you want fries with that burger?" Online is just an extension of our mission to provide compelling content to our local communities and should offer you another great reason to contact your existing clients-offer to let them extend their commitment to the station and reach your audience in a new way.

Set their expectations: just like on-air underwriting you don't promise immediate results - the same should hold true with online sponsorship. Just because you can immediately measure online sponsorship doesn't mean we should promise results. Set this expectation early to avoid a soured client.

When prospecting, obvious targets should be companies advertising on respected news sites in your geographic location as well as your competitors' sites. You know these potential clients understand interactive sponsorship, you know their creative has been produced and you know if the creative they are utilizing adheres to your station guidelines. If you know what your competitor charges, you are in good shape to put together an attractive proposal.

I remember working at a financial institution after college selling the bank's retail products, CDs, checking accounts, home mortgages, etc. The statistics don't lie and most banks understand and follow this principal. The stickier the bank is with the client, the longer and more successful the relationship. Statistics show that if a client has only product, say a savings account, the percentage for attrition say would be 39%. If the client has two products, a checking and a savings account, the number drops to 21%. When the customer has 3 or more products, the percentage drops to 9%. The benefit to a successful relationship is a successful renewal-"do you want fries with that?"

One important note is to not add interactive as a bonus to a radio commitment. Utilize your interactive rates and back this amount into the overall campaign budget, but please do not just give this valuable asset away for free. The longer you wait, the longer your station will be missing out on a proven medium that will soon pass traditional media both in terms of users as well as to annual budgets.

Successful Packaging

The most effective packages tend to be ones that are a combination: an annual package with TV and Interactive, or Radio and Interactive. I like the idea of utilizing one medium such as radio to help promote the online effort. Most advertising campaigns drive sales, or engage listeners for more information. What do they do? Drive them to a web site for more information.

I have successfully worked with a local recruitment company that has utilized both Radio and Interactive. Radio drives listeners to their web site; it also provides that great branding that builds upon our relationship. Interactive provides that medium for listing job opportunities, again driving visitors back to the client web site for more information. Contextual alignment is key! The interactive portion consists of rotating banners throughout the web site for maximum exposure while at the same time provides a landing page highlighting the top five jobs of the week. Since it is recruitment-based it makes sense to align this message within our internal jobs page. This relationship is now going on its fourth year.
Another successful client is a backend technology provider who two years ago started with a small radio campaign for $5,000. When positive feedback from this small campaign rolled in, the client realized the value of KQED and upgraded significantly-to include interactive sponsorship. Now an $85,000 annual client, this technology company is also taking advantage of our live audio stream sponsorship and is getting positive feedback. In fact, the client has just provided a customer quote which we will be using as part of our testimonials and has already inquired about our live audio stream opportunities for next year. Interactive is sure to be a key ingredient in their annual package.

Definitions
CPM
Abbreviated as CPM (the letter "M" in the abbreviation is the Roman numeral for one thousand). CPM is used by Internet marketers to price ad banners. Sites that sell advertising will guarantee an advertiser a certain number of impressions (number of times an ad banner is downloaded and presumably seen by visitors.), then set a rate based on that guarantee times the CPM rate. A Web site that has a CPM rate of $25 and guarantees advertisers 600,000 impressions will charge $15,000 ($25 x 600) for those advertisers' ad banner.

FUNDRAISING: Chad Carrothers DEI research

Foundation Support http://www.deiworksite.org/foundation-support

Best Practices Research Summary – Fundraising: Foundation Support

Ten Steps to Successful Foundation Funding

Step One: Who and Where Are They?

several good resources are available on line:

- The Foundation Center www.fdncenter.org
- Council on Foundations www.cof.org

Step Two: Are You Ready?

Now that you've identified them, research the foundations you are targeting.

Step Three: Call Before You Write

Once you've identified and researched a foundation for potential funding, talk first, write second. Call the foundation's program officer to share the proposal idea; never submit a proposal "cold." Foundations want to "weigh in" to help you put your best effort in front of the decision committee.

Step Four: Okay, Now You Can Write

Tell a story that has the five W's: Who, What, When, Where, Why. Make it readable and interesting. Make your case for funding and be sure it is Clear, Concise, Compelling. Illustrate community service. How does your proposal impact those you serve? How will you know it made an impact?

Step Five: Guess Who's Coming to Visit?

Once your proposal has been accepted, many foundation officers will schedule a "site visit" to your station.

Step Six: The Letter*

Most likely your answer will come by letter. Sign, make a file copy, and return the original documents a.s.a.p. - and include a formal thank you letter.

***Step Six 1/2: They Said No?**

Call the program officer and try to learn: Was the proposal well written? (remember clear, concise, compelling?) Was the committee interested in the project? How many proposals did they review, and how many were funded? Can you go back in the next round, or do you have to wait a year?

Step Seven: Who's Minding the Project?

Now you've got the funding commitment. Whose responsibility is it that the project gets done on time and in the manner agreed to by the funders

Step Eight: Giving Some Credit

Most foundations like to receive on-air credit.

Step Nine: Report Card Time

You researched, you talked, you wrote, the project is done, and so are you, right? Not so fast! One more important thing: the Report back to the foundation.

Step Ten: Time to Start Again

Whether your proposal was funded or not, as long as the foundation remains interested in your station, go right back in with another proposal at the next opportunity.

Finding Foundation Support for Your Station

Top 10 Bookmarks:

The State of the News Media 2010

http://www.stateofthemedia.org/2010/

Sweaty Palms: Surviving In-Person Meetings with Foundations

www.guidestar.org/news/features/sweaty_palms.jsp

Grant Writing 101: Resources for Grant Writers (www.guidestar.org/news/features/grantwriting101.jsp) and **Grant Writing 102: Tips from Successful Grantwriters** (www.guidestar.org/news/features/grantwriting102.jsp)

Foundation Growth and Giving Estimates

http://foundationcenter.org/gainknowledge/research/nationaltrends.html

The Foundation Center

(http://fdncenter.org)

"Your gateway to philanthropy on the World Wide Web."

Council on Foundations

(http://www.cof.org)

The Chronicle of Philanthropy

(http://philanthropy.com)

The Grantsmanship Center

(www.tgci.com)

Center on Philanthropy at Indiana University (http://www.philanthropy.iupui.edu)

Features research news publications and funding opportunities for research into the nonprofit sector.

VOLUNTEER MANAGEMENT: Joy Laughter

For the most part, WFHB is pursuing basic Best Practices with the volunteer corps:

· Detailed Orientation

· Information and contact sheet that identifies the applicant's age and interests, with ample contact information

· The information sheet includes release from liability language that the volunteer's signature affirms

· Information sheets about the station and staff, with contact phone numbers and e-mail.

· Department head or trainer's signature to document the completion of training.

I did not see Tracking Hours detailed in other stations' volunteer documents. I hope this can be a question to our Best Peers: "How are volunteers' work hours recorded, and how is that information used?"

Some years ago Steve Volan tried to implement a paper "sign in-sign out" system he had designed. This was not adopted by volunteers and was not enforced by staff. I think we can safely say that "sign in-sign out" does not work at WFHB.

The KRCL application also asks a "why do community radio" question, and asks for a list of special skills or community involvement (affiliations). These would seem to be valuable to WFHB, to identify people with useful connections, and establish that a personal sense of radio's place in a community is an important part of volunteering at WFHB

Many non-profit service organizations require specialized training, and community radio is among these. This is why Radio is a popular "workforce training" environment for IU and Ivy Tech Students, for internships and course credit projects.

One of WFHB's difficulties has been to get Broadcasting volunteers to commit to other kinds of service: Administrative tasks like library re-filing, CD reviewing, the miscellaneous little things that the General Manager should NOT be doing, and Desk Jockeying – and Occasional tasks like Pledge-Catching and Tabling at live events. It may help volunteers find a starting point more quickly, if volunteer signup information included clarification of these three activity areas: Broadcasting, Administration, and Occasional. As it is, committed volunteers do pitch in to do Administration and Occasional tasks, but we are always short of Desk Jockeys, library organizers, and CD reviewers, for instance.

Qs for Best Peers:

Do you track volunteer work hours? If yes, what is the system? How is it enforced? How is the resulting data used?

Do you have an effective way to get Broadcasting volunteers to do other kinds of tasks – Administrative, Marketing, Technical, or Occasional?

How do you communicate best with volunteers? E-mail, bulletin board, other?

How do you recognize and reward volunteers for their work?

COLLABORATIONS AND JOURNALISM: January Jones

1. Media Models

1.1. Community Media Models
1.1.1. Grand Rapids Community Media Center
1.1.2. ideastream
1.1.3. Denver Open Media
1.1.4. Twin Cities Media Alliance

1.2. Public Private Partnership Models
1.2.1. WXPN and World Café' Live
1.2.2. House of Blues Radio

1.3. Internet Only Models
1.3.1. News: Twin Cities Media Alliance's TC World; Open Media Boston
1.3.2. Music: Spotify, LastFM, Grooveshark, Pandora

1.4. Original News Content Creators
1.4.1. The Uptake
1.4.2. ProPublica

2. Selected practices of the model organizations

2.1. Media Integration (words, sounds and sights on multiple platforms)
2.1.1. Multiple options for content consumption
2.1.2. Find existing content through partnerships to support cross-platform generation
2.1.3. Crowd-sourcing video, information and data and then adding context for our community and media partners

2.2. Funding
2.2.1. Diversifying revenue streams through public/private partnerships; fee for services; foundation support; business and individual memberships; fundraisers

2.3. Staffing
2.3.1. Successful projects rely on paid staff to maintain credibility and content production

2.4. Education programs
2.4.1. Media organizations in the not-for-profit community must have an effective education program and mission to reach users and new audiences.

2.5. Services to non-profits
2.5.1. Affordable and accessible resource to other non-profit organizations for media and public relations services. Example: Grand Rapids media Center has Information Technology (IT) fee-based services for non-profits.

2.6. Use of Physical Space

2.6.1. Integration of space with arts uses and private leasing space for businesses with “affinities”

2.6.2. Dispersed model of GRCMC- multiple physical locations

2.7. Information Providers

2.8. Public Safety and Service

3. Journalism and News Organizations

3.1. Online community news creation lessons from Knight Foundation’s New Voices Grants

3.1.1. Engagement is key: Robust and frequent content begets more content and whets the interest of potential contributors. The sites that have engaged their communities in multiple ways show the most promise

3.1.2. Community radio needs help: While showing promise as community news outlets, community radio as well as cable access television stations need additional support and stable project leadership to deliver daily newscasts.

3.1.2.1. “Eleven New Voices grants were awarded to community radio and cable access television stations. Simply put, only three remain active. The others succumbed to high turnover in project leaders, and on-air demands that focused on programming with limited resources for web production. “

3.1.3. Citizen journalism is a high-churn, high-touch enterprise: Citizen journalism math is working out this way: Fewer than one in 10 of those you train will stick around to be regular contributors. Even then, they may be “regular” for only a short period of time. Projects that expected to generate content by training a corps of citizen journalists had to develop alternative plans for stories or they struggled with little compelling content.

3.1.4. Sweat equity counts for a lot: Projects built on the grit and passion of a particular founder or corps of founders have created the most robust models for short- and long-term sustainability.

3.1.5. Community news sites are not a business yet: While many all-volunteer sites are showing great promise for sustainability, other site founders want to develop their sites as a sustainable business that can pay staff or contributors.

3.2. Social media is game changing: Facebook, twitter and other social media tools are ushering in a New Age for Community News, creating robust recruiting, marketing, distribution, collaboration, reporting and funding opportunities. Technology can be a blessing and a curse: Community news sites would not exist without the tech tools for building easy websites and creating digital content. However, efforts to build custom websites led to frequent and lengthy delays and repeated advice to start simply.

3.3. The academic calendar is not good enough: University-led projects built with student journalists need to operate year-round to avoid losing momentum and community trust. They hold great promise but must surmount great hurdles.

3.4. Youth media should be supplemental: Projects that sought to train middle or high school students to report on news in their community produced infrequent content and fell prey to high trainer turnover and a need for great supervision. They should be secondary or tertiary, not primary, generators of content.

4. Pew Center for Excellence in Journalism

4.1. Two things that online local news sites must do to succeed:

4.1.1. **Define target audiences**. Clearly define target markets, regularly conduct research about the needs of those audiences, and have ways to consistently measure their impact.

4.1.2. **Diversify expense and revenue models.** Most organizations focus their spending on developing content, leaving limited resources for business development, marketing and IT. "Ensuring that the business side of the organization received a balanced portion of resources will enable the organizations to achieve critical goals such as reading wider audience and establishing new sources of revenue," the report found.

4.1.2.1. http://www.journalism.org/analysis_report/local_news

4.1.2.2. http://stateofthemedia.org/2011/mobile-survey/economics-of-community-news/

5. MODELS

5.1. Grand Rapids Community Media Center

Helping our community communicate, learn, create, connect, and share!

For over 25 years CMC has maintained technology tools, media services and community venues to benefit Greater Grand Rapids. We are committed to leveraging these tools to make our community a better place today, and tomorrow. We join with local individuals, organizations and institutions to create a reality in West Michigan where collectively and individually we are able to effectively use technology and media to:

Tell, share and preserve our own stories
Better understand our differences
Discuss our challenges and develop solutions
Encourage and exercise the free exchange of ideas
Practice inclusiveness and empowerment
Promote and enable social change
Build collaborations and partnerships in pursuit of a better community.

CMC is a 501(c)(3) nonprofit organization.
Browse this site to find information abou **education** programs and **services for non-profit organizations**. Learn more about **GRTV television** and **WYCE-FM radio**. Find out what's happening at **the Wealthy Theatre**. Connect with local nonprofits through websites created by CMC's **IT department**. Discover **Media Literacy** resources and tools that can empower us to be smarter and more conscious media consumers.
We welcome you and invite you to join us in "Building Community through Media."

Institutional Documents
http://www.grcmc.org/about/documents.php
Annual Planning Cycle
Articles of Incorporation
By-Laws
CMC Identity Statement
CMC Organization Chart
Most Recent Audit

Resources for Non Profits
http://www.grcmc.org/nposervices

Are you a nonprofit organization seeking broader visibility in the community?
The Community Media Center offers high-tech media solutions for nonprofits with limited purse strings. We specialize in creating customized solutions to a variety of
media based challenges faced by nonprofits, including:
assistance with your IT needs; everything from consulting to web design
radio and television announcements and interviews
production of documentaries and DVDs that showcase your organization and its services
television production classes: everything from digital camera operation and editing to studio production
Receive social media training and support for your organization
Publish your organizational news and information on The Rapidian

5.2. Ideastream

ideastream® is public broadcasting and a whole lot more. ideastream is a non-profit organization that applies the power of media to education, culture and citizenship. It includes WVIZ/PBS, 90.3 WCPN, educational and public service cable channels, broadband interactive video distance learning, the Internet and other interactive media.

What is novel in there approach is the facilities. They partnered with an arts organization PlayhouseSquare and created a multi-use space for dance and music performance space, radio and television productions, education lab, office space and community event rental space.

That includes community education labs where they train teachers, students and others on technology and education innovations.

http://www.ideastream.org/education/educators

"From preschool through college and beyond, WVIZ/PBS ideastream plays a crucial role in formal education, serving as our region's largest classroom. From pre-school through college and beyond, WVIZ/PBS ideastream provides educational opportunities to nearly 500,000 Northeast Ohio school children and 34,000 educators in over 275 schools and districts."

http://ideacenteratplayhousesquare.org/
The Idea Center® at PlayhouseSquare is the result of a model partnership between WVIZ/PBS and 90.3 WCPN ideastream® and PlayhouseSquare. It is located at 1375 Euclid Avenue, in the heart of Cleveland's PlayhouseSquare District, between the Allen Theatre and the United Way building. The headquarters for ideastream and the home for PlayhouseSquare's arts education programs, the Idea Center is much more than a building. It is a place for creativity and education. It is a place for the arts and technology to come together in new ways. It is a place for learning, rehearsing, performing and broadcasting.

The 1912 historic structure is transformed into a radically new kind of environment and a technology-based hub. It encompasses the 90,000 square foot Idea Center suite - an innovative, collaborative facility for ideastream and Playhouse Square Foundation's arts education programs, integrating digital multiple media and public broadcast communication with performing arts and arts education—and 124,000 square feet of leased office space for tenants with affinities to design, high-tech, education, and media uses.

http://ideacenteratplayhousesquare.org/snp

The Small Non-profit Series is a sequence of discussions focusing on issues important to executives of small non-profit organizations and students of non-profit management. The series is designed to provide individuals and organizations with the tools necessary to successfully execute the missions of not-for-profit organizations and remain financially sound.

Photos of the facilities

http://ideacenteratplayhousesquare.org/tour

5.3. Denver Open Media
http://www.denveropenmedia.org/

DOM is the culmination of the Open Media Foundation's innovative 3-part vision for putting the power of the media in the hands of the community. Designed to ensure all communities have the media and technology resources they need to engage in local and global communications, DOM offers state-of-the-art video equipment, as well as media distribution via the Internet and our three community-programmed television channels. Denver Open Media is not an independent entity, but a project supported by the Open Media Foundation, designed to be managed by the community. The Open Media Foundation is a 501(C)(3) nonprofit corporation dedicated to putting the power of media and technology in the hands of the people. In 2006, OMF modified its Board of Directors to permanently include two DOM member representatives.

DOM offers training, equipment/studio rental, and video distributionvia the internet and our 3 community-programmed TV channels.

OMF's Vision of Open Media

The Possibility:
A Nationwide Public Access Network
The public-access television community represents an enormous unrealized opportunity for public participation in the media. Access stations across the U.S. collectively produce tens of thousands of hours of original programming daily, but very little technology or content is shared. We have an opportunity to create an entirely new kind of television network that could build a viewership rivaling that of mainstream networks, but with the public—not advertisers—in the driver's seat.

The Approach
User-Automation
In recent years, the user-automated business model has given small organizations the ability to have an impact rivaling that of any large corporation. Implementation of this model has allowed Wikipedia and its 5 employees to surpass Encarta and its staff of more than 2,000. It is how EBay is able to compete with Target, why use of MySpace is outpacing use of AOL, and how BlogSpot gained more readers than the New York Times. The approach is not to generate content, but to develop and maintain the structure within which the public can create, organize, and share ideas.

Denver Open Media's model is designed to give people a level of control never before seen in public access: it aims to put the true power of the media in the hands of the community. With advancements in media and internet technology, we have the opportunity to level the playing field, to empower individuals to express their own agenda, and to use media as a tool for educating and mobilizing their own communities on a level we've only imagined before.

The Tools

All-Digital Content: Say Goodbye to Tape

In order to move forward, our content must be transferable, visible on the web, and easily accessible by both individuals and the public-access television community. Denver Open Media's model is entirely digital, which enables producers to ingest their content into our broadcast system from any source format (and eventually via the web).

Computers Are the New TVs: Everything's Web-Accessible

Deproduction and Manhattan Neighborhood Network (MNN) have teamed-up to develop a $100,000 open-source Drupal web package for managing and automating every aspect of the digital access station. Free to any organization who wants to use it, this modular platform will enable access stations to move into a new realm of service to their community, and a new level of collaboration with their counterparts across the U.S. From equipment reservation to media rating and categorization, this evolving, collaborative web package is the backbone of the public-access revolution.

Rating and Categorization: Let the Viewers Choose, not the Advertisers

We must enable viewers to access the shows they want to see. With tens of thousands of hours of original content produced daily at access stations, combined with the hundreds of thousands of videos uploaded to YouTube, Google Video, MySpace, and other sites each day, the choices are endless. Denver Open Media's model is designed to simplify and standardize the rating and categorization process, which is implemented by users and follows open standards such as PBCore and MediaRSS. The end result will be a Googlification or Technoratization of the content glut, meaning that Denver Open Media will make it as easy for viewers to find content as Google makes it to find a website or as Technorati makes it to find a blog.

Licensing: Out with Traditional Copyright, in with Creative Commons

Traditional treatments of intellectual-property issues have no place in public-access TV and the web. Basic copyright is for proprietary fossils who care more about the monetary value their content represents to advertisers than they do about the value it holds for viewers. The idea is to get your message out, and Creative Commons allows for that while still protecting producers from being manipulated by commercial interests. All content created within the Denver Open Media model is released with a Creative Commons license.

Bandwidth: Yes, YouTube Really Spends $1 Million/Month on Bandwidth
The bandwidth to carry and share media on the web is a valuable commodity, and most public-access stations have access to enormous amounts of bandwidth not being used by government or educational connections. Those who don't are able to partner with other stations or web-based media aggregators such as Archive.org and OurMedia.org for free hosting of media content.

Closing the Digital Divide
Access stations are here to serve communities (many of which are low-income) that lack access to the internet. Web-based and user-automated approaches are meaningless if people don't have to resources to take advantage of them, which is why access stations are in the business of providing technical equipment and skills to communities that need them. Both access stations and our communities benefit when new technologies are made available to low-income and other underrepresented neighborhoods: stations broaden their participant base, and community members can both make their voices heard and learn new technologies.

DOM

User-Automated Broadcast

12-Step User-Automation Broadcast Workflow : The lifespan of media getting on the DOM broadcast system is unlike any other TV station in the world. DOM staff is never involved in ANY of these steps unless a problem arises, enabling us to focus on teaching, fundraising, production, building better systems for individuals with disabilities, etc.

- From home, registered members reserve an ingest kiosk/editing station.
- Members show up with their show in an acceptable format (mpeg2, DVD, etc).
- Members ingest it to the server without staff help (ingest module).
- Members provide the metadata, including the theme-block information that determines the broadcast slot (DOMinizer Module).
- Once the show is "DOMinized", ffmpeg encodes it for web (320X240 Flash) and for broadcast (720X480 Mpeg2).
- DOM scripts move the broadcast version to the broadcast server archive for storage.
- Drupal creates the webpage where viewers watch, rate, and give feedback on the video.
- Once the video is fully uploaded and encoded the producer of the show can schedule the show to air on Channel 56, either in a recurring timeslot (if a Series request is made) or as a single playback event.
- Additional airings occur when DOM's Scheduling Algorithm fills in gaps in the playback schedule by looking for shows based on rules like theme, freshness, and vote history, with

repeat airings determined by viewer votes.
· Newest shows are scheduled for Channel 56 first, based on the chosen theme block.
· Then, depending on the number of votes received, competition within theme block, and freshness it will be scheduled on Channel 57.
· Automated scripts move the show to the Princeton Broadcast server in time for broadcast (and clear it when done).
· Viewers at home and on the web let us know if there's a problem (and DOM staff step in, if needed).

5.4. Twin Cities Media Alliance

http://twincitiesmediaalliance.wordpress.com/about/
The Twin Cities Media Alliance began in the winter of 2005 with the mission of bringing together media professionals and engaged citizens to improve the quality, accountability and diversity of the local media, and giving the public the tools they need to become more active participants in the emerging media environment.
We accomplish our mission through:
Offering citizen journalism classes and media skills workshops
Creating a community newswire and syndication service
Building a partnership with neighborhood and community media serving diverse Twin Cities communities
Hosting public forums
Organizing networking opportunities for media professionals and engaged citizens

Annual Report:
http://twincitiesmediaalliance.wordpress.com/annual-report/

2010 Foundation grants : $173,5282010
Individual Donations: $30,8112010
Advertising Revenue: $10,8302010
Other Revenue: $4,519
Total Funds for 2011: $219,688

Twin Cities Daily Planet
http://www.tcdailyplanet.net/
The Twin Cities Daily Planet is an online publication connecting citizens in the Twin Cities of Minneapolis and St. Paul with one another and with the global community. The Daily Planet is a project of the Twin Cities Media Alliance, a nonprofit organization dedicated to closing the digital divide and helping citizens empower themselves with media.

Each day, the Daily Planet publishes multiple original articles and blog entries and also republishes several articles and blog entries from our 100+ community media partners. We invite, urge and encourage you to submit content directly to the Daily Planet's editors for possible publication. Here's a complete description of how we edit, moderate, and publish articles and blogs. Register as a user and write an article, post a blog entry, add an event to our community calendar, or add your favorite places to our community attractions feature.

Example for WFHB:
News department goes full text; creates the online news site as a spin off

5.5. Open Media Boston
http://www.openmediaboston.org

Non-Profit Sponsor
Open Media Boston is a project of Media Working Group, a registered 501(c)3 non-profit organization.
Funders
Open Media Boston is brought to you by generous support from the Grassroots Infrastructure Trust, the Haymarket People's Fund, the Solidago Foundation, and viewers like you.
Professional Organization
Open Media Boston is a member publication of the New England Newspaper and Press Association.
Mission Statement
Open Media Boston is an online metropolitan news publication dedicated to regularly publishing fair and accurate news, views, arts, entertainment and technology coverage for the Boston, Massachusetts, USA area in text, image, audio and video formats. We are an audience-centered publication with a progressive editorial stance that will constantly solicit submissions and commentary from the general public using the latest social media technology while maintaining professional journalistic standards at all times. We will always strive to balance open participation with editorial control in the service of this goal.

News Cycle
Open Media Boston runs on the equivalent of a weekly news cycle ending on Thursday. We then send out a weekly update to a large number of people every Friday. Content must be published to our Open Forum by Thursday at 5 p.m. to be considered for inclusion in any given week's update. NOTE: with Editor/Publisher Jason Pramas in graduate school part-time while running OMB full-time, our version of a weekly news cycle is roughly 7-10 days long until he finishes up, and may not always include an editorial (if he has an assignment due) ...

How OMB Works
A. People check out OMB on the web;
B. They decide to post a comment or maybe submit some original content;
C. To do so, they have to sign up for an OMB User Account;
D. Once their User Account is set up, they can post comments to any existing content on the website, or post their own new content via the Content Submission Form;
E. When new content is submitted it automatically goes to the Open Forum - which is the open

posting area of OMB;
F. Selected relevant content that meets basic journalistic, editorial, and production standards is published to the OMB Front Page (other material remains in the Open Forum [see User's Guide section 2.2 for more info]);
G. Rinse. Lather. Repeat. And that's how we'll build our metro news portal.

5.6. WXPN and World Café
http://philly.worldcafelive.com
http://www.xpn.org/

In 2004, WXPN moved to new facilities at 3025 Walnut Street, where the radio station shares space with a music venue called World Cafe Live. World Cafe Live is an independent corporate entity, and pays a yearly fee to license the World Cafe name from WXPN. Two corporate enties and the way the money moves between the two is via a license fee. The story of World Cafe Live starts with a coincidence. As a dedicated concert-goer, Hal Real had become increasingly disenchanted over the years with the smoky rooms, lousy sight lines, tinny acoustics and inadequate seating that have become the standard live music experience. And then he heard a voice. Specifically, the voice of David Dye, host of a contemporary music program on public radio called World Cafe. On the Cafe Hal heard everything he'd been missing in the clubs: talented artists in a nurturing environment, free from distractions, taking risks and playing their guts out for an appreciative audience. At the same time, WXPN, where World Cafe is produced, had outgrown its studios and was seeking a new home. And so the moment Hal called the station to propose joining forces was the moment of conception for World Cafe Live. Hal's company, Real Entertainment Group and WXPN, which is owned and operated by the University of Pennsylvania, have entered into a unique partnership between a for-profit and a non-profit organization. Sharing work space and a common philosophy, WXPN and World Cafe Live have forged what may become a prototype for future relationships between public broadcasters and private enterprise. “Live Music for Grown-Ups”

Example for WFHB:
What’s the Juice Wine Bar
Dark End of the Street Honky Tonk

5.7. The UpTake
http://www.theuptake.org/

The UpTake is a national citizen-driven, online video news gathering organization.

Since its inception in July 2007, The UpTake has advanced the frontier of news gathering through social media and cutting edge technology, attracting national attention through our coverage of the 2008 political conventions and the Minnesota U.S. Senate recount and trial. The UpTake was recognized as a top-ten website of 2008 by the Center for Public Integrity and won a number of awards from the Society of Professional Journalists.
Find us on the web at http://TheUpTake.org/

Our live and produced videos regularly appear on newspapers all over Minnesota (including the state's largest paper, the Star Tribune), on national cable networks such as MSNBC and CNN, on the BBC and countless other websites. We develop relationships with these large outlets to expand the reach of the stories and videos we produce.
Citizens everywhere have the power to produce videos in their own voices. More and more, coverage of events and political issues is shaped by Citizen Journalists with cell phone video, consumer grade cameras, and the internet as a means to broadcast. The UpTake has been at the forefront of this movement, bringing in-depth coverage of hearings and live video of events to new audiences.
Good journalism gives context to information and data. The UpTake has become an expert in crowd-sourcing video, information and data and then adding context for our community and media partners.

Who depends on us:

- Our community in our social networks and on our website.
- Journalists who are covering the same stories we are. They ask us regularly if we will be covering an event so they can report on it from their office.
- Our Media clients, such as Patch.com, who request video clips of our live breaking news.
- Policy experts and public leaders.

We have been at the forefront of technology and journalism since our founding. Our mission is to provide a deeper level of transparency for information the public demands. We do this by training the public to become journalists themselves, as well as by providing our content directly to other news organizations.

On the Uptake website you can watch live coverage of US Senate, US House, MN House, MN Senate, White House. Also getting content from conferences, other live event coverage and topical video packages. Repurposing available feeds into value added information for news organizations and consumers.

Example for WFHB:
Create a news corporation with CATS to aggregate and syndicate coverage of government meetings.

5.8. ProPublica

ProPublica is an independent, non-profit newsroom that produces investigative journalism in the public interest. Our work focuses exclusively on truly important stories, stories with "moral force." We do this by producing journalism that shines a light on exploitation of the weak by the strong and on the failures of those with power to vindicate the trust placed in them.
Investigative journalism is at risk. Many news organizations have increasingly come to see it as a luxury. Today's investigative reporters lack resources: Time and budget constraints are curbing the ability of journalists not specifically designated "investigative" to do this kind of reporting in addition to their regular beats. This is therefore a moment when new models are necessary to carry forward some of the great work of journalism in the public interest that is

such an integral part of self-government, and thus an important bulwark of our democracy.
The business crisis in publishing and — not unrelated — the revolution in publishing technology are having a number of wide-ranging effects. Among these are that the creation of original journalism in the public interest, and particularly the form that has come to be known as "investigative reporting," is being squeezed down, and in some cases out.
ProPublica is led by Paul Steiger, the former managing editor of The Wall Street Journal. Stephen Engelberg, a former managing editor of The Oregonian, Portland, Oregon and former investigative editor of The New York Times, is ProPublica's managing editor. Richard Tofel, the former assistant publisher of The Wall Street Journal, is general manager.
ProPublica is headquartered in Manhattan. Its establishment was announced in October 2007. Operations commenced in January 2008, and publishing began in June 2008.

Why Now?

The business crisis in publishing is making it increasingly difficult for the companies that control nearly all of our nation's news organizations to afford—or at least to think they can afford—the sort of intensive, extensive and uncertain efforts that produce great investigative journalism.
It is true that the number and variety of publishing platforms are exploding in the Internet age. But very few of these entities are engaged in original reporting. In short, we face a situation in which sources of *opinion* are proliferating, but sources of *facts* on which those opinions are based are shrinking. The former phenomenon is almost certainly, on balance, a societal good; the latter is surely a problem.
More than any other journalistic form, investigative journalism can require a great deal of time and labor to do well—and because the "prospecting" necessary for such stories inevitably yields a substantial number of "dry holes," i.e. stories that seem promising at first, but ultimately prove either less interesting or important than first thought, or even simply untrue and thus unpublishable.
Given these realities, many news organizations have increasingly come to see investigative journalism as a luxury that can be put aside in tough economic times. Thus, a 2005 survey by Arizona State University of the 100 largest U.S. daily newspapers showed that 37% had *no* full-time investigative reporters, a *majority* had two or fewer such reporters, and only 10% had four or more. Television networks and national magazines have similarly been shedding or shrinking investigative units. Moreover, at many media institutions, time and budget constraints are curbing the once significant ability of journalists not specifically designated "investigative" to do this kind of reporting in addition to handling their regular beats.

What We Do

We have created an independent newsroom, located in Manhattan and led by some of the nation's most distinguished editors, and staffed at levels unprecedented for a non-profit organization. Indeed, we believe, this is the best-led and best-funded investigative journalism operation in the United States.
In the best traditions of American journalism in the public service, we seek to stimulate positive change. We uncover unsavory practices in order to stimulate reform. We do this in an entirely non-partisan and non-ideological manner, adhering to the strictest standards of journalistic

impartiality. We won't lobby. We won't ally with politicians or advocacy groups. We look hard at the critical functions of business and of government, the two biggest centers of power, in areas ranging from product safety to securities fraud, from flaws in our system of criminal justice to practices that undermine fair elections. But we also focus on such institutions as unions, universities, hospitals, foundations and on the media when they constitute the strong exploiting or oppressing the weak, or when they are abusing the public trust.

We address one of the occasional past failings of investigative journalism by being persistent, by shining a light on inappropriate practices, by holding them up to public opprobrium and by continuing to do so until change comes about. In short, we stay with issues so long as there is more to be told, or there are more people to reach.

We strive to be fair. We give people and institutions that our reporting casts in an unfavorable light an opportunity to respond and make sincere and serious efforts to provide that opportunity before we publish. We listen to the response and adjust our reporting when appropriate. We aggressively edit every story we plan to publish, to assure its accuracy and fairness. If errors of fact or interpretation occur, we correct them quickly and clearly. We aim for a working culture that embraces all of these principles, and insist that they infuse all that we do.

How We Do It

We have a newsroom of 34 working journalists, all of them dedicated to investigative reporting on stories with significant potential for major impact.

Each story we publish is distributed in a manner designed to maximize its impact. Many of our "deep dive" stories are offered exclusively to a traditional news organization, free of charge, for publication or broadcast. We published more than 100 such stories in 2010 with more than 40 different partners. Many are augmented with data rich "news applications" which, in turn, permit the localization of stories on the same subject by other news organizations. Almost all our stories are available for reprint under a Creative Commons license. A series of our stories won the 2011 Pulitzer Prize for National Reporting, the first such prize ever for stories not published in print. One of our stories was awarded a Pulitzer Prize for Investigative Reporting in 2010, the first such award to an online news organization. Every story is published on this site. The site also features outstanding investigative reporting produced by others, sometimes with our annotation and follow-up, thus making our site both more of a destination and a tool to promote more good work in this field.

We support each story we publish with an active and aggressive communications effort of our own, including regularly contacting reporters, editors and bloggers, encouraging them to follow-up on our reporting, and to link to our site and our work.

How It Is Funded

The Sandler Foundation made a major, multi-year commitment to fund ProPublica at launch. Other philanthropic contributions have been received as well, and more are needed. Click here to donate.

From a philanthropic perspective it is also worth noting that our model assures an unusually high level of accountability for a non-profit. Our stories have to be sufficiently compelling to convince editors and producers to accord them space or time. As they do so consistently,

donors will be able to be confident that professional standards are being met and maintained, and that important work is being undertaken.
Beginning in 2011, ProPublica also accepts advertising. And we are constantly exploring possible new revenue streams, although philanthropy, in large gifts and small, will continue to be our principal source of income for the foreseeable future.

Governance

ProPublica is a non-profit corporation, and is exempt from taxes under Section 501(c)(3). It has its own Governing Board, chaired by Herbert Sandler. Mr. Steiger is a member of the Board. A Journalism Advisory Board of leaders in the field, and a Business Advisory Council has also been assembled.

6. Thought Leaders in Community Media and Journalism

6.1. SOROS FOUNDATION

MAPPING DIGITAL MEDIA

The **Mapping Digital Media** project, which examines these changes in-depth, aims to build bridges between researchers and policy-makers, activists, academics and standard-setters across the world.

The project assesses, in the light of these values, the global opportunities and risks that are created for media by the following developments:

- the switchover from analog broadcasting to digital broadcasting
- growth of new media platforms as sources of news
- convergence of traditional broadcasting with telecommunications.

As part of this endeavour, Open Society Media Program has commissioned introductory papers on a range of issues, topics, policies and technologies that are important for understanding these processes. Each paper in the **Reference Series** is authored by a recognised expert, academic or experienced activist, and is written with as little jargon as the subject permits.

6.1.1. Investigative Journalism

http://www.soros.org/initiatives/media/articles_publications/publications/mapping-digital-media-investigative-reporting-20110526

The turmoil afflicting traditional media may well lead to a renaissance for investigative journalism in digital media. Whether or not this happens, however, will probably depend on whether journalists can come to terms with profound shifts in both the ethical and the commercial values of their work. This paper argues that objectivity will be increasingly displaced by transparency as an ethical base for journalism. On the commercial side, ubiquity will have greater value than exclusivity.

The first half of this prediction is already clearly emerging in media such as internet forums, and in the growing prominence of NGOs and “stakeholder media.” The second half depends on monetizing journalism as a service, more than as a product. The core journalistic service is becoming the provision of solutions to audiences increasingly concerned by threats to their prosperity and liberty.

Critical aggregation and the customizing of investigative content for specific audiences within wider networks are two emerging features of this emerging business model. Digital media are not the only forces driving this shift, but they do enable and support it in ways that traditional media are no longer so capable of achieving.

6.1.2. Citizen Journalism
http://www.soros.org/initiatives/media/articles_publications/publications/mapping-digital-media-citizen-journalism-20110712

Citizen journalists have become regular contributors to mainstream news, providing information and some of today’s most iconic images, especially where professional journalists have limited access or none at all. While some hail this opportunity to improve journalism, others fear that too much importance is placed on these personal accounts, undermining ethical standards and, eventually, professional journalism.

This paper summarizes recent discussions about citizen journalism: its various forms and coming of age; its role in international news; the opportunities for a more democratic practice of journalism; the significance for mass media outlets as they struggle for survival; the risks that unedited citizens’ contributions may pose for audiences, mainstream media, and citizen journalists themselves.

The paper ends with a call for a clearer definition of "citizen journalism" and for further ethical, legal, and business training, so that its practitioners continue to be taken seriously by professional media and audiences alike.

Risk of Citizen Journalism, page 13
“But others place personal accounts of citizens alongside reports from their staff, making it more difficult to distinguish amateur and therefore unchecked content from professional content, which has been checked for accuracy, objectivity, truthfulness and fairness.”

“Many citizen contributors do not see themselves as journalists but rather as activists, and therefore do not believe they *should* adhere to media ethics.”

“...the audiences have to stop being passive recipients of information and become active users of news if they want to benefit from citizen journalism, checking the facts they are given with other sources, online and offline. Dan Gillmor calls this creating a “hierarchy of trust”.23

“ …copyright, libel and so-called security laws transcend national boundaries and can potentially affect anyone publishing online. Whereas professional journalists often enjoy specific privileges, such as protection against libel charges and protection of journalistic material, citizen journalists generally do not qualify for these rights, particularly if they do not adhere to basic journalistic standards. 25

“In order for citizen journalists to continue providing relevant information for the general public, training in ethical standards and legal pitfalls in the context of personal reporting should be made more widely available.”

FORECAST, PAGE 16
“In any case, reliable, truthful and accurate content is essential for a successful business model.34 “

BEST PRACTICE:
POLICY: HAVE CITIZEN JOURNALIST SIGN AGREEMENT, PARTICIPATE IN TRAINING
ACTIONS: CONDUCT BETTER OVERSIGHT OF VOLUNTEERS BUT HAVE TO CARVE OUT STAFF TIME FOR THIS PURPOSE

6.1.3 Media Business Models
http://www.soros.org/initiatives/media/articles_publications/publications/mapping-digital-media-digitization-media-business-models-20110721

Media businesses need to be sustainable, but their traditional sources of income are, in many cases, drying up. In this paper, Robert Picard explains why this is happening, and what media outlets can do about it.

While the internet creates opportunities for news and general information providers, it yields only limited monetization. It disaggregates news content, thus stripping it of the bundled value it creates in print. At the same time, international and national news have become ubiquitous and available on many platforms at little if any cost to the end-consumer.

Yet there is still a role for content creators and aggregators (newspapers, magazines, broadcast channels and internet sites) to make selections and provide quality control. This role is badly needed by consumers, who are overwhelmed by news, information, entertainment, and marketing messages. Faced with this cornucopia, consumers need to become more literate about information and entertainment processes and sources.

"Traditional media contents were created in technical, economic, political and information environments that no longer exist. If they are to evolve and prosper, media companies must revisit the foundations of their businesses to ensure that they are providing (a) the central value that customers want, and (b) their products and services in unique or distinctive ways, and in ways appropriate for the contemporary networked setting."

"Another critical issue is to ensure that mechanisms exist for content creators to benefit financially from their labor. "

http://www.democraticcommunications.org/communique/issues/Spring2004/2004Skinner.pdf

6.2. Knight News Foundation

6.2.1. Knight Resources
http://www.knightfoundation.org/

6.2.2. Knight News Report on New Voices:
http://www.kcnn.org/WhatWorks/pdf

New Voices grants funded community, online news start=ups from 2005 to 2010. The report examines the outcomes of the 46 projects that were launched with New Voices funding from mid-2005 through mid-2010.

New Voices is an incubator for pioneering community news ventures in the United States. It helps fund the start-up of innovative micro-local news projects. It spotlights independent citizens media initiatives. And it provides technical support with online training in creating, developing and sustaining Web sites grounded in journalism ethics. New Voices is a project of J-Lab: The Institute for Interactive Journalism.

"Of all the New Voices Grantees, Twin Cities Daily Planet has raised the most money ($760,000) and has shown the greatest resilience in adapting to community needs and building a corps of contributors. " (SEE NUMBER 7 IN MODELS)

Key Findings:

- Engagement is key: Robust and frequent content begets more content and whets the interest of potential contributors. The sites that have engaged their communities in multiple ways show the most promise

- Citizen journalism is a high-churn, high-touch enterprise: Citizen journalism math is working out this way: Fewer than one in 10 of those you train will stick around to
- be regular contributors. Even then, they may be "regular" for only a short period of time. Projects that expected to generate content by training a corps of citizen journalists had to develop alternative plans for stories or they struggled with little compelling content.

- Sweat equity counts for a lot: Projects built on the grit and passion of a particular founder or corps of founders have created the most robust models for short- and long-term sustainability.

- Community news sites are not a business yet: While many all-volunteer sites are showing great promise for sustainability, other site founders want to develop
- their sites as a sustainable business that can pay staff or contributors.

- Social media is game changing: Fac e book, twi t t e r and other social media tools are ushering in a New Age for Community News, creating robust recruiting, marketing, distribution, collaboration, reporting and funding opportunities. Technology can be
- a blessing and a curse: Community news sites would not exist without the tech tools for building easy websites and creating digital content. However, efforts to
- build custom websites led to frequent and lengthy delays and repeated advice to start simply.

- Legacy news outlets are not yet in the game: Projects that counted on partnerships with legacy news outlets ultimately found it best to go it alone as newsroom cutbacks left editors with no time to partner. Once launched, though, the New Voices projects found that partners came knocking.

- The academic calendar is not good enough: University-led projects built with student journalists need to operate year-round to avoid losing momentum and community trust. They hold great promise but must surmount great hurdles.

- Youth media should be supplemental: Projects that sought to train middle or high school students to report on news in their community produced infrequent content and fell prey to high trainer turnover and a need for great supervision. They should be secondary or tertiary, not primary, generators of content.

- Community radio needs help: While showing promise as community news outlets, community radio as well as cable access television stations need additional support and stable project leadership to deliver daily newscasts.

- "Eleven New Voices grants were awarded to community radio and cable access television stations. Simply put, only three remain active. The others succumbed to high turnover in project leaders, and on-air demands that focused on programming with limited resources for web production. "

6.2.3. Promising community news sites - An update

http://www.knightdigitalmediacenter.org/leadership_blog/comments/20100202_promising_community_news_sites_-_an_update

NEW TRADITIONALS - These sites are dominated by original content produced by professional journalists. While the newsroom staff may be smaller than in a traditional newspaper newsroom, these sites tend to have more journalists on staff than community or micro local sites. Many are embracing digital connectivity with their users, but traditional journalism is their bread and butter. Most of these sites are powered with grant funding and are searching for a viable revenue model, perhaps one that mixes grants, donations, sponsorships, syndication and advertising. Among others, the Knight Foundation is putting significant money to start organizations of this type. *New traditionals updated Feb. 2, 2010*

COMMUNITY - These sites often rely on professional journalists but they tend to be bootstrappers who also focus on community building—actively seeking user feedback and content, writing in a conversational tone, and fostering civic engagement with practices such as voting, calls to action, and partnerships with local organizations and activists.

MICRO LOCAL - Sometimes called "hyper local," these sites provide highly granular news of a defined neighborhood or town. They may have a tiny staff—one or two people plus interns or citizen contributors—supported by highly local advertising. *Micro local updated Feb. 2, 2010*

6.3. Pew Center for Excellence in Journalism
http://www.journalism.org/analysis_report/local_news
http://stateofthemedia.org/2011/mobile-survey/economics-of-community-news/

As we enter 2011, community media are experimenting with content and engagement as well as revenue, and the right combination of the three may be at the vanguard of the new economics of news.

A draft of the study points to the challenges that journalism-focused organizations face. Among key findings are two things that online local news sites must do to succeed:
Define target audiences. Organizations have not clearly defined their target markets and do not regularly conduct research about the needs of those audiences. Similarly, they do not consistently have ways to measure their impact. Doing so, the report suggests, will be key to sustainability. "Increasing market information presents significant opportunities for enhancing sustainability as well as spurring adaptation and innovation," it says.
Diversify expense and revenue models. Most organizations focus their spending on

developing content, leaving limited resources for business development, marketing and IT. "Ensuring that the business side of the organization received a balanced portion of resources will enable the organizations to achieve critical goals such as reading wider audience and establishing new sources of revenue," the report found.

John Thornton, chairman of the Texas Tribune, also recognizes that news organizations need multiple revenue sources. Thornton, a venture capitalist, calls this "revenue promiscuity." For the nonprofit Tribune, which covers state government and politics, Thornton foresees three major sources of revenue: "Our intermediate-term goal is a $3 million annual budget, split roughly equally between membership, corporate support, and specialty pubs [publications]. We're a long way from that, but are making progress—and note that we're not assuming any foundation support at all," Thornton wrote last year."

6.3.1. Non-Profit News Model
http://www.journalism.org/analysis_report/non_profit_news_1

A new study by the Pew Research Center's Project for Excellence in Journalism offers a detailed look at a portion of this new cohort of news providers-sites that cover state and national news. The study examines some four dozen sites across the country, all of them launched in 2005 or later, that offer coverage beyond the local level to state and national news. That group includes national news sites such as Pulitzer Prize-winning ProPublica, which receives money from more than a dozen foundations and has a staff of more than 30.[1] It also includes lesser-known news sites such as Missouri News Horizon, whose funding is less clear and covers Missouri state government with a staff of three journalists. The study analyzes the funding, transparency and organizational structure of these sites, and also the nature of their news coverage

Profiles: The Types of Sites Found in the Study
http://www.journalism.org/analysis_report/profiles_types_sites_found_study

BEST PRACTICE:
IF NEWS IS NON PROFIT, THEN HOW IS IT FUNDED IN A NON -IDEOLOGICAL WAY? MOST NON PROFIT NEWS IS FUNDED BY AN MISSION BASED ORGANIZATION OR PEOPLE.

6.3.2. How People Learn About Their Local Community

http://www.journalism.org/analysis_report/local_news

"In all, the data in a new national survey show that the majority (64%) of American adults use at least three different types of media every week to get news and information about their local community—and 15% rely on at least six different kinds of media weekly.

And nearly half of all American adults, 45%, say they do not even have a favorite local news source. Instead, in the modern local news information system, different media outlets, and in many cases entire platforms, are gaining footholds for specific topic areas. "

Radio

Radio is a key information source for the most time-sensitive local news and information topics. Just under half of adults (47%) report getting information about local traffic and transportation. Along with local television news, radio tops the list of sources for this information, reflecting the widespread use of radio by those commuting to and from work. While 19% of adults say that local television is their main source for traffic and transportation news and information, 15% cite the radio as their main source.

Roughly one in ten adults (9%) cite the radio as a key source for breaking news and weather. This makes radio the fourth most popular source for breaking news (behind, in order, television, newspaper and the internet) and it follows only television and the internet as a primary source for weather information. In addition, 5% of adults cite radio as a main source for both local political and arts and cultural information, while 4% rely on radio for crime updates.

Yet on a range of other topics, only 3% or fewer adults rely on radio as a source. Those low-registering topics are: local businesses (3%), community events (2%), taxes (2%), schools (2%), government activities (2%), social services (2%), restaurants (1%), housing and real estate (1%), zoning (1%), and local jobs (1%). "

Contrary to much of the conventional understanding of how people learn about their communities, Americans turn to a wide range of platforms to get local news and information, and where they turn varies considerably depending on the subject matter and their age, according to a survey by the Pew Research Center's Project for Excellence in Journalism and Internet & American Life Project, produced in association with the John S. and James L. Knight Foundation that asks about local information in a new way. Most Americans, including more tech-savvy adults under age 40, also use a blend of both new and traditional sources to get their information.

Other notable themes that emerge from the survey:

1. The most popular local topics are weather (89% of people get it), breaking news (80%); local politics (67%) and crime (66%). The least popular on our list of topics are zoning and development information (30%), local social services (35%), job openings (39%) and local government activities (42%).

2. Nearly half of adults (47%) use mobile devices to get local news and information. Not surprisingly, mobile is particularly popular for "out and about" categories of information, such as restaurants. And 41% of all adults can be considered "local news participators" because they contribute their own information via social media and other sources, add to online conversations, and directly contribute articles about the community. Both these groups are substantially more likely than others to use the internet to get local news and information on almost all topics.

3. Social media is becoming a factor in how people learn about their local community, but it is not as popular as other digital forms. In all, 17% of adults say they get local information on social networking sites like Facebook at least monthly.

4. Mobile phone applications, or "apps," have yet to emerge for most local topic areas. Even now, though, 5% of Americans say they rely on a mobile app for weather information.

5. Old-fashioned word of mouth is still a factor in sharing local news and information, especially at the neighborhood level for information about local businesses, restaurants and schools. In all 55% of all adults get local news and information via word of mouth at least once a week. Word of mouth is particularly likely to be cited by younger residents as one of their top platforms for community events. Adults age 40 and older are more likely to prefer word of mouth as a source for local politics, local government activity, housing and real estate, zoning, and social services.

6. The websites of newspapers and TV stations do not score highly as a relied-upon information source on any topics. They have gained modest footholds as sources that users rely upon for a variety of topics, including weather information, crime, politics, and breaking news, but overall they consistently score in the low single digits when it comes to being the source that people rely upon on any of the topics we queried.

6.3.3. LOCAL NEWS SURVEY USED FOR STUDY:
http://pewinternet.org/~/media//Files/Reports/2011/Pew Knight Local News Report FINAL.pdf

For CATS

Media Coverage of City Governments
http://www.journalism.org/commentary_backgrounder/media_coverage_city_governments
A new comprehensive and highly anticipated university study of local news from communities across the country offers a piece of the answer. The study of 98 major metropolitan cities and 77 suburban communities found that the medium significantly affects how and what local news gets covered--particularly about government. The study funded by the National Science Foundation is one of the broadest based we have seen tackling the question of where government coverage comes from.

Full Spectrum Community Media:
http://www.retn.org/files/Full Spectrum Community Media_1.pdf

We need to adapt the mission for community media. The key to sustaining a community media center in the future will be through its role in the provision of local broadband networks, operation of radio broadcast licenses as well as other communications infrastructure. While in the near term, ACM's policy agenda will sensibly remain focused on cable infrastructure, it must immediately begin applying its decades of experience in public access to the Internet. It should also seek to expand the definition of “public access” so that it refers not only to a type of content that is locally-produced and reflects the diversity of a community, but also to a type of communications infrastructure that is governed by the people who use it. The policies outlined in this paper are essential to making public access infrastructure a reality.

FOR WFHB- Radio

Audio: Medium on the Brink of Major Change

http://stateofthemedia.org/2011/audio-essay/

Traditional AM and FM radio still dominates the audio landscape, and for the last decade it has been among the most stable traditional media. But heading into 2011 there are growing signals that raise questions about its future.

Large majorities of Americans continue to listen to AM/FM radio each week, more than nine out of ten adults. Yet they take the medium for granted. In surveys, most Americans point to newer technologies, which they actually spend less time with, as having more “impact” on their lives. And when they use those new technologies, they are heading to new places. On the web, for instance, Americans for the first time report listening more to online-only outlets like Pandora or Slacker Radio than they do to streams from AM/FM stations. Perhaps even more ominously for traditional radio, online listening has even seeped into what the industry has seen as perhaps its safest (and most captive) audience – those listening in their cars.

Meanwhile, the industry’s main technological initiative, HD Radio, has failed to take off. It hasn’t generated the public support the broadcast industry expected it would when it was introduced in 2002. Only small percentages of people listen to HD Radio or are even aware it exists, and in 2010 those numbers remained flat. Perhaps more tellingly, fewer stations are investing in making the transition.

On the other hand, there was good financial news for AM/FM last year. Revenues grew 6% in 2010 over 2009. 1 How much of this increase reflects the general upturn for the U.S. economy, rather than structural growth for radio, is difficult to assess. Either way, most the AM/FM's revenue remains tied to traditional streams, mainly on-air advertising, which would be threatened if audiences continue to move online and to other audio sources.

7. Services:

7.1. Other ideas for Spin-off services

- News Corporation
- The Agency: Broker creative products
    - Provide community created media database to free lance designers, artists, web designers.
        - Director brings in the clients, multiple people can choose to develop proposals, client chooses who to contract with. WFHB gets a percentage, provides some source media and works stations to support to freelancers. WFHB gets grant funds to cover the workstations and database set up. Then the % will support a part-time agency director.
- **Aperture Photo Agency- Temple University**
    - **http://sct.temple.edu/web/journalism/get-involved/**
    - The Aperture Photo Agency is a student-run full-service photo agency specializing in images of Philadelphia. Students can offer stock photography for sale or advertise their photographic services.
- Public Relations:
    - http://www.behindthespin.com/careers/how-to-start-a-pr-consultancy-business

○ "**Business models**- The agency or consultancy model is incredibly simple. At its most basic a consultancy business matches people with client work. In the PR industry, salaries typically account for 55 to 60 per cent of fee income. Overheads should account for 20 to 25 per cent, leaving a balance of 20 per cent or so profit.

○ Clients are attracted to talented people, a strong brand and a robust proposition. They are also typically risk adverse so you can expect to have a tough time persuading clients to come on board in your initial few years. Your first few clients are likely to be mates. But that's okay. De-risk your own investment by starting small and keeping an iron grip on costs."

- http://www.behindthespin.com/careers/how-to-start-a-pr-consultancy-business

Charging for content:
http://www.spinsucks.com/communication/four-ways-to-charge-for-content/

"Charging for Content- making money from your intellectual property?

Let’s assume your content is remarkable and you’ve followed the advice of Thom (which you should do, even if you have no plans to make money from it). What are the real tricks to making money from your intellectual property?

What is your end goal? When I started taking this blog seriously in June 2009, the goals were to figure out if a blog could create thought leadership (yes) and if it would drive business to Arment Dietrich (yes). Then we used it to see if people will pay for certain things (yes) and how much they’ll pay (depends on what it is). Now the goal is to build customers for Project Jack Bauer. Whether or not that works is yet to be seen, but if our past indicates anything, the answer is a resounding yes.

Where do people want to consume your content? It might not be on a blog on the web. Is it on a tablet? It it through an app on their smartphone? Have you asked? This question is different than where they consume it now.

What’s coming next? Are you thinking about what’s coming next? For instance, we know the big shift to elearning and professional development, in the next 24-30 months, is going to be on a tablet. So, while it won’t be our main launching point in May, we are moving very quickly to a totally customized and interactive experience for the tablet.

Where can you learn lessons? We pay very close attention to what’s happening in the music industry. It’s the same…and it’s different. How many of you have downloaded music for free? How many of you haven’t felt guilty about it? You’re taking something away from the artist, no matter how you feel about how much money they already make or your opinion on whether or not it’s enough for them. How would you feel if you were in their shoes? Pay attention to industries that have already gone through what you’re experiencing and learn from it.

There isn’t a magic answer for charging for your content because it depends on what it is and whether or not people find it remarkable. But if you have strong and unwavering answers to the four questions above, you’ll begin to find ways to make money on your IP.”

“Value Based Agency Compensation Models”

Examples to Copy:

- CMC Proposal
- News consumption survey

PROPOSAL FOR :The Capital Area **Community** **Media** **Center** (CACMC)

- http://docs.google.com/a/wfhb.org/viewer?a=v&q=cache:XEOepkm9E0AJ:www.cacvoices.org/communityresources/CACMC/busplan+community+media+center+business+model&hl=en&gl=us&pid=bl&srcid=ADGEEShC4Hky0GqmNXWKUglmmyWwI8V-6q45WVDs2ghdyugXAgN2-M4qzwoTtKPh_vMqsx9YUjHPEMR0K41g--cv-ZuiyvR03gSPhe6OKh4C2yKZxQejSpycVWAou32IJ9vwshYBaqUt&sig=AHIEtbQs56vUlfz1yyFyxVRrneWS9vdA6w&pli=1

· The Capital Area **Community Media Center** (CACMC) will be a 501(C) (3) not-for-profit public corporation providing a full spectrum of **media** services to non-profit and public groups and individuals working to improve the Greater Lansing area. The CACMC will improve public access television by encouraging residents of the region to use **media** to tell their stories in ways that inform, educate, and entertain. The CACMC will provide a range of products from free services for individuals to sophisticated multimedia packages for non-profits and local government.

· **CACMC will provide services in the following areas:**

· **Television –** Manage a local public access station that will serve the entire Greater Lansing area. The mission of the station will be to provide programming that promotes the **community** and assists local organizations of all kinds.

· **Internet / New Media –** Provide web hosting for non-profit organizations, and create multimedia content including digital video, audio and streaming **media**. Facilitate workshops on multimedia production.

· **Audio / Music –** Promote the arts by partnering with local musicians, recording artists, and public radio stations. Encourage economic development by incubating new small businesses. Create enhanced educational opportunities for youths and adults in the arts.

· **Writing –** Provide services to help individuals and organizations communicate through writing and print **media**. Offer workshops and one-on-one consulting sessions.

· The CACMC will be a mission-driven, membership-based organization overseen by an Executive Director accountable to an elected Board of Directors. Our **business model** is based on the fusion of two existing ventures: We propose transforming the Lansing public access television station into a **Community Media Center** spanning the entire region. We also e propose taking over the Ingham County web services currently provided by CACVoices.org. Joining these two will create a single multimedia entity that can offer a range of services. While the **Community Media Center** will continue the traditional free-speech role of public access, its explicit goal will be to serve the **community** by partnering with local government and the non-profit sector. It will build **community** through **media** and help drive technology change throughout the region.

Local News Survey

Ways that WFHB is working towards best practices:

Creating Community Partnerships to generate content- City of Bloomington, MCPL, United Way

Becoming a community educator- People's University

Diversifying volunteer stream- People's University, Indiana University

On demand content via the website redesign

Creating sustainable video content

Maximizing workflow tasks on skill levels- delegation

Repurposing content

EXAMPLE STRATEGIC PLANS: Joy Laughter

My pet question that I hope to get into Plan discussions is, “What does community media MEAN to a community?” The ability of a small organization like WFHB to link and deliver media formats like radio, television, video, and online text, along with the speed of social media (Twitter et al), should be part of the WFHB “story” that we tell, when we communicate the value of the station to every segment of our social sphere in S.C. IN – government, business, education, services, and the individual.
WFHB isn’t just a music treehouse with young, idealistic news reporters, it’s a community media resource that connects listening residents with their local government, their school systems, businesses and services, and segments of the population they may never really meet face-to-differently-colored face. And there must be reasons why these different community powers (government, business, etc) value WFHB as a community media resource. That’s what I want to get at.
For example, wine is not just a pleasure, it’s a huge, complex business. Why did the Producers of “What’s the Juice” decide to put a show on WFHB, and not WFIU? This show delivers value not just to oenophiles around the listening area, but to the whole food/hospitality industry around here, so it’s a WFHB program that has a real economic impact. Articulating why WFHB is the better choice for such programming seems (to me) to be a vehicle for illuminating what community media means to a community.
In the same way, Melissa Britton can probably comment on the socio-economic impact of our Spanish-language shows. Perhaps Clarence Boone and Carol Fischer can do the same about their shows. ‘Local Live’ may impact attendance at live shows, but I don’t know if venue owners track that sort of influence. Chad has some examples of how News coverage of some issues influenced the course of justice or policy. CATS Week, or course, digests and spotlights local government issues in a way that the H-T doesn’t. “Market Live” DOES bring customers to the growers at the Farmers’ Market, the growers tell us how people come to their booths saying, “Heard you talking on the radio about this stuff.”
This kind of value can and I think should be impressed on new volunteers – this is real

community involvement, even if it just looks like a course credit project or free-time fun thing.
I guess the more familiar way to express this is “community-building,” but that’s gotten to be an easy phrase, easily forgotten.
The last thing I want to get in is the point I came across in some reading for my day job, a non-profit advisor saying his job was to make sure non-profits are gathering (and using) the right information for their goals. I hope that one of the outcomes of our Planning is to identify what the right information is for WFHB, how we’re going to gather it, and what we’re going to do with it, to what end. Will we do marketing, or listener, or volunteer, or collaborator surveys? And what would we do with what they tell us?

EXAMPLE STRATEGIC PLANS
KVMR
The **Competitive Positioning Statement** is an executive summary of KVMR's marketing research, competitive strategy, marketing strategy, and communications strategy.

[love this. Dunno if we can put it together for this StratPlan, but something to name as a StratGoal.]
[KVMR already had a StratPlan in place from 1998]
KVMR has a thoughtfully researched marketing program that attracts new listeners and financial supporters by telling its story and communicating its core values. Market analysis is used to establish fair and competitive underwriting rates.
[ahem … THIS]
KVMR is viewed in the market as a unique cultural and community resource with a progressive political bent. KVMR's music programming is perceived as unique, in that much of the material played is simply not available on other radio stations, and is broadly diverse. As a community resource, KVMR is considered one of the best ways for non-profits, arts, and cultural organizations to communicate with their constituencies. KVMR takes this role seriously, providing thousands of public service announcements annually, and by being a "media sponsor" for many of these events. KVMR's news and public affairs broadcasts are thought to be important and valuable alternatives to the mainstream media, and frequently present a progressive point of view virtually absent in other types of media. KVMR is often perceived as smaller and less sophisticated than it actually is. Among its' potential audience, KVMR does not enjoy a particularly high awareness.
[similar to WFHB]
As a broadcast station, KVMR competes for listeners with numerous other media outlets. However, KVMR's unique programming has no serious competition in the

regional market. To some degree, KVMR competes for listeners and members with public radio stations such as Capital Public Radio in Sacramento, and even KPFA in Berkeley, primarily among those who seek alternative news and public affairs programs. Local commercial radio station KNCO-AM (news/talk) describes itself as "community involved" and is locally-owned; its primary content is for the western county's conservative, middle class households. (KNCO-FM has a format that is adult contemporary hits and completely commercial.) KVMR and KNCO listeners are a community apart; KVMR shares more listeners with Sacramento classic rock stations than it does with KNCO, for instance.

Statistics do show [how do they get those statistics??] that KVMR shares the most listeners with Capital Public Radio's KXJZ (NPR news and talk format) and KXPR (classical and "A Prairie Home Companion"); CPR has also added two other broadcast signals on the fringes of KVMR's broadcasting area. But CPR's stations are increasingly focused on national programming and on increasingly rigid broadcasting standards and playlists, when originating local programming. KVMR's volunteer-produced programming, service to the community, and flexibility and agility in responding to breaking situations are competitive advantages. Its lack of resources and the size of its membership (while growing) are competitive disadvantages.

The irony is that KVMR may very well be viewed (and possibly promoted) as a real-life 24/7 "A Prairie Home Companion." Eclectic, original, small-town radio in a picturesque postcard town where "flatlanders" dream of living or visiting. And like "A Prairie Home Companion," such radio can be done effectively, vitally and creatively while still maintaining the "Prairie Home" image. (NPR originally rejected "Prairie Home" as "too regional", not realizing the power of the show's appeal and talent; likewise, potential audience to KVMR may reject us as "small-town" or "that hippie station", not realizing our power, appeal and talent.)

KVMR competes for underwriting and financial support from the business community. Competitors include commercial radio stations and other media; also, the non-profit community all taps the same pool of merchants for donations to fund raisers such as auctions.

Some members have divided loyalties, supporting KVMR as well as CPR and/or KPFA. To a degree, KVMR competes with other public radio stations, whose markets overlap ours, for member support. Perhaps more significant, KVMR also competes for members (and volunteers) with other membership organizations such as SYRCL, whose values overlap ours.

…

Strategic Direction

KVMR will develop an integrated marketing program to tell its story, build and enhance its reputation, attract listeners, cultivate relationships, express itself as a community resource, and secure financial support.

…

D. Develop promotional strategies that communicate KVMR's story and image, and

…

2. Be guided in its planning and decision making by market research.
3. Develop and implement an evaluation process for the marketing plan.

[taking this tack would mature WFHB from the “treehouse” identity]

For each of the four groups (i.e., board, staff, broadcasters and volunteers) KVMR will:

1. Create a Performance Growth Cycle.
2. Develop a description for each group detailing its role, how it is distinct from and interdependent on the other three groups. [[huh? Broadcasters and Board aren’t volunteers?]]
3. Develop and/or revise individual job descriptions and performance standards.
4. Set annual goals for each group and individual.
5. Assess performance against goals and provide feedback.
6. Develop a training program for groups and individuals.
7. Create an ongoing problem-solving forum.

"Competition, Regulation and Marketing," KVMR's position within the local radio market and our need to be more visible;
"Programming," our product, the means by which we serve our listeners, and the responsibility that comes with it;
"Broadcasters," our volunteer air staff, the ways in which they do (or do not) get along, their understanding of their roles and responsibilities, and access to the airwaves;
"Staffing and Volunteering," both of which have grown tremendously presenting the station with the challenge to retain the simple charm of a small operation yet manage the group professionally;
"Organizational Effectiveness," the need for consistent policies, definition of roles, and business structure - again, balanced with the innocence that got us here;
"Performance Review & In-Service Training," simply, regular systems of feedback, encouraging things that work, coaching things that could work better, and providing necessary training;
"Funding," how do we attract and insure the funding we need to reach our goals?; and
"Infrastructure," the space we have, the space we need, and whether or not we own it.

KMUN

In order to achieve its mission - and to thrive - KMUN must be more than just a broadcaster. Community partnerships, the use of outreach, and non-broadcast, interactive technologies will enable KMUN to enhance its standing and utility as a cultural resource and news-and-information provider for the region

Community Services

Current community services at KMUN include community-events announcements (on-air and in the Current), children's radio classes, remote broadcasts of community events, radio-production classes offered in collaboration with Clatsop Community College, targeted outreach projects and www.kmun.org, our Web site. Such services extend the value and life of our broadcast programming. They also enable KMUN staff to create important personal relationships with people and institutions throughout our broadcast region.

Community service and programming partnerships should be pursued with the many regional institutions whose missions and activities complement KMUN's. Area colleges, arts organizations, newspapers and providers of educational and public services may offer collaborative opportunities to serve current and new audiences.

Ongoing Activities

KMUN will conduct quarterly programmer classes in collaboration with Clatsop Community College and independently; enter into planning discussions with Tillamook Bay Community College to develop a community production partnership there, including institution of a Tillamook Community Advisory Board; conduct outreach to individuals and community organizations; collaborate in community programming and outreach partnerships; institute an on-air campaign to recruit station volunteers to serve in a variety of capacities.

NFCB EXAMPLE DOCUMENTS – VOLUNTEER MANAGEMENT

TOC – WRYR-LP FM Volunteer Handbook: good structure of What Volunteers Need to Know

WRYR-LP FM: Mission
[interesting – lays out the hyper-local environmental/sustainable development mission of the parent non-profit, and describes the station as an outreach arm of that non-profit]

WRYR-LP FM: Background & Introduction
  Community Radio
  WRYR-LP FM

Archives
WRYR-LP FM Property
Personal Property

FUNDRAISING
Business and Foundation Donors
Commercialism and Underwriting
Special Events

SPECIFIC RULES AND REGULATIONS FOR ON-AIR CONDUCT
FCC Rules

PROGRAM REGULATIONS
Controversial Language and Material
Personal Attack
Political Editorials
Broadcast of Telephone Conversations
[GOOD PARAGRAPH]
Broadcasting and Copyright Laws
[ALSO VERY GOOD]
On-Air Log
Station Log
Equipment Malfunction
Station Identification
Program Cancellations and Schedule Changes
Public Service Announcements

Other Non-**WRYR-LP FM** Announcements
[VERY VERY GOOD]
WRYR-LP FM Promotional Announcements
LAST WORD
This Volunteer Handbook provides vital information that forms the legal and operational framework for **WRYR-LP FM.** Adherence to FCC Regulations and station policies and procedures is essential to our continued operation. By following the rules and guidelines, we can comply with FCC Regulations, while serving our community with relevant, quality programming.

As a volunteer, you are an essential part of the unique voice and vision of **WRYR-LP FM**. Working together, we can create and maintain a strong environmental agenda – the only one of its kind on radio in the United States. Welcome to this exciting adventure!
[EXCELLENT INFO & TONE]

BSR Programming Application:
If you wish to reapply to continue a show that already exists, you only need to submit this form, but if you are proposing a **NEW** show, OR a **SIGNIFICANT CHANGE** to a show that already exists (or has existed), you must produce a **ONE-HOUR DEMO** recording of the proposed show to accompany this form. The demo should be of broadcasting quality and should provide a good idea of what you plan to air. Record the demo using BSR's online archiving system and enter a playlist to accompany it. Log in with the name "training" and password "training" and title the demo with the show or DJ name. **No tapes or CDs will be considered**.
BSR is a volunteer-run station, so you should be aware that you are expected to dedicate time to the station beyond show production and planning. At least one of the DJs is expected to contribute at least 8 hours each month to the station and attend all station meetings. Your show will be canceled if you fail to maintain your commitment to the station.
How many volunteer hours did you have in the past 3 months (check the binder if you need to)? ________
If you haven't done the minimum, explain why we should consider your show anyway (this better be good!)…

____
____
____
____

DJ names (indicate which are approved programmers):
____

Show name (no more than 30 characters long):
____

Show description (no more than 125 characters) for schedule and website—needs to be informative about what kind(s) of music listeners can expect (utter nonsense is not acceptable):

____
____
____
____

____
YOU DO NOT NEED A GIMMICK, but tell us more about your show and how it will serve the curious listener so we, the programming board, can make a more informed decision

____
____

____
____

____
____
Do you require an exemption from playing 3 new releases each hour, and if so, why?

____

____
____
Preferred show length:_________ Preferred time/
day:____
Time/day you cannot
do:____
____
If the only slot we can offer you is day-time internet time, would you be willing?

____
Would you prefer internet-only time to also being on 88.1?
__________________________ [This is an interesting option. Does WFHB have such programming? Does it promote such?]

WTJU (VA Tech) volunteer application states at the bottom:

There will be a brief interview of candidates conducted by the existing Committee once we
choose from the applicant pool. Thank you for your interest in WTJU!

So this Campus station **interviews candidates** for volunteer work, doesn't just open the door. Is this standard for WFIU? Difference in NPR management style?
Demographic tracking of volunteer candidate base seems a good thing.
I know WFHB needs a way to track who of the crowd at each Orientation actually become, and remain, volunteers. The Allegiance software may be able to report this – but it would mean another step by News, Music & GM each month, to report new vol.s in training to Vol. Coordinator, for recording in some way – add this info to the Volunteer Info sheet, move duds to a separate binder, whatever.
KRCL application also asks a "why do community radio" question, and special skills or

community involvement (affiliations). These would seem to be valuable to WFHB, to identify people with useful connections, and establish that a personal sense of radio's place in a community is an important part of volunteering at WFHB.

What qualities and/or skills do you possess that would benefit KRCL and the community?

Why do you want to volunteer for KRCL?

If you have a specific idea for a music program, special feature or public affairs program, please describe it as fully as possible (attach separate sheets as necessary.)

[just a blurb about this on a WFHB sheet could be useful to keep on record]

Other relevant information or experience (special skills, travel, research, community involvement)

KBOO On-Air Volunteer Agreement –

"1. For purposes of this contract, an on-air volunteer is any person who is responsible for the
preparation of, or participation in, any program or program matter which is broadcast on KBOO.

2. This is an agreement between KBOO-FM (hereinafter "Station") and
__________________________________ (hereinafter "Volunteer").

3. Volunteer certifies he/she has successfully completed Station air room training by a designated staff member. …"

If volunteers sign an agreement like this after completing training (Mixology, News, Admin Other) it could raise the stakes for the volunteer, that this is indeed a professional commitment, not something casual. Could also be used to differentiate between a **casual track** (Pledge catching, library CD filing, housekeeping & maintenance) and a **professional track** (everything else, which requires consistent attendance and more than one training session).