

# THE FUTURE OF NPR

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SCHOOL OF PUBLIC AND  
ENVIRONMENTAL AFFAIRS

INDIANA UNIVERSITY



## Acknowledgements

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## **Executive Summary**

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National Public Radio (NPR) was founded to bring a noncommercial radio option to Americans, providing programming that would be “responsive to the interests of the people.” Public radio is an essential source of information, an advocate of cultural awareness, and a catalyst for community engagement. In previous years, public radio was supported politically because it was seen as having significant public benefits. Facing recent budget constraints, legislatures have begun to threaten decreases of funding to public media. In this absence, public radio could disappear, as providing the service is unprofitable for private entities. Therefore, government support of public radio is needed to ensure nationwide access to high quality, local, educational, and cultural radio content and should be continued into the future. To ensure the existence of public radio, this paper addresses the most critical issues facing modern public radio.

### ***I. What will happen to NPR if federal funding is eliminated?***

The continuance of federal financial support for NPR is largely dependent upon the level of congressional political support. Decreased political pressure to cut federal spending will help ensure funding stability to local stations. However, if federal funding is eliminated, the majority of member stations will survive. Stations receiving a smaller fraction of their annual budgets from the Corporation for Public Broadcasting will fare better than those who are heavily reliant upon federal community service grants. Local stations would be forced to either change their operations to conform to the new fiscal environment or increase other sources of revenue to compensate for the difference.

Additionally, NPR headquarters would lose significance. A decrease in demand for national program content from local stations would reduce the influence of the headquarters office. Consequently, there will be less incentive for stations to maintain working relationships with the national office. Less reliance on NPR will create increasingly independent member stations.

### ***II. What is the role of the website in augmenting traditional radio in the 21<sup>st</sup> century?***

Public radio stations like WFIU can utilize websites not only to archive traditional radio broadcasts, but also to display additional content. Diversifying the radio and website will attract new users and demographics to the station. In addition, stations can utilize social media via the website and Google analytics to measure content popularity, gather user feedback, engage the local community, and understand the audience. Public radio websites also provide new opportunities for revenue generation and strategic long-term planning. Commercial advertisements, proper placement of donation buttons, and the use of social media should improve website donations for local stations like WFIU.

### ***III. What other revenue sources are available to augment public radio’s revenue stream?***

More than any direct fundraising method, station managers say that cost control is the key to successful fundraising. To keep costs low, stations practice bartering with other organizations to cover expenses such as venue rentals, catering, talent, and more. Informing constituents of responsible cost management practices can increase donor confidence and augment contributions and public support. Increased segmentation of target audiences can also increase the efficiency of marketing efforts and facilitate the use of new, more cost-effective technologies.

Web gifts and syndication are two of the most popular methods used to increase earned income. While WFIU has experienced a steady increase to annual revenues due to these methods, it could do more to augment these earnings. Establishing a clear and accessible donation page on the website and increasing the promotion of original programs available for purchase through PRX are two strategies of increasing earnings. Some stations have had success with special, signature fundraising events; however, events are not feasible for stations that have limited staff resources or cannot afford the risk of an unsuccessful turnout. Other stations identify the provision of blind reading services, which make print material available to those with visual handicaps.

#### ***IV. What is the nature of WFIU's relationship with Indiana University with specific regard to funding, content, and membership?***

The relationship with the IU Foundation, departmental underwriting, and contribution of content are the three facets to the nature of the relationship between WFIU and Indiana University. IU supports WFIU with grant funding from the IU Foundation. In this respect, WFIU is largely supported by IU students (through tuition dollars) and employees (through payroll deductions and planned giving). The IU Foundation handles all monetary contributions and solicits donations through a telephone outreach. The success of underwriting revenues from IU departments and schools can be attributed to IU affiliates' positive attitudes toward public media, a desire for new audiences, a need to increase name recognition over the long-term, and simple short-term advertising. These relationships might be expanded and bolstered by enhancing successful practices to attract and cultivate new university relationships.

Due to the support it receives, WFIU works to show its mission is aligned with Indiana University. Consequently, radio and web content indicate a relationship with IU that is mutually beneficial, but also independent enough to be considered an unbiased news source. To ensure the overall mission or reputation for quality news is not compromised, WFIU must be careful to equally consider these stakeholders in the production of content.

Additionally, WFIU makes an effort to produce and broadcast programming according to what its audience wants. However, there are areas where the station might better align what is being played on-air and with what donors want to hear. IU has one of the top-ranked music schools in the world, but the IU Jacobs School of Music does not underwrite or support classical music programming; rather, the School supports All Things Considered and Morning Edition. This is one example of how certain genres of programs are not generating revenue equal to the amount of airtime they receive.

After answering the above questions, several themes emerged as critical areas of focus for public radio. Primarily, organizations experience difficulty in gathering and utilizing information regarding their relevant audience. Data gathering is resource intensive, yet is essential for revenue generation and successful content provision. Secondly, due to economic incentives, organizations struggle to serve the needs of outside stakeholders while still staying true to the mission. Third, considering volatile funding and technological trends, it is imperative for stations to remain flexible. Creating contingency plans allow stations to mitigate potential negative impacts to both station and audience. Finally, it is crucial for stations to remain innovative to stay relevant in the context of the rapidly changing domain of public media.





# **THE FUTURE OF NPR**

## Why NPR Matters to America

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The federal government has been funding the Corporation for Public Broadcasting (CPB) since 1967, promoting a service that is a public good. Its support of public radio goes back even further in time; in the 1940s, the Federal Communications Commission (FCC) explicitly reserved certain frequencies for “noncommercial educational stations” (National Public Radio nd.a). National Public Radio (NPR) was founded with the intent to bring a noncommercial radio option to Americans, providing programming that would be “responsive to the interests of the people” (National Public Radio nd.a).

Support for NPR is a public responsibility, because it is a public good. Radio is a non-excludible service, because providers of radio content cannot prevent service to anyone in a given coverage area. It is also a non-exhaustible service, as one listener’s access does not reduce access for others. These characteristics make the market for radio content prone to under-provision. In other words, we cannot rely on the private market alone to provide the level and type of radio content optimal for society. One illustration of this is that private radio only broadcasts in regions and provides content that fulfills its profit motive. Government support of public radio, on the other hand, ensures nationwide access to high quality, local, educational radio content.

More than 99 percent of Americans have access to National Public Radio broadcasts, including those that live in areas that are underserved by private organizations (NPR Audience Insight and Research 2010). In rural states, NPR may be one of the few sources for news and information. In South Dakota, for example, NPR is the only source for news about the South Dakota Legislature (South Dakota SDPB nd). Additionally, NPR covers South Dakota’s high school news, and provides an outlet for aspiring artists and art programs. Private radio is unlikely to cover important needs like this, since there is little opportunity for profit. Without South Dakota’s public radio, many residents, especially in rural areas, would not have a connection to state government and politics or news about arts organizations. Public radio provides information necessary to build community and enrich civil society.

Moreover, contrary to the rhetoric from some public radio opponents, NPR listeners represent the whole spectrum of political views: 37 percent self-identify as liberal, 28 percent self-identify as conservative, and 25 percent identify as somewhere in the middle (NPR Audience Insight and Research 2010). This supports NPR’s status as a politically impartial news entity. In addition, NPR listeners tend to be more involved in politics and charities than Americans as a whole, supporting the idea that NPR helps build civil society.

National Public Radio serves Americans of all regions, backgrounds, and political views with a public good that is unlikely to be provided without it. Throughout its history, NPR has worked to foster community interaction and growth, engaging community members with multiple focuses, from the arts to politics, and promoting democracy by providing access for those who would remain disempowered otherwise (The Corporation for Public Broadcasting 2010a). Supporting National Public Radio will continue to enrich civil society, ensuring equal access to essential noncommercial programming for all Americans.

## Key Questions & Answers

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### ***I. What will happen to NPR if federal funding is eliminated?***

***Political support will ultimately determine federal funding.*** The continuance of federal financial support for NPR is largely dependent upon the level of congressional political support. Decreased political pressure to cut federal spending will help ensure funding stability to local stations.

***A majority of member stations will survive federal funding elimination.*** Stations receiving a smaller fraction of their annual budgets from the Corporation for Public Broadcasting will fare better than those who are heavily reliant upon federal community service grants. If federal funding is eliminated, local stations must either change their operations to conform to the new fiscal environment or increase other sources of revenue to compensate for the difference.

***NPR headquarters loses significance.*** A decrease in demand for national program content from local stations due to federal funding cuts will reduce the influence of the headquarters office. Stations will be forced to produce less-expensive content in lieu of purchasing NPR content. Consequently, there will be less incentive for member stations to maintain working relationships with the national office. Effectively, less reliance on NPR will create the opportunity for increasingly independent member stations.

### ***II. What is the role of the website in augmenting traditional radio in the 21<sup>st</sup> century?***

***Supplement radio content:*** Public radio stations like WFIU can utilize websites not only to archive traditional radio broadcasts, but also to display additional content. Diversifying the radio and website will attract new users and demographics, as well as allow individuals to choose the news and entertainment medium that best caters to their needs and interests.

***Enhance traditional radio services via social media:*** Stations can utilize social media to measure content popularity, gather user feedback, and engage the local community. This will enable stations not only to provide popular content but also create an environment for open dialogue among members and with the station, resulting in a more engaged audience.

***Assist with understanding the needs of your audience:*** The use of web analytics allows stations to obtain data on their users' preferences and habits. This information can reveal when users visit the site and what they do while they are there. Utilizing this information, station managers can customize web content and layout to be best aligned with their audience's preferences. In doing so, they will increase the quality of programming, website display, and user loyalty.

***Provide new avenue for revenue generation:*** Public radio websites provide new opportunities for revenue generation. Commercial advertisements, proper placement of donation buttons, and the use of social media should improve website donations for local stations like WFIU.

***Serve as foundation for long-term strategic planning:*** Websites allow audiences to interact with stations in innovative ways by providing extended access to radio program archives, online messaging with hosts and guests, and interactive event calendars, to name a few. These web-based options are increasingly important channels through which stations and audiences connect. Therefore, it is crucial for managers to monitor new technological advances and invest resources into web development in order to maintain and improve the relevance and success of this medium.

### ***III. What other revenue sources are available to augment public radio's revenue stream?***

***The most commonly identified and successful philanthropic strategy is to keep costs low.*** More than any direct fundraising method, station managers say that strategies for cost control are the key to their success in fundraising. To keep costs low, some stations practice bartering with other organizations to cover expenses such as venue rentals, catering, talent, and more. Informing constituents of responsible cost management practices such as this can increase donor confidence in the organization and augment contributions and public support. Increased segmentation of target audiences can also increase the efficiency of marketing efforts, ensuring that appropriate messages are sent to the right people. Additionally, segmentation can facilitate the use of new, more cost-effective technologies such as e-blasts.

***WFIU is on par or ahead of the curve in revenue generation compared to other public radio stations.*** Web gifts and syndication are two of the most popular methods used to increase earned income. While WFIU has experienced a steady increase in annual revenues due to these methods, it could do more to augment these earnings. Establishing a clear and accessible donation page on the website or increasing the promotion of original programs available for purchase through PRX are just two techniques the station could utilize to increase earnings. Other stations have had success with special, signature fundraising events. Stations in California capitalize on the popularity of the wine industry, while stations with nationally syndicated programs sell tickets to open recording sessions to enhance revenues. Special events, however, are not necessarily feasible for stations that have limited staff resources or cannot afford the risk of an unsuccessful turnout. Other stations identify the provision of blind reading services as an important revenue stream. These services make print material available to those with visual handicaps. Stations involved in this activity showed net revenues between \$3,500 and \$6,000 from the provision of these services.

### ***IV. What is the nature of WFIU's relationship with Indiana University with specific regard to funding, content, and membership?***

***There are three facets to the nature of the relationship between WFIU and Indiana University.*** These facets include:

1. Relationship with IU Foundation & members
2. Underwriting & program support
3. On-air radio and web content

***IU Foundation & Membership.*** IU supports WFIU with grant money from the IU Foundation. In this respect, WFIU is an arm of the university, supported largely by its students (through tuition dollars) and employees (through payroll deductions and planned giving). The IU Foundation also handles all monetary contributions to WFIU from membership drives. A member's contribution to WFIU is consequently a contribution to the IU Foundation. The IU Foundation also solicits donations for WFIU through telephone outreach. In recent years, there have been decreases in support from the IU Foundation due to the economic performance of the IU Fund.

***Underwriting & Program Support.*** Many IU departments and schools support WFIU through underwriting and program support. Successful underwriting revenues can be attributed to IU affiliates' positive attitudes toward public media, a desire for new audiences at events, a need to increase name recognition over the long-term, and simple short-term advertising. These relationships might be expanded and bolstered by scaling up successful practices to attract and cultivate new university relationships.

***On-Air Radio and Web Content.*** Because of the support it receives from the IU Foundation, WFIU works to show that its mission is aligned with Indiana University. Consequently, radio and web content indicate a relationship with IU that is mutually beneficial, but also independent enough to be considered an unbiased news source. WFIU does not want to be seen as pandering to the university, thereby compromising its reputation as an independent NPR affiliate. To ensure the overall mission or reputation for quality news is not compromised, WFIU must be careful to equally consider these stakeholders in the production of content.

Additionally, WFIU makes an effort to produce and broadcast programming according to what its audience wants. However, there are areas where the station might better align what is being played on-air and with what donors want to hear. IU has one of the top-ranked music schools in the world, but the IU Jacobs School of Music does not underwrite or support classical music programming; rather, the School supports *All Things Considered* and *Morning Edition*. This is one example of how certain genres of programs are not generating revenue equal to the amount of airtime they receive.

## **Political and Public Support for National Public Radio**

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Many factors affect political and public support for National Public Radio (NPR). The following analyzes current national opinion trends on NPR by looking at congressional, presidential, and public support.

### **House Support**

In the House of Representatives, NPR funding falls under the jurisdiction of the Subcommittee of Communications and Technology within the Committee on Energy and Commerce. Currently there are 16 republicans and 12 democrats serving on the subcommittee; both the chairman and vice-chairman are Republicans (see Subcommittee on Communications and Technology - Appendix A).

Although NPR may have once enjoyed bipartisan support from Congress, in recent years this has changed. On January 5, 2011, Representative Doug Lamborn (R-CO) proposed House Resolution (H.R.) 68 to the House of Representatives. The purpose of H.R. 68 was, “To amend the Communications Act of 1934 to prohibit federal funding for the Corporation for Public Broadcasting after fiscal year 2013” (United States Congress 2011a). Had H.R. 68 passed, it would have cut off federal funding to CPB. This bill was referred to the House Subcommittee on Communication and Technology and seems to have been abandoned (United States Congress 2011a).

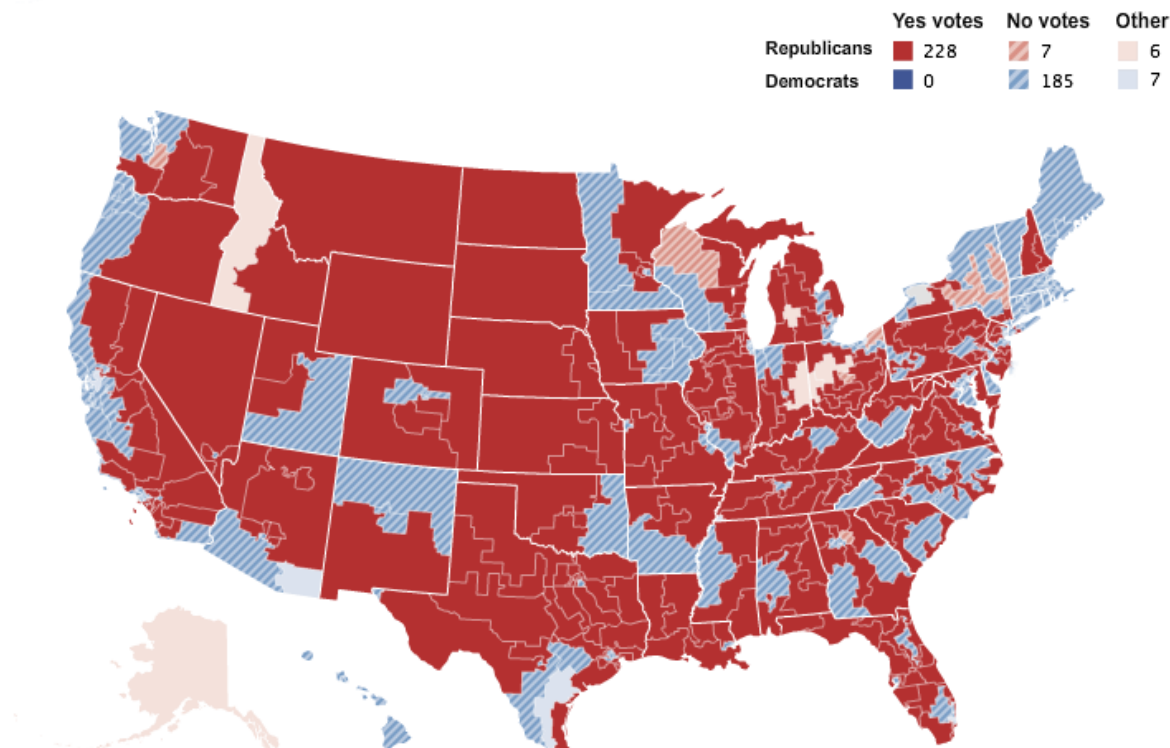
Not deterred by the failure of H.R. 68, on March 15, 2011, Representative Doug Lamborn (R-CO) proposed another bill, H.R. 1076, in which all federal funding to NPR would be cut and individual radio stations would be prohibited from using federal funds to purchase NPR programming. On March 17, 2011, the House of Representatives voted to pass this bill by a margin of 228 to 192 (see Figure 1). The actual language of the bill states:

Prohibits federal funding to organizations incorporated for specified purposes related to: (1) broadcasting, transmitting, and programming over noncommercial educational radio broadcast stations, networks, and systems; (2) cooperating with foreign broadcasting systems and networks in international radio programming and broadcasting; (3) assisting and supporting such noncommercial educational radio broadcasting pursuant to the Public Broadcasting Act of 1967; (4) paying dues to such organizations; or (5) acquiring radio programs by or for the use of a radio broadcast station that is a public broadcast station as defined in the Communications Act of 1934 (United States Congress 2011b).

Ultimately the bill was inconsequential, as it did not make it to the Senate floor for a vote (United State Congress 2011b). This bill demonstrated that there is a strong sentiment among the Republicans in congress that NPR should not receive funding from the federal government. This lack of bipartisan support for NPR could be detrimental to its federal funding in the future. There were only seven Republican representatives that voted against H.R. 1076 (Steinhauer 2011). They were: Sean Duffy (R- WI), Chris Gibson (R- NY), Richard Hanna (R- NY), Steven C. LaTourette (R- OH), Dave Reichert (R- WA), Pat Tiberi (R- OH), and Rob Woodall (R- GA).

## Figure 1: H.R. 1076 Vote by Political Party

### Geography of the Vote



SOURCE: The New York Times 2011

There are questions about the motivations of H.R. 1076, as some claim that NPR has a liberal bias. In 2010, there was controversy over firing NPR commentator Juan Williams, which some believe was due to his appearances on Fox News; this controversy was followed by the resignation of then-CEO of NPR Vivian Schiller. There is a common belief that because of these events, the conservatives have renewed their interest in de-funding NPR. Conservatives maintain that their support of the bill is fiscally rather than politically motivated (Schouten 2011; Steinhauer 2011). However, the bill does not cut or reduce the allocation that the federal government gives to the Corporation for Public Broadcasting, and H.R. 1076 would have had no impact on the federal budget.

Because 2012 is an election year, it has the potential to bring about a significant change in the House of Representatives. There are currently 21 democrats and 14 republicans who have announced that they will not be running for reelection in November (see Members of the House of Representatives Who Are Not Running for Reelection or Who Have Lost Their Primary – Appendix B). None of those retiring are members of the Subcommittee on Communications and Technology, nor are they among the seven Republican representatives who voted against H.R. 1076.



## **Senate Support**

Unlike the House, the Senate has not voted on whether to de-fund public radio. Senators Jim DeMint (R-SC) and Tom Coburn (R-OK) co-sponsored Senate Resolution S.492, the bill to amend the Communications Act of 1934 to prohibit federal funding for CPB after fiscal year 2013. While most bills have more than two sponsors, S.492 did not. The bill was referred to the Subcommittee on Communications, Technology, and the Internet within the Senate's Committee on Commerce, Science, and Transportation, which is the committee responsible for hearing legislation related to NPR. The bill never made it out of the committee and was not voted upon. Tom Udall (D-NM) was the most prominent senator to speak out against the bill, and in support of federal funding for public radio.

Conversely, DeMint has been the leading voice in the Senate against federal funding for public radio. He was first elected to the Senate in 2004, and again in 2010. Because he introduced a bill to limit Senators to two terms, he likely will not run for reelection in 2016. Co-sponsor Coburn was also first elected to the Senate in 2004. According to his website, he has pledged not to run for reelection after 2016 (Coburn nd). Despite these Senators' pledges to step down at the end of their terms, both still have another four years in office, in which time they may introduce bills similar to S.492.

Senator Tom Udall, a Democrat from New Mexico, was the only voice to speak up against S.492. First elected to the Senate in 2008, he will be up for reelection in 2014. He has been called "NPR's biggest advocate in the Senate" (Moody 2011), and even spoke at the National Association of Broadcasters in support of public broadcasting. Although he has not introduced legislation in support of public broadcasting on his own, he is a member of the Subcommittee on Communications, Technology, and the Internet.

It is important to note that in 2008, S.489, a resolution to designate April 2008 as Public Radio Recognition Month was passed in the Senate. The bill was introduced by Senator Amy Klobuchar (D-MN), and co-sponsored by Senators Benjamin Cardin (D-MD), Patrick Leahy (D-VT), Arlen Specter (D-PA), and Ted Stevens (R-AK). Klobuchar, Cardin, and Leahy all still serve in the Senate, though none spoke out against S.492.

Currently, there are 30 Democratic and 37 Republican Senators who will be continuing in their positions through 2012 (Ericson et al. 2012). Of the 33 Senate seats that are up for election, 11 are expected to go to Democrats and 7 to Republicans (see Subcommittee on Communications, Technology, and the Internet – Appendix C). Five seats are "Leaning Democrat" and three are "Leaning Republican." Seven key races are considered toss-ups (Ericson et al. 2012). The Subcommittee on Communications, Technology, and the Internet currently is made up of 12 Democrats and 11 Republicans; seven of the Subcommittee members are up for reelection in 2012 (see Senate Seats up for Election - Appendix D).

## **Presidential Support**

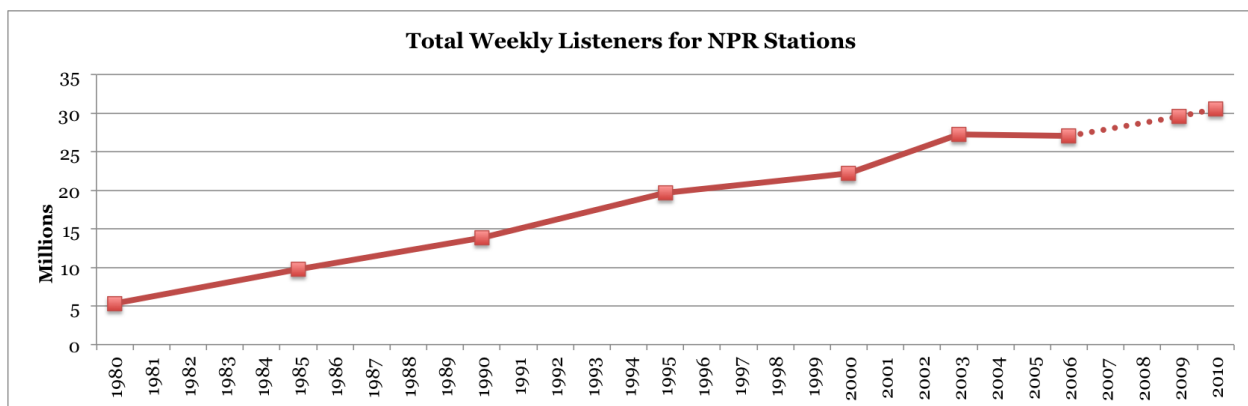
In the face of cuts to NPR funding, presidential support is essential. President Obama has expressed his support of NPR, most recently in response to H.R. 1076. The White House released a statement expressing disapproval of the bill and its potential impact on rural

communities (White House 2011). Although the administration publicly supports NPR, it is unclear whether President Obama would use his veto power in the event of a bill to de-fund NPR passing in both the House and the Senate. Another indication of presidential support can be found in the President’s proposed budgets for fiscal years 2010, 2011, and 2012. Although President Obama allocated between \$40-100 million less than the amount CPB requested during those years, his suggested appropriation that far exceeded the \$0 requested by President Bush in the period from 2002 to 2011 (The Corporation for Public Broadcasting 2012a). However, President Bush’s lack of support for CPB and NPR remain unique, as his was the only administration since the founding of CPB to request no funding.

## Public Support

Since its inception in 1970, NPR has grown to encompass 34.3 million listeners and nearly 19 million web and digital platform visitors per week (National Public Radio nd.a). NPR experienced rapid growth in listenership from the 1980s to mid-1990s, during which time listenership quadrupled (see Figure 2). However, listenership has stagnated since the mid-2000s and public radio has become involved in research aimed at growing its listenership, most notably through Public Radio Consortium’s *Audience 2010* and CPBs’ *Grow the Audience*. Although the number of total weekly listeners had stayed relatively consistent over the past few years, the number of hours that people spend listening to public radio has declined significantly. Experts estimate that the number of listener hours is at its lowest level since the spring of 2000 (Radio Research Consortium 2010).

**Figure 2: NPR Listenership by Year**



**SOURCE: Radio Research Consortium 2010**

**NOTE: The increase in listenership from 2009-2011 has been mainly attributed to a shift from diary-based surveys to Portable People Meter (PPM)-based surveys utilized by Arbitron, the major aggregator of NPR data (Radio Research Consortium 2010).**

The Radio Research Consortium (2006) attributes public radio’s historical success in part to its programming, which was directed toward socially-conscious college graduates, a characteristic that continues to define NPR’s core listenership. NPR describes its audience as “well-informed, publically involved, socially aware, and highly educated (National Public Radio nd.c).” When compared to the U.S. population, NPR listeners are more than twice as likely to have a bachelor’s degree and more than three times as likely to have a graduate degree. Additionally, NPR listener median household income is considerably larger than that of the non-listening U.S.

population, with listening households earning between \$21,000 – \$39,000 more than non-listening households (National Public Radio nd.c). The age composition of NPR’s audience tends to be older, as 71 percent of news-talk listeners (the most popular format) are categorized as 45 years or older (Arbitron 2011).

With recently proposed bills in both the House and Senate to de-fund NPR, being able to rely on public support may become increasingly important. Polls conducted by the Pew Research Center for the People and the Press in 2009 and 2011 have highlighted a disconnect between NPR and the general U.S. population. When asked how often they listened to NPR, 61 percent of respondents said “hardly ever” or “never” and 16 percent replied that they were regular listeners (Pew Research Center for the People & the Press 2011). In another survey, when asked whether they had a favorable opinion of NPR, 44 percent answered “very” or “mostly” favorable and 13 percent “mostly” or “very” unfavorable. Of those surveyed 44 percent either could not rate NPR or had not heard of it (Pew Research Center for the People & the Press 2009).

## **Member Station Relationships**

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### **Member Station Relationship with the Corporation for Public Broadcasting**

Public radio member stations receive federal funding by way of the Corporation for Public Broadcasting (CPB). On average, member stations receive about 15 percent of their funding from CPB. CPB distributes about 70 percent of its funding to member stations (The Corporation for Public Broadcasting 2012b). Some stations rely more heavily on CPB's funding than others. In 2009, CPB funding accounted for 25 percent of rural stations' revenue and nearly 50 percent of Native American Reservations stations' revenue (The Corporation for Public Broadcasting 2012b).

CPB funding takes three forms: unrestricted community service grants (USCG), restricted community service grants (RSG), and the Radio Program Fund. USCGs can be used for programming, production, broadcasting, transmission, and distribution; program information and promotion; fundraising and membership development; underwriting and grant solicitation; management and general; and purchase, rehabilitation, or improvement of capital assets (The Corporation for Public Broadcasting 2012b). Stations must use RSGs for the acquisition of nationally produced programming. The Radio Program Fund is a small fund that CPB maintains to invest in nationally distributed radio projects (The Corporation for Public Broadcasting 2012b).

In order for stations to receive money, CPB administers questionnaires, called Station Activity Surveys (SAS), to be completed by member stations regarding operations. CPB is explicit in their instructions that no member station will receive grant funds unless the SAS is completed. The SAS includes questions about employment, salary, governing board, community engagement activities, and radio programming and production (The Corporation for Public Broadcasting 2012c).

### **Member Station Relationship with National Public Radio**

National Public Radio's (NPR) relationship with its member stations is supportive and complementary, though occasionally strained. Member stations are not owned by NPR; rather, NPR is a membership organization, where member stations pay annual membership fees and fees for the use of NPR's programs. NPR depends on member stations for about half its funding, and must produce quality programs that member stations will want to purchase. The NPR board primarily consists of public radio station managers, and member stations may elect board members. Thus, NPR is accountable to its member stations, and member stations have a significant amount of influence over NPR. In addition to its financial reliance on member stations, NPR also relies on member stations to remain connected with communities across the country. Former CEO Vivian Schiller explained, "The national-local partnership model is the network's 'special sauce'" in adding variety to the programming (Phelps 2011).

Despite the strong association between NPR and its member stations, the relationship between the two can be tense. These tensions are exacerbated during times of fiscal constraint, with the risk that federal funding for NPR will be cut. In 2009, the relationship became more strained

when NPR suggested that member stations conduct a pledge drive on their behalf. Although this is against the organization's bylaws, stations can obtain a waiver from the Federal Communications Commission (FCC). This would not be unprecedented, as member stations ran a pledge drive on behalf of NPR in 1983, when the organization was on the brink of bankruptcy. Waivers have been obtained more recently when member stations raised money to help fellow NPR-affiliated radio stations in New York and New Orleans that were damaged in the September 11 attacks and during Hurricane Katrina, respectively (Farhi 2009).

## **Inter-Station Relationships**

Localism is a defining characteristic of the public radio system, and is "reflected in local ownership, decision-making, local accountability, and locally derived approaches to meeting local community needs" (Brody Weiser Burns 2004). The NPR network, which is the second largest radio group in the United States, contains "266 independent member stations operating 823 stations nationwide" (National Public Radio nd.d). Although public radio has a distinctly local focus, this national network brings member stations together in a variety of capacities on a wide array of issues.

One way that public radio stations work together is by forming partnerships. Many stations face challenges, such as generating revenue, enhancing quality, and adapting to new technologies. Consortia and alliances allow stations to join together and pool resources to develop programming content, share best practices, and network with one another. Studies show that "economies of scale play a significant role in the financial health of high performing stations," and that collaboration and shared services help struggling stations enhance productivity and address financial concerns (Brody Weiser Burns 2004).

Partnerships tend to develop around commonalities such as region and target audience. One example, the African-American Public Radio Consortium, was formed in 2000 with the intent to provide thoughtful content and bring "African-American voices and other voices of color into our national dialogue" (AAPRC nd). Similar consortia have formed around race, region, or specific issues, such as the National Minority Consortia, Western States Public Radio, and the Ohio River Radio Consortium, which is dedicated to providing regional environmental news for listeners in the watershed area. In addition, the University Station Alliance serves as an important group helping to build strategic alliances, share resources, and train managers among university-affiliated NPR stations (US Alliance nd).

## **Member Stations Relationships with Universities**

As stated previously, the NPR network is comprised of 266 independent member stations, all of which are 501(c)(3) nonprofit organizations. Two-thirds of those stations, including WFIU, are affiliated with colleges or universities (National Public Radio nd.d).

WFIU's relationship with Indiana University (IU) is significant in many ways. The university supports the station in a variety of ways, including: providing funding from specific departments (underwriting), cultivating on-air guests affiliated with the university, issuing content from university experts, and encouraging donations from alumni. From WFIU's perspective, the station must remain "intentionally unbiased" as it develops its content and programming

schedule. The relationship can be mutually beneficial, as IU gains from the use of the station for the advertising and promotion of events. The station can also function as an external educational resource. The station must understand the level of commitment that can be expected from Indiana University, in terms of the substantive connection with departments, faculty, and alumni. (Metz 2012).

### ***WFIU Relationship with the Indiana University Foundation***

The Indiana University Foundation (IUF) plays a key role in WFIU's relationship with IU. All of the university's philanthropic revenue is managed by IUF. Nancy Krueger, the Gifts and Grants Officer at WFIU, works directly with IUF on database management, major gift prospecting, and other reporting needs (Krueger 2012). IUF uses the Allegiance Database to manage all gifts. Although some of the information collected by IUF is useful to WFIU, the station uses a separate database and collects additional information. IUF also manages the legal aspects of the charitable giving process for donors and will assist in mailings and other solicitations (Krueger 2012).

Although the station's relationships with individual departments at Indiana University are important, the IUF relationship is especially notable because it involves reporting and data management. WFIU uses this data to determine strategic fundraising plans, giving trends, and prospective linkages between the station and IU. The two entities currently collect different information on donors, with the exception of giving totals. Streamlining the information into one central database (which should include fields important to both parties) would benefit both departments as it would eliminate any confusion and double work. This would allow both WFIU and the IUF to benefit from increased efficiencies, and permit for greater amounts of collaboration possibilities.

### ***Mission Analysis***

In order to gain a better understanding of the current relationship between WFIU and Indiana University, we have generated a comparative evaluation exploring the mission statements of IU, IU-Bloomington, WFIU, and NPR. A nonprofit's mission statement should be the cornerstone of the organization's strategic communications plan and drive the overall direction of activities and programs (Brody Weiser Burns 2004). Because the mission statement lays the foundation of why an organization exists and what it seeks to achieve, successful fundraising campaigns often start with a reassessment of the mission statement, vision statement, and values statement (Sargeant and Shang 2010).

Determining whether or not each program fulfills the mission of the university is difficult, as IU's mission statement is extremely broad – therefore, most programming fulfills the majority of the aspects of the mission. Also, it is important for WFIU not only to focus on its partnership with IU, but also other universities, local businesses, and the communities of the listening areas.

### ***Opportunities within Programming***

Indiana University's mission statement identifies three main areas of commitment: 1) the provision of educational resources; 2) the influence for economic development; and, 3) the academic freedom associated with accomplishing these goals (see Mission Statement Objectives Content Coding Chart – Appendix E). We understand it is important for WFIU not to concentrate solely on producing content that is related to IU. However, we do find there are opportunities for developing a stronger relationship with the university through content delivered in the 17 local

programs. Although each of the local programs supports the missions in some capacity, we found many of the programs could add simple elements to show a direct relationship. For example, if the host of the show was an IU alumnus, a simple way to show a direct tie is to mention that information on-air. Also, shows such as *Artworks* and *Earth Eats* could interview IU students and faculty more frequently.

### ***Demographic Giving Trends***

As previously mentioned, the relationship between WFIU and the IUF is significant in terms of donor data management, stewardship, and relationship building. The relationship between these particular organizations is ultimately important for the fundraising efforts of the station.

IUF is able to provide demographic information on the donors to WFIU. In an analysis of the top 100 (by dollar amount per person) donors to WFIU since 2009 (data provided by IUF), we found that the total dollar amount that came from those top 100 individuals equals \$863,792. We also found that 43 of those top 100 donors are employees of Indiana University and gave \$373,023 (43 percent of the total).

Alumni of Indiana University–Bloomington and its other campuses have a close relationship with both IU and WFIU. Of the top 100 donors, 41 individuals are alumni (graduate or undergraduates) of the school. These 41 individuals have given a total of \$317,925 (37 percent of the total dollar amount given by the top 100 donors), however their combined giving to other departments at IU (i.e., athletics, schools, etc.) was significantly higher, and reached a total of \$4,626,141.

Total lifetime giving to WFIU from over one million donors is \$6,544,816. Those same donors have given a total of \$93,104,229 to other departments at Indiana University. This data demonstrates that there is potential to gain additional support from employees and alumni who have a direct linkage to the university. An interesting opportunity lies with the employee base—their direct deposit option associated with their paychecks makes donating to WFIU simple. A priority of WFIU should be to strengthen the ongoing relationship between the station and the IUF so it can maximize its relationships with IU employees and alumni.

### **WFIU’s Underwriting Relationship with Indiana University**

Although WFIU was founded as a radio station from Indiana University, its position as an NPR member station complicates its ability to promote its university relationship on-air and online. As the station manager and several university underwriters noted, WFIU is not allowed to shill for IU, or otherwise directly sell or market products or services. However, members of the IU community are able to engage with the listener audience by taking an active role in the production of local programming. Such involvement could include supplying interns for the station newsroom, or providing guests for shows such as *Poets Weave*. In a survey of IU underwriters (see WFIU Underwriter Survey Implemented March 2012 - Appendix F) conducted in March 2012, 62 percent of respondents indicated that members of their department or school contributed to WFIU programming in some form.

One of the primary connections between WFIU and Indiana University is the underwriting program, which allows schools, departments, and other university-affiliated programs such as the

IU Credit Union to deliver on-air messages. Thirty-two departments, programs, and schools from Indiana University participated in the WFIU underwriting program from fiscal years 2007 to 2011. This includes departments unique to the Bloomington campus, such as the IU Auditorium and Indiana University Bloomington Continuing Studies. Also included are statewide or multi-campus programs, such as IU Health and the School of Public and Environmental Affairs.

Over the five-year period from fiscal years 2007 to 2011 (July 1, 2006 to June 30, 2011), Indiana University departments and schools contributed a total of \$314,656 to WFIU, which represents underwriting, production and online support, as well as in-kind donations. Underwriting alone accounted for \$238,766 of total departmental giving while production and online support totaled \$75,890.

Production support accounts for the majority of the latter figure, with 60.6 percent of the total represented by the five-year total production support for *A Moment of Science* from the IU Office of the Provost. The \$238,766 given for underwriting resulted in nearly 18,000 IU-affiliated messages being played on-air during both local and national programming. Department staff scheduled these messages during 234 time or program slots, which ranged from messages played throughout the WFIU broadcast day, generally during hours of the underwriter’s choosing, to messages targeted directly to listeners of a particular program, such as the local jazz show, *Just You and Me*.

The highest proportion of these contracts were for ROS messages, followed by underwriting support for *Morning Edition* and *All Things Considered*—two nationally syndicated news programs. These two programs are popular among drivers during their daily commute and are considered “tent poles” for WFIU programming. As such, they are a consistently popular choice for underwriting among IU departments seeking to increase audience awareness of their work or events.

***Trends in Indiana University Underwriting Support***

During the fiscal years 2007 to 2011, there was an increase in WFIU underwriting revenue from Indiana University departments and schools (see Table 1).

**Table 1: IU Underwriting as a Percentage of the Total - Underwriting Only**

Year	Percentage of Total Underwriting
FY 2011	12.17%
FY 2010	18.37%
FY 2009	14.64%
FY 2008	15.57%
FY 2007	8.57%

**SOURCE: WFIU Corporate Development Officer, Marianne Woodruff**



The Corporate Development Officer at WFIU, Marianne Woodruff, attributed the increase in revenues from Indiana University to the underwriting department’s efforts to cultivate IU department contacts. A physical connection was made between the Corporate Development Department and Indiana University when the department offices were moved from their off-campus location in the downtown Fountain Square Mall to the Radio and Television building on the IUB campus, which is home to all other WFIU staff. Additionally, the Corporate Development staff itself experienced major turnover at this point, and the new unit manager implemented two plans: “Sales Triage” and the “Comeback Campaign” to repair relationships and restore partnerships. These plans were successful in repairing and rebuilding broken relationships, stabilizing the underwriting revenues from the university, and increasing growth in the period since fiscal year 2007.

Indiana University departments and schools indicated that their decision to underwrite WFIU programming largely depends on four factors, which are made up of practical advertising and outreach considerations, as well as a sense of connection to the mission of public radio. This is demonstrated in Table 2 below:

**Table 2: What is the Most Important Reason You Choose to Underwrite WFIU?**

Response	Number	Percentage
Advertising Only	5	25
Increased Audience at Event	6	30
Increased Name Recognition	5	25
Positive Association with NPR/WFIU	5	25*

**SOURCE: WFIU IU Underwriter Survey 2012**

**NOTE: The percentages do not add up to 100 percent because one respondent chose not to select an option, but to write in their own, which fits within the “positive association with NPR/WFIU” category.**

Only two of 22 respondents (nine percent) considered the cost of underwriting with WFIU “too expensive,” though there was no specified dollar amount given in this survey question. Nearly 80 percent of respondents indicated that underwriting on the university station presented no challenges. Only three department contacts cited constraints of the underwriting format and the limits that it places on the ability to “sell” products or services.

***Other Advertising***

Although underwriting on WFIU is a university-affiliated tool departments use to reach IU faculty and staff and Bloomington residents, 65 percent of respondents to the underwriting survey indicated they use these messages to reach members of the general listening area, which spans a large portion of southern and central Indiana. These departments use a variety of outside advertising methods, the majority of which are print media. The Indiana Daily Student, The Herald-Times, and direct mail solicitation were the most popular selections. Five out of 21

departments purchased underwriting on WTIU, the PBS station owned and operated by Indiana University.

### **Recommendations: IU Underwriting**

The Jacobs School of Music plays an active role in creating content for WFIU, uses the online calendar, and purchases online advertising. However, their underwriting dollars are not spent on music programming on WFIU. Instead, they are strategically used during end post programming, such as *Morning Edition*. Based on this finding, as well as information from the Jacobs School's response to the underwriter survey, we conclude the department believes these news programs will provide them with a larger listening audience for underwriting messages, allowing them to increase audience size at events such as the IU Opera and Ballet.

We also recommend WFIU create a plan to increase the number of locally produced music programs. This strategy may build connections between IUB and WFIU, allow for the possibility of future syndication, spread the word about local/university events to the entire listening area, and further the WFIU mission objective of “[introducing] our unique Indiana voice to national and global audiences...[producing] programs that highlight the intellectual and cultural resources of our area” (Indiana Public Media nd.a).

While over fifty percent of department underwriters use the WFIU online event calendar to showcase lectures, performances, and exhibits, only two underwriters actually contribute to online advertising. Increasing online revenues is a concern for the station, and could be bolstered by contributions from IU departments. WFIU should encourage university departments to consider online advertisements in reaching a broader audience. WFIU can compare and contrast website usage rates with readership numbers for local papers, and make the case that online advertising can become a viable means of reaching potential audience members.

We believe that periodic use of the IU underwriting survey (WFIU Underwriter Survey for Future Use – Appendix G) with both new and current underwriters can help WFIU to better understand how to cultivate on-campus advertisers. The original survey provided valuable information on the perceived challenges of underwriting, target audiences, and motivations for underwriting. WFIU should continue to use the edited version of this survey on an annual or bi-annual basis to evaluate the relationship with and needs of Indiana University underwriters. Building a database or collection of information from these surveys allows WFIU to better match underwriters to specific programming that reaches their target audience and satisfies their advertising needs.

## **Member Station Communication and Technology**

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Although WFIU's website shares mostly the same content as its traditional radio counterparts, web technology gives WFIU the opportunity to attract new followers and demographics, increase its programming quality through listener and user feedback, and provide a forum for members and followers to interact with the station on a much more substantive level. Most importantly, websites will increasingly become the main way that the community interacts with and follows public radio stations, as well as how stations interact with their funders and other public radio stations throughout the country. Below, we discuss four types of station communication: communication of website content to viewers via the website layout, two-way communication between the station and the public via social media and other web technology, communication among public radio stations via web platforms, and communication between the station and its underwriters.

### **Measuring Website Effectiveness**

Websites offer new methods of gleaning data from visitors, as the website that streamlines data from WFIU and WTIU. We developed recommendations for the use of website data, called weblog analytics. Included is a brief overview of the literature and recommendations for WFIU. Analytics for Indiana Public Media (IPM) are a combination of WFIU and WTIU web content. We were unable to isolate WFIU analytics because of this content overlap. All analytics were conducted for IPM.

#### ***How to Measure the Effectiveness of a Website: Insights from the Literature***

Unlike radio, where measurements of effective programming and advertising are limited to surveys of samples of the listening audience, websites collect a wealth of information from their users. The challenge is in organizing the data to use it effectively. Many industry best practices can be found in scholarly and technical journals as well as blogs and web forums. The latter two have grown in importance as web technology rapidly changes and users document useful tips during experimentation with new software.

Weblog analytics offers objective measures to aid organizations in the design of website content. By analyzing the metrics available in weblog analytics, organizations can view a range of user behavior such as how long users spend on particular pages, how many pages a visitor views per visit, and which links they click. This data is useful for measuring which content users find most helpful or interesting, and what content is not accumulating a user base.

In 2006, the Web Analytics Association Standards Committee identified Key Performance Indicators (KPIs) as a crucial metric tool to analyze website effectiveness (Omidvar et al. 2011). KPIs are flexible measures that use an organization's mission to establish goals for its website. For example, if an organization promotes social engagement within a community, a goal for its website may be steady webpage comments by users or members of the website. If the website is regionally focused, a webmaster may limit comments to cities the organization serves to measure how successful the organization is in its mission. A goal that stems from this is ensuring that community members easily find engaging pages (Waisberg and Kaushik 2009). From this goal, appropriate weblog analytics are identified resulting in specific KPIs for WFIU.

Though weblog analytics are useful, there are key questions they cannot address. Weblog data can answer questions such as *when* do users visit the site and *what* they view on the site, but they cannot tell us *why* a user visits that site and *how* they use the information provided on the site (Weischedel and Huizingh 2006). For this reason web analytics must be combined with survey data to give a complete picture of the challenges facing the website. We present such a survey for WFIU in the Innovative Practice Committee strategies section of this report.

### ***Implications for Website Design***

Wiggins (2007) cited three key areas where weblog analytics can help in website design: *branding*, *usability*, and *content*. Each has important implications to website development, and can be utilized by WFIU.

*Branding* determines if the user has a meaningful and satisfying experience on a website, using measures such as the number of new and return visitors to a website and the average length of time spent on a website. Branding offers a consistent experience for the user. Furthermore, it provides a unique website identity, enhancing user loyalty.

According to Wiggins, there are two important measures for the *usability* of a website: 1) where do users come from and go when they experience a 404 (file not found) or 500 (server) errors, and 2) pogo-sticking, which is when a user navigates back and forth between webpages searching for information. This typically occurs during searches when a user selects the result that looks promising and then the answer is not on that page. The user then returns to the search, selects another webpage and repeats. If a user successfully navigates away from an error without spending much time on the error page, then the site effectively assists users in error situation. Pogo-sticking suggests that a website's navigation is not optimal because a user is not able to find their desired information. While this is difficult to measure, a high page view count-to-visitor ratio suggests users are revisiting a webpage, which mirrors the behavior of pogo-sticking (Grazini nd.).

The final area in Wiggins' article is *content*. The most common KPIs used to measure navigation are those related to traffic patterns. Again, pogo-sticking can be a useful measure as well as observing click rates of pages that are commonly viewed to determine what content is leading users to remain on the website. However, this is one area where weblog analytics are limited in their ability to inform on user behavior. There are other areas of navigation that require research into users themselves such as ensuring the language used on the website is also commonly used by its users. For example, a tab labeled 'artists' that features musical members of the community might be confusing to a population that does not associate musicians with artists. We believe that changing the tab from 'artist' to 'musicians' may improve content use.

### **Recommendations: Using Google Analytics**

The most common, free software used to sort through weblog analytics is Google Analytics. In order to understand the recommendations it is necessary to be familiar with the terms used in Google Analytics (see Google Analytics Definition of Metrics – Appendix H). We were given access to IPM's Google Analytics account, and our recommendations coincide accordingly. We recommend activation of some of these features.

To develop meaningful KPIs for IPM in the context of WFIU's mission, we used objectives posted on IPM's "About" webpage on the "WFIU Public Radio" tab:

1. Promote the quest for knowledge and beauty
2. Promote civic discourse
3. Reflect the nation's cultural fabric
4. Provide a window to the world of knowledge and culture
5. Introduce our unique Indiana voice to national and global audiences
6. Build our communities
7. Contribute to the betterment of society

The first four objectives require both a meaningful user experience and interaction on the website. The fifth objective requires increasing engagement beyond Indiana, and the last two objectives require increased social engagement through material presented on IPM. Using these objectives we identified four targets for IPM:

1. Improve user experience
2. Improve user outreach
3. Improve recognition of Indiana events
4. Improve social engagement

The first target addresses issues of usability and website navigation, whereas the last three are different measures of branding in conjunction with WFIU's objectives. Table 3 depicts a rubric that converts these targets into measurable KPI metrics.

**Table 3: Rubric of Targets → Goals → KPIs**

Target	Goals	KPIs	Positive Measure	Options/Further Suggestions
Improve user experience	Increase the number of visits, both new and returning	Page views by month	Defined % Increase	Discover trends for region, state, and nation
		Unique Visitor by month	Defined % Increase	Discover trends for region, state, and nation
	Improve usability of webpage	Bounce Rate	Low % for heavy content pages	
		Exit Rate	Low % for linking websites, for example the homepage	
	Decreased pogo-sticking	Low Page views/Average time ratio	Defined % decrease of measures below a certain threshold	
	Uniform click rates on navigation pages	In-Page Analytics	Defined acceptable spread of percentages	For challenges using this feature see Figure 1 of Appendix H
Improve user outreach	Increased comments	Number of comments	Defined % Increase	Must be set as a goal
	Increased downloads	Number of downloads	Defined % Increase	Must be set as a goal
	Increased online donations	High average time on the "Support" webpage	Defined % Increase above a certain time threshold	
Improve recognition of Indiana events	Increase non-Indiana residents' visits	Unique visitors outside Indiana	Defined % Increase	
		Increase referrals on social networks	Defined % Increase	Assumption*
Improve social engagement	Increase overall social engagement	Increase number of referrals	Defined % increase of sources	Social Network Campaign
		Diversify shared pages	Defined % Increase	Social Network Campaign
		Increase number of shared pages about Indiana	Defined % Increase	Social Network Campaign
		Increase "liking" and sharing	Defined % Increase	Social Network Campaign
	Increase business engagement with website	In-Page Analytics Click rate of "Submit Your Event" link	Defined % Increase	For challenges using this feature see Figure 1 of the Appendix H

**NOTE: In Table 3, as Indiana residents share news of Indiana events with friends outside, more users would visit the website**

Target one seeks to grow IPM’s visitor base to sustain a devoted audience. Bounce rates and percentage exit, combined with the number of page views, can inform an organization of pages that are highly visible yet do not retain users. For example, looking at the Indiana Public Media

(IPM) Pageviews – Calendar Year 2011 chart (see Appendix I), we see that 23 specific sites from the program *A Moment of Science* ranked in the top fifty for page views. Many of these sites have both high bounce and exit rates. This is an area where IPM can strive to include links to content that visitors to these pages will find useful, in an attempt to decrease the high rates. The website does not appear to have a high incidence of pogo-sticking, as highly viewed pages are averaging one to two minutes per user.

Target two requires an administrator to customize goals measuring comments and downloads. In Google Analytics, goals are measures specified by an organization to monitor the progress of KPIs. Once a KPI is reached, the administrator is notified and new goals can be set (Unilytics Corporation 2012). Download pages are a key area to place important content links as visitors wait for their file to download. Therefore, understanding the frequency of downloads for certain a program is important in determining what content is supported by users.

Target three requires specific monitoring of non-Indiana residents. This recommendation may be difficult to achieve for IPM because of its limited resources in web development. Social networking measures, discussed below, can serve as a proxies under the assumption that Indiana residents have friends across the nation and may share local stories from IPM that broaden the base of visitors.

Target four and its measurements are extremely important for WFIU, which seeks to not only provide meaningful content for its listeners but also engage listeners in its programming. Social engagement strategies on the web seek to involve users in local and national events. Social engagement has often been measured with Facebook Insights, various Twitter Analytics, or manually in Google Analytics. However, in 2010, Google announced new features to streamline social networking analytics, such as comments left on a page or traffic coming from specific social networking sources (Serengeti Communications 2010; Google 2012). WFIU's mission outlines three new metrics that are important for measuring social networking engagements. The first is "Sources" that allows organizations to measure the quality of traffic coming from social media sites. Examining the Indiana Public Media (IPM) Referral Traffic – Calendar Year 2011 table (see Appendix J), it is clear that Facebook and Twitter are important online networks. However, StumbleUpon and reddit.com also appear to have influence on the number of visitors, but the average time on IPM from these sources remains low. This information suggests that WFIU could better market itself to users of these social networks.

Another important metric of social engagement in Google Analytics is "Pages" that measures which IPM websites have gone most viral as well as where the origination site of referrals. The data in the Indiana Public Media (IPM) Shared URLs (September 19 – December 31, 2011) table (see Appendix K) implies that *A Moment of Science* has popular content. IPM should search ways to expand on this popularity and attempt to engage frequent visitors of the program in more of IPM's offered content.

The "Social Plug-Ins" feature allows organizations to see what content is "liked" by features such as Facebook's "Like" and Google's "+1" buttons. It also allows monitoring of the content by where it is shared. Similar to goals, this feature must be turned on by the web administrator.

Our overall recommendation is that WFIU utilize Google Analytics as a website monitoring tool. The website administrator can customize reports based on our recommended targets to streamline those metrics specifically recommended to measure those targets. This reduces the time spent gathering the data from multiple Google Analytics pages and would allow IPM to adapt, change, remove, and add new targets with great flexibility, an essential trait for the demands of user behavior. Website optimization is not an exact science, yet weblog analytics allow organizations to make objective decisions about web content.

## **Innovative Solutions for WFIU's Website's Layout**

A rubric was developed to assess WFIU's website station as well as the 22 innovative practices committee (IPC) stations. By identifying the top-performing websites, the report's authors found ideas related to layout, content, and social media for potential adoption at WFIU and public radio stations across the country. (The full rubric can be found in the Appendix L.) Below, we present the strengths and weaknesses of the Indiana Public Media (IPM) site, which is followed by a list of recommendations for site improvement.

### ***Current Strengths of WFIU's Website Layout***

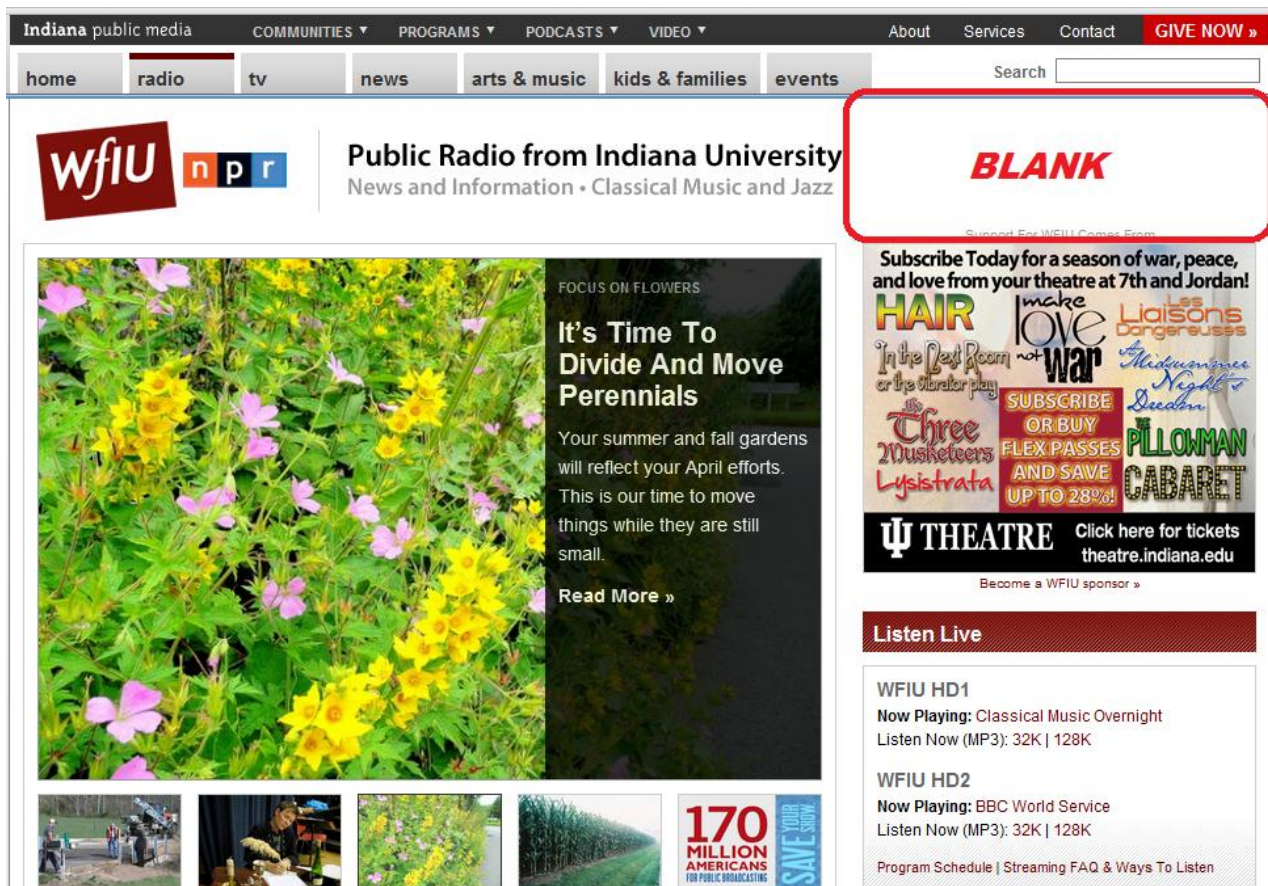
The navigation links are clearly labeled and consistently placed (except in one occasion, that is *State Impact Indiana*). This allows the user to easily move forward and backward between pages, increasing the ease of navigation for the user. The fonts are consistent, easy to read, and point size varies appropriately for headings and text. Background colors are chosen in a way that adds to the theme and purpose of the site and improves readability.

### ***Current Weaknesses of WFIU's Website Layout***

The IPM 'Home', 'Radio', and 'Events' pages consistently contain at least one unused space which is located in the upper third part of the site below the search box. In-page analytics show that the upper third part of the site received 86 percent of total clicks on WFIU's webpage over a period of one year (January 1 - December 31, 2011). This unused space is shown below (see Figure 3).



**Figure 3: Portrayal of Unused Space on WFIU’s Site**



**SOURCE: WFIU Website 2012**

A schedule of the radio programs cannot be easily located. If users, particularly new users, look for the schedule but do not find it quickly, then they will be discouraged from engaging.

The organization of navigation tabs is difficult: ‘Arts and Music’ is located at the top navigation bar as an independent tab parallel to the radio tab, and the tab is also located in the middle column of the WFIU’s main page. The click rate for the ‘Arts and Music’ tab at the navigation bar (from January 1 - December 31, 2011) is a little over three percent, yet the same tab on WFIU’s main page has only a click rate of under half a percent in the same period. On the other hand, *State Impact Indiana* takes the user out of the general navigation tabs bar at the top of the website that can be used as a guide for navigation across the website.

Finally, the website content lacks tables, charts and interactive data presentation graphics used to enhance illustration of content on the website.

### **Recommendations: Website Layout**

- *Use of space:* WFIU’s main page can more effectively use space to enhance the layout of the page and allow better use of some eye catching spots.
- *Donation tab:* The support for Indiana Public Media received 7,267 visits over a period of January 1 - December 31, 2011. This made up only 0.44 percent of 1,651,261 total

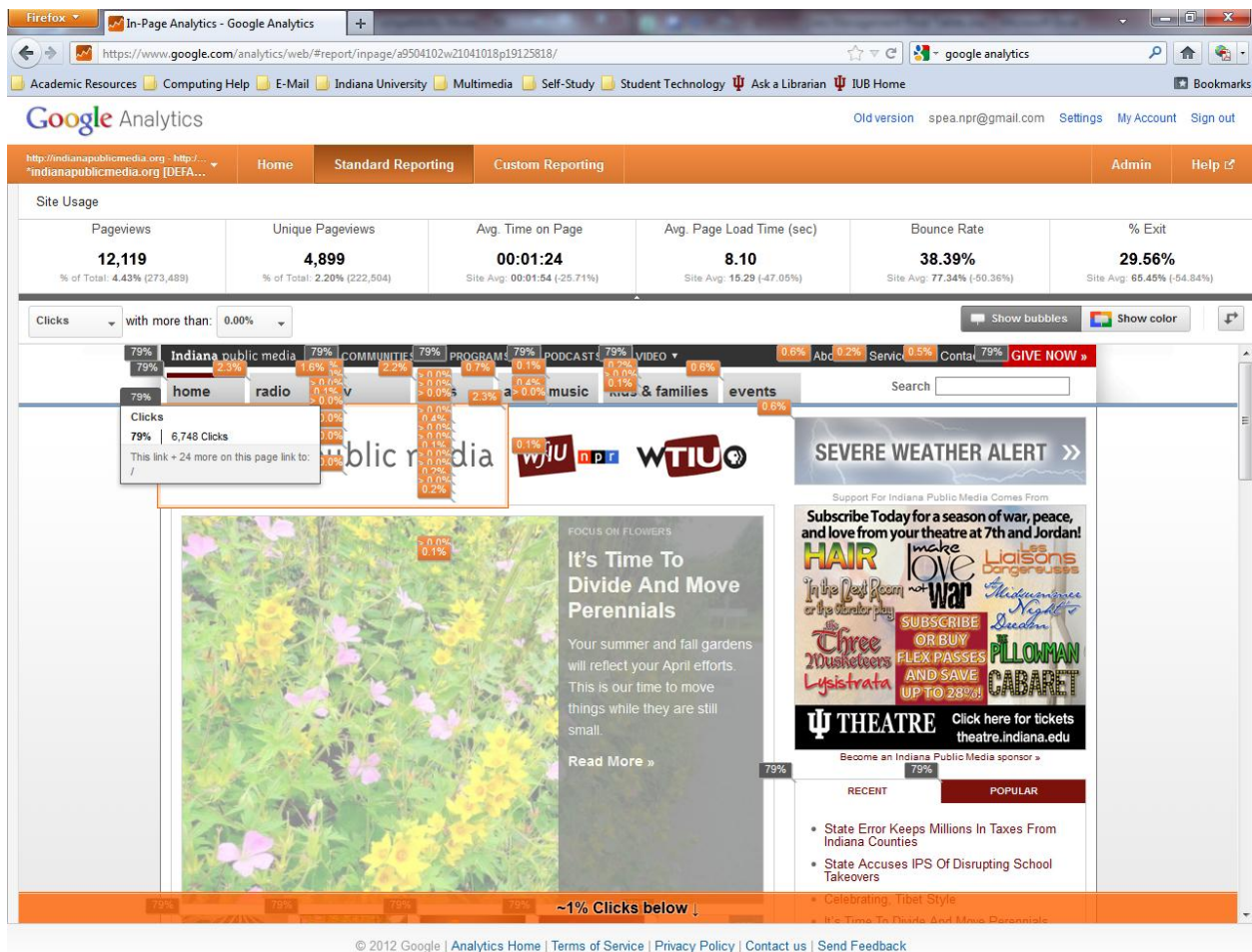
visits that Indiana Public Media webpage received in the same period. A more distinct design and location of the ‘donation’ tab may attract more attention of new users to support Indiana Public Media as well as WFIU.

- *Schedule*: A more visibly located schedule of the radio programs would be more convenient for site users.
- *Color*: More creative and organized use of borderlines (e.g., lower contrast, dotted line with a distinct color, and sharper contrast with clear and equally sized space between the lines) can enhance the overall arrangement and organization of content on WFIU main pages.
- *Use consistent dimensions*: Consistent image dimensions on the main radio page would highlight individual stories presented on the main page as well as present a more organized and attractive layout to the page.

### ***Barriers to Further Analysis***

Google Analytics uses In-Page Analytics to display this information and a screen shot of IPM’s homepage (see Figure 3 above). Percentages of clicks are given for each button on the page; however, due to the design of IPM’s website many buttons are linked. In Figure 4, the “Indiana Public Media” banner has been selected and its percentage box is colored gray while others remain orange. Yet, many other boxes are colored gray and have an identical percentage. The information box informs that 24 other links lead to the same page “/” or “<http://indianapublicmedia.org/>,” which includes the drop down menus for “Community,” “Programs” and others as well as tabs for recent news on the right. In addition the “Give Now” button is included, which opens a separate window. These functions enable additional content on the home page and therefore are all considered links to the home page. This is an important weakness of In-Page Analytics.

**Figure 4: Indiana Public Media (IPM) In-Page Analytics**



**SOURCE: Google Analytics 2012**

## Social Media and On-Site Community Engagement Strategies

### *Literature Review: The Growing Importance of Two-Way Engagement with Followers*

At its core, social media and web technology provide an exciting opportunity for the audience to connect with and influence public media in a way that it cannot with traditional radio. American University’s Center for Social Media report “Public Radio’s Social Media Experiments” explains that while traditional radio stations decide what content to share with the public, social media creates a forum and tool for the public to express demand for certain types of programs (Levenshus 2007). The Public Media Social Media Handbook explains that stations can use social media to measure content popularity and gain user feedback, expand content reach, and engage the local community. Stations can increase the number of followers for news and program content by advertising content through Twitter and Facebook posts. Similarly, program listeners and viewers can use social media to share content and expand the lifespan of a program. Stations can take user feedback from social media to improve the quality of program and news content, which would further increase the number of followers. Stations can measure the popularity of specific topics and the success of program advertisement and the popularity of program topics through the following metrics:

- Twitter: tweets, re-tweets, mentions about a show
- Facebook: posts, comments, likes, and shares about a show
- YouTube: total views
- Web traffic and visits to the show's web page from Facebook and Twitter

Growth of program followers can be measured weekly using the following metrics:

- Twitter: total followers
- Facebook: total likes on the program page

Stations can also use social media to build a sense of local station community. By engaging users in a discussion around program and local news content, the station not only increases site traffic but also creates a forum for discussing local issues. Advertising local events and news through social media will also help the station to be seen as relevant and important to the local community. The Public Media Social Media Handbook presents the following successful strategies to promote engagement: asking questions and soliciting discussion, posts sending users to the station website, local news and events stories, schedule and programming information, multimedia, and behind the scenes information. The Public Media Social Media Handbook recommends that station staff engage users often to build loyalty, and that station staff should develop an audience service policy and procedures for responding to comments and tweets.

The findings from the Pew Generations 2010 and Social Networking and Our Lives reports support the notion that WFIU can reach new demographics via social media and other internet tools (Zickuhr 2010). In a Pew sample, over 79 percent of American adults said they used the internet (Hampton et al. 2011). A majority of almost every age group uses social network sites: 73 percent of teens (age 12-17), 83 percent of Millennials (age 18-33), 62 percent of Gen X (age 34-45), 50 percent of Younger Boomers (age 46-55), and percent of Older Boomers (Zickuhr 2010). Social networking usage rates are also growing: the percent of all adults using these sites almost doubled from 2008 (34 percent) to 2010 (59 percent). Finally, the increase in social networking sites use has been most pronounced among those who are over the age of 35. In 2008 only 18 percent of internet users 36 and older used a social networking site, but by 2010, 48 percent of internet users over the age of 35 were using these sites (Hampton et al. 2011). These findings suggest that WFIU has much to gain by developing and enhancing its online presence and marketing tools.

Various age groups differ in which social networking tools they use. Overall, Facebook is the most popular among all site users and age groups: 92 percent of social networking users are on Facebook; 29 percent on MySpace; 18 percent on LinkedIn, and 13 percent on Twitter (Hampton et al. 2011). Importantly, all ages are more likely to use social media such as Facebook than to use blogs or podcasts. Only 21 percent of adults used podcasts in 2010, and blogging has declined in teens and Millennials and risen in older age groups (Zickuhr 2010). This suggests that low maintenance "microblogging" sites such as Facebook may reach and engage a wider audience than will high maintenance blogs. Facebook also allows users to easily share content (and hence spread awareness of WFIU): 49 percent of all Facebook users comment on a photo that was contributed by another user at least one to two times per week, and 26 percent of all Facebook users indicate that they "Like" content contributed by another Facebook user at least

once per day (Hampton et al. 2011). However, blogs may serve as a good tool to specifically target older audiences and help transition them to experiencing public radio on the internet (Zickuhr 2010).

***Methodology and Findings for the Evaluation of WFIU’s Social Media and Community Strategy***

This report evaluated WFIU’s social media and community engagement strategy in three major ways. First, the report used the Stations Website Evaluation Rubric (see Appendix L) to evaluate WFIU’s strategy and compare it to other public media radio stations around the country. The report then examined the social media and community engagement strategies of the top five stations ranked by the Website Rubric to identify innovative practices that WFIU could adopt. Second, this report used Google Analytics to identify the top five social media platforms that referred visitors to IPM’s website. Third, the report evaluated the strategy of WFIU’s main Facebook page during March 2012 to see which actions produced the most community reaction.

***Basic Social Media and Follower Characteristics***

Consistent with the literature, Facebook and Twitter remain the major social media platforms, yet three “newcomers” show up in the Google Analytics data for Indiana Public Media (IPM). For the month of March 2012, five percent of IPM’s site visitors are referred to the website by the following five social media platforms: Facebook (5,988 referrals), Twitter (1,885), Stumbleupon.com (449), Pinterest (254), and Reddit.com (142). These 8,728 referrals make up about five percent of the 179,706 visits to IPM (Table 4, 5). Also consistent with the literature, Facebook Insights shows that both females and younger members appear to make up the majority of Facebook comments about WFIU’s Facebook page (Table 6).

**Table 4: Facebook Followers Response to WFIU Posts**

<b>Post Type</b>	<b>Type Frequency</b>	<b>Likes</b>	<b>Comments</b>	<b>Shares</b>
<b>Questions</b>	34	23	33	0
<b>News</b>	27	29	5	2
<b>Program Ad</b>	19	8	0	1
<b>Live Chat Invitation</b>	2	1	0	0
<b>Announcements</b>	3	2	0	0
<b>Event</b>	12	4	0	0
<b>TOTAL</b>	<b>97</b>	<b>67</b>	<b>38</b>	<b>3</b>

**Table 5: Referrals from Top 5 Social Media Platforms to IPM March 2012**

Facebook	5,998
Twitter	1,885
Stumbleupon.com	449
Pinterest	254
Reddit.com	142
<b>Top 5 Referrals TOTAL</b>	<b>8,728</b>
<b>Top 5 percent of total visits (179,706)</b>	<b>5%</b>

**Table 6: Number of People Talking about WFIU’s Facebook Page by Gender and Age for the Past 28 Days**

<b>F.25-34</b>	<b>F.45-54</b>	<b>F.35-44</b>	<b>M.35-44</b>	<b>F.55-64</b>	<b>F.65+</b>
21	16	10	9	7	7

**SOURCE: Google Analytics 2012**

***Current Strengths of WFIU’s Social Media Strategy***

WFIU meets each of the social media and community engagement “excellent” criteria that were established in the Stations Website Evaluation Rubric (see Appendix L). Only one other station (KQED) received all excellent scores for social media and community engagement strategies (see Summary of Station Scores from Website Rubric - Appendix M). Each program site has a comment option and conveniently displays the “most commented” articles to the right side of the page. Most programs have a “social media share” or “like” option, with Facebook as the most common strategy. Furthermore, various WFIU programs have tailored their social media program choice to the needs of their particular program. For example, visual programs use Flickr and YouTube. An analysis of each webpage and its use of social networking are below (Table 6).

**Table 7: Social Media Section from the Website Rubric and WFIU’s Scores**

CATEGORY	3: excellent	2: room for improvement	1: bare minimum	0: non-existent	WFIU - Bloomington, IN
Social Media and Community Engagement Strategies	social media structure: The site has an overall social media presence; most programs have their own social media presence; a social media center organizes this	the site has an overall social media presence; most or all programs have their own social media presence; no social media center	the site has an overall social media presence; most or all programs lack a social media presence; no social media center	no use of social media to promote the station or its individual programs	3
	specific program interaction: can share each program's content through popular SM; can comment directly on the site; most "commented" items are easily seen	can share each program's content through popular SM; can comment directly on the site; most "commented" items are not shown	can share each program's content through popular SM; cannot comment directly on the site; most "commented" items are not shown	no opportunity for program interaction	3
	community events promotion: features a regularly updated community events calendar; the public can submit events; the public can export events to their own calendar; 4. can share events through SM	The site's calendar or forum is missing 1-2 of the four "excellent" criteria	The site has a basic forum for posting community events; not open for public submissions; cannot export events to other calendars; cannot share via social media	No community events calendar or postings	3

WFIU’s Community Engagement Calendar allows optimal user engagement by allowing users to export events to their calendars, share events, and submit events. The calendar features more than 20 events each week and allows users to filter events by type or community location. The events are diverse, ranging from theatre, music, workshops, or support groups.

***Current Weaknesses of WFIU’s Social Media Strategy***

WFIU has strong social media and community engagement strategies. However, it can improve the community’s understanding of WFIU’s social media opportunities by making its social media center easier to find on the website. The social media figure (Figure 5), which depicts shows the social media options for each program, is difficult for users to find. Site users only

stumble upon it by clicking on “Podcasts” → “Programs A-Z.” The social media table is a much better tool than the front page’s social media summary titled “Stay Connected” (Figure 6).

**Figure 5: Excerpt of Social Media Center**

**Programs and Podcasts**

	<b>Afterglow</b>						
	<b>Artworks</b>						
	<b>Ask The Mayor</b>						
	<b>Community Minute</b>						
	<b>Crash Course in Islam</b>						
	<b>Earth Eats</b>						















































SOURCE: WFIU.org 2012

**Figure 6: WFIU’s Stay Connected Table**

**Subscription Options**

close or Esc Key

**What is RSS?** RSS makes it possible to subscribe to a website’s updates instead of visiting it by delivering new posts to your RSS reader automatically. Choose to receive some or all of the updates from Indiana Public Media:

<p><b>Programs and Podcasts</b></p> <ul style="list-style-type: none"> <li>Local News  </li> <li>Arts &amp; Culture  </li> <li>Afterglow  </li> <li>Artworks  </li> <li>Ask The Mayor  </li> <li>Community Minute  </li> <li>Crash Course in Islam  </li> <li>Earth Eats  </li> <li>Ether Game  </li> <li>Featured Classical Recordings  </li> <li>Focus on Flowers  </li> <li>The Friday Zone  </li> <li>Harmonia Early Music  </li> <li>IN Focus  </li> <li>Kinsey Confidential  </li> <li>Moment of Indiana History  </li> <li>A Moment of Science  </li> <li>Muslim Voices  </li> <li>Night Lights Classic Jazz  </li> <li>Noon Edition  </li> <li>Profiles  </li> <li>The Poets Weave  </li> <li>The Weekly Special  </li> </ul>	<p><b>Facebook</b></p> <ul style="list-style-type: none"> <li>WFIU Public Radio</li> <li>WTIU Public Television</li> <li>Afterglow</li> <li>Earth Eats</li> <li>Ether Game</li> <li>Focus on Flowers</li> <li>The Friday Zone</li> <li>Harmonia Early Music</li> <li>Indiana Election 2010</li> <li>Kinsey Confidential</li> <li>A Moment of Science</li> <li>Muslim Voices</li> <li>Night Lights Classic Jazz</li> <li>The Weekly Special</li> </ul> <p><b>YouTube</b></p> <ul style="list-style-type: none"> <li>WTIU Public Television</li> <li>WTIU News Break</li> <li>WFIU Public Radio</li> <li>Earth Eats</li> <li>A Moment of Science</li> </ul>	<p><b>Twitter</b></p> <ul style="list-style-type: none"> <li>Indiana Public Media</li> <li>WFIU Public Radio</li> <li>WTIU Public Television</li> <li>Local News</li> <li>Arts &amp; Culture</li> <li>Live Event Coverage</li> <li>Afterglow</li> <li>Ask The Mayor</li> <li>Earth Eats</li> <li>Ether Game</li> <li>Focus on Flowers</li> <li>Harmonia Early Music</li> <li>Indiana Election 2010</li> <li>Kinsey Confidential</li> <li>A Moment of Science</li> <li>Muslim Voices</li> <li>Night Lights Classic Jazz</li> <li>Noon Edition</li> </ul> <p><b>Flickr</b></p> <ul style="list-style-type: none"> <li>Indiana Public Media</li> <li>Earth Eats</li> <li>Focus on Flowers</li> </ul>
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SOURCE: WFIU.org 2012



## **Recommendations: Social Media**

- *Measure number of shares via social media:* The staff should analyze which types of program content are most successful in getting viewers to share the content via social media (for example, someone reads an article of WFIU's website and then presses the "share" icon for Facebook). Tracking the number of shares will help WFIU's identify the most popular programs and type of content.
- *Measure user engagement on social media sites:* The program staff should analyze which social media strategies and types of station posts to social media sites are most successful in engaging users or attracting people to the actual WFIU or program website. The Public Media Social Media Handbook recommends measuring this weekly through the number of likes, comments, and shares. Further analysis would show which type of questions and news articles receive the most responses.
- *Vary which type of programs the main Facebook or Twitter page advertises.* Facebook's March 2012 activity advertised *Ether Game* and *Harmonia* several times, but it did not advertise its other programs. Advertising other programs will more likely make those who do not visit WFIU's main page be more aware of WFIU's other programs.
- *Potentially develop Pinterest "pins" for WFIU content, since Pinterest is becoming a larger source of referrals.*

### ***Innovative Social Media and Community Engagement Opportunities:***

An examination of the top five ranked stations by the Summary of Station Scores from Website Rubric (Appendix M) revealed innovative practices for community engagement both on social media sites and the station site themselves.

- *Facebook strategies:*
  - WBUR posts polls on its Facebook page for members to answer, which provides "real time" data. Its questions about controversial topics receive the most response from the public.
- *Onsite community engagement strategies:*
  - KQED's site features Twitter and Facebook feeds on the side of the station page, as well as the "most tweeted" content (instead of "most commented").
  - Some sites (WBUR, WPSU, KQED), also feature a "community" tab, which serves as a one-stop shop for access to blogs, volunteer information, newsletters, community calendars, and social media opportunities.
  - WBUR's volunteer page which shows volunteer shift availability and how many volunteer spots are left. Seeing the number of remaining spots both plays on people's fear of scarcity (they are afraid to miss out) and conformity (they are more likely to do something if someone else is already doing it). Volunteers can easily check a shift timeframe and sign up.
- *Innovative practices for blogs:*

Blogs serve as good ways to target a certain subset of the station's followers and consistently post content around a certain topic. Viewers can then use tabs to narrow in

on more specific topics, and the KQED Arts blog is a consolidated feed of all KQED's arts and cultural offerings, which may provide WFIU with an easy way to group topics around one central theme. Innovative practices in this area include the following:

- Allow multiple staff and blog members to post to the blog, which allows the community to get involved (WBUR Health Savvy blog).
- Vocalo from WBEZ also allows members of the community to start their own blogs to be featured on its site.
- *Program idea communication:*
  - KQED's Public Insight Network allows listeners to be contacted for news stories to foster a sense of community engagement with news reporting. KQED sends monthly emails with questionnaires looking for sources for stories they are working on. A user might be selected because of their profession or the neighborhood they live in.
  - KQED and WPSU incorporate "My Source," which allows viewers to share their stories, videos, and photos.

## **Member Station Communication**

Moving forward, WFIU and other public radio stations would benefit from a forum that will allow easy inter-station communication. Fostering relationships with other stations which are also affiliated with universities could prove particularly useful for WFIU. Reaching out to university affiliated stations provides WFIU an opportunity to create a resource for collaboration. There are a number of ways for WFIU to enhance communication among stations in order to glean information, best practices and advice from other stations. One possibility is to meet annually with staff from other university stations to share ideas. Another possibility is to look into membership in one or several trade organizations which provide resources, organize training workshops and facilitate information sharing among public radio stations around the country.

### ***Option 1: Starting Relationships with Five University Affiliated Stations***

The following five stations with university affiliations were selected as a comparison to WFIU: WBAA (Public Radio from Purdue University), WHA Radio (University of Wisconsin-Extension), WKAR (Public Media from Michigan State University), and KUT (University of Texas at Austin). This report recommends starting with these five stations if WFIU seeks to learn best practices about maximizing university budgets or maintaining university relationships.

The WBAA-AM/FM Radio Station is a public telecommunications entity operated by Purdue University. WBAA's staff is comprised of approximately 14 staff, five of whom also serve as radio hosts. Similar to WFIU, the staff is employed by the University. In contrast to WFIU, they do not offer television programming. This station is not as robust as WFIU, but it would be a good station for collaboration due to its location and focus on state-wide news and information.

WHA Radio is licensed to the University of Wisconsin System's Board of Regents and is operated by the University of Wisconsin-Extension (UWEX), which consists of eight FM stations and one AM station. The UWEX provides individuals with statewide access to university resources and research. One of the ways that they do this is through the division of Broadcast and Media Innovations (BAMI), which uses broadcast and outreach programming to help people connect to educational opportunities through its telecommunications services. The BAMI organization consists of approximately 11 staff reporting to the Chancellor, UW-

Extension Colleges, Vice-Chancellor, and UWEX Provost. An interesting contrast between WHA and WFIU is that WFIU uses its resources to focus on educational initiatives. Meanwhile, WHA was created under the Educational Communications Board, an organization already geared toward educational initiatives. Establishing a relationship with WHA Radio is a good resource for WFIU to explore new ideas of how to expand on the educational initiatives that it offers on behalf of Indiana University.

WKAR is the public broadcasting station of mid-Michigan and is licensed through Michigan State University. It is part of Michigan State University Broadcasting Services, a division of MSU Communication Arts & Sciences. It includes WKAR-TV, WKAR Radio, WKAR.org, Radio Reading Service, WKAR Ready to Learn, Interactive Video Services and WKAR Station Enterprises. MSU's staff size and functions are similar to WFIU's staff. MSU Broadcasting services is comprised of over 60 full and part-time employees in areas ranging across news reporting, electrical engineering, media production, graphic arts, bookkeeping, videography, and audio recording.

KUT is licensed by the Federal Communication Commission to The University of Texas at Austin and operates as a service of the College of Communication. KUT supports the mission of the University to educate and foster a more civil society, and provides public radio service to Central Texas via 90.5 FM in Austin and globally through their website. The station is comprised of approximately 45 staff. KUT appears to be the most advanced University-affiliated station in comparison to the other stations in this group. They reside with one of the nation's leading Universities, and leverage this knowledge base. This station would be a good station for WFIU to collaborate and share information to enhance its mission.

### ***Option 2: Joining a Trade Organization***

Membership in one or several trade organizations would provide WFIU with resources, training workshops, and participation information sharing among public radio stations around the country. DEI (<http://deiworksite.org/>) is one of the trade organizations with the mission to strengthen integrated and innovative business practices to improve the quality of public radio. This organization works to facilitate its member stations in the ongoing sharing of fundraising materials and strategies. As DEI members, stations can access a variety of programs, services, tools and expertise. For example, member stations can access peer advisors, online resource library, and online training with media kits, research, articles and samples. An important aspect of DEI membership is the chance to join its network of stations. DEI organizes regular conferences for member stations to gather and share ideas, discuss public radio related issues as well as to exchange success stories among stations.

The second trade organization we looked at is the Public Media Business Association (PMBA) (<http://www.pbma.org/>). This organization also provides media toolkits, organizes roundtables for member stations to discuss their issues and concerns with public radio professionals. Being a member of PMBA allows the station to join online topic discussion threads to seek expert advices and smart solutions from an extensive network of media professionals on different issues facing public radio stations such as revenue development, human resources management as well as general business practices and strategies.

Another potential organization is Station Resource Group (SRG) (<http://www.srg.org/>), a nonprofit membership organization. Members of SRG are noncommercial, educational radio

stations. SRG focuses its activities on the various ways in which public radio stations can improve the effectiveness and quality of their programs and their visibility and significance in the communities. SRG has a number of resources for public radio stations including:

- *Charting the territory*: SRG's national planning initiative which provides public radio stations with reports, studies, and presentations on strategic planning.
- *Grow the audience*: sets out roadmap for program innovation and news services that will help stations to reach and increase the diversity of public radio's audience.
- *Local content creation*: SRG explores the costs and benefits of local programming, provides case studies of successful work and benchmarking local programming performance.
- *The Public Radio Exchange (PRX)*: A web-based market bringing public radio producers and stations together for distribution, review, and licensing of public radio programming. It facilitates interactive programming collaborations among stations and supports initiatives to bring quality local programs to a wider audience. Currently WFIU is a member of this network. More details on the benefits WFIU gained from this membership can be found in the Revenue Analysis section of this Final Report.

In general, these trade organizations and their online resources and forums are good channels of communication and information exchange among member stations in improving the quality of their services and diversifying their funding sources (Table 8). However, these trade organizations require stations to pay a certain amount of membership dues in order to access to their premium services and resources. WFIU may prefer a membership option that could maximize the benefits of being a member. The following table provides information on membership dues of the three above mentioned membership organizations in order to help WFIU and other public radio stations compare fees and make decisions based on their available financial resources.

Joining a trade organization would facilitate better communication among public radio stations to improve the effectiveness and efficiency of their operation and the quality of their programs. This report recommends that WFIU look closely at the membership options provided by these trade organizations and choose the one that best suits its budget and interest. WFIU could also visit these trade organizations' websites, because they do provide free access to some of the online resources that might be helpful to WFIU in improving its communication with other stations and its own capacity.

**Table 8: Comparing Memberships Dues of Three Trade Organizations: DEI, SRG and PMBA**

DEI	PMBA		SRG															
Full annual membership: \$1,295 USD minimum \$6,295 maximum  Limited Benefits Option (DEI-Lite): (for Stations with Non-Federal Financial Support (NFFS) of \$200,000 or less) Annual due is \$600	Year-round Visibility: \$17,000  <table border="1"> <thead> <tr> <th>CSG Level</th> <th>Trial Membership Rate</th> <th>Annual Membership Rate</th> </tr> </thead> <tbody> <tr> <td>More than \$1,000,000</td> <td>\$ 345.00</td> <td>\$ 925.00</td> </tr> <tr> <td>\$250,000 to \$1,000,000</td> <td>\$ 245.00</td> <td>\$ 625.00</td> </tr> <tr> <td>Less than \$250,000</td> <td>\$ 125.00</td> <td>\$ 325.00</td> </tr> <tr> <td>Non-Licensee</td> <td>\$ 275.00</td> <td>\$ 745.00</td> </tr> </tbody> </table>		CSG Level	Trial Membership Rate	Annual Membership Rate	More than \$1,000,000	\$ 345.00	\$ 925.00	\$250,000 to \$1,000,000	\$ 245.00	\$ 625.00	Less than \$250,000	\$ 125.00	\$ 325.00	Non-Licensee	\$ 275.00	\$ 745.00	Annual Due is ranging from \$3,500 to \$45,900. The average is \$8,900.  Dues are calculated on a sliding scale based on each member's revenue, plus a fixed sum paid by every member. The current formula for annual dues is:  $\$2,000 + 0.0025 \times (\text{revenue to } \$3 \text{ million}) + 0.0020 \times (\text{revenue from } \$3 \text{ million to } \$6 \text{ million}) + 0.0010 \times (\text{revenue over } \$6 \text{ million})$
CSG Level	Trial Membership Rate	Annual Membership Rate																
More than \$1,000,000	\$ 345.00	\$ 925.00																
\$250,000 to \$1,000,000	\$ 245.00	\$ 625.00																
Less than \$250,000	\$ 125.00	\$ 325.00																
Non-Licensee	\$ 275.00	\$ 745.00																

**SOURCE: DEI Station Networking Groups** <http://deiworksite.org/join-dei/member-benefits#DEI-Lite>; **Public Media Business Association (PMBA)** <http://www.pbma.org/join-pmba>; **Station Resource Group (SRG)** <http://www.srg.org/about/joinsrg.html>

### Communication between the Station and its Underwriters

Communication plays an important role in developing and maintaining relationships with the station's current and potential underwriters or corporate sponsors and increasing financial support for the station. To facilitate communication, WFIU may want to first prepare effective solicitation materials with attractive brochures and other supporting materials that present various options for underwriting packages to introduce to their potential underwriters. This solicitation package should include:

- WFIU audience profile
- WFIU case statement
- Underwriting rates
- Program descriptions

It is also important to provide a list of how supporting WFIU will benefit the business or organization. As technology facilitates communication, taking advantage of the station's website, social media and other technological tools would help underwriters get to know WFIU better.

Second, the development of technology also creates a number of channels for WFIU to help its clients reach their target audience. WFIU is currently providing information on how to support WFIU and a list of WFIU's current underwriters and corporate sponsors on its website. Therefore, it is important for WFIU corporate development officers to introduce their website to

potential underwriters and increase the possibility for some underwriters or corporate sponsors to be featured on the WFIU website. Currently WFIU's corporate development officers use the iPad to introduce their clients to the station's website and other relevant information and audio files. This is an efficient technological tool to facilitate their communication with potential clients.

Third, conducting research about the activities and missions of current and prospective clients would be necessary to help communication flow and enhance the possibility of garnering support from prospective clients. Trade organizations such as DEI, SRG and PBMA (as mentioned above) provide training workshops, expert advices and materials on how to improve communication and professionalism of the station's corporate development officers when working with underwriters. Therefore, if WFIU were to become a member of one of these trade organizations, it should take advantage of available resources on revenue development.

Fourth, in order to establish and maintain good relationships with underwriters, DEI suggests corporate development officers analyze the station's current underwriting sales to better understand the trend in underwriting support as well as the characteristics of the station's underwriters. One important factor facilitating communication between the station and its underwriters is to prepare the station's corporate development officers with expertise on types of businesses that are more likely to support the station.

Fifth, stations need to think of underwriting in terms of building a mutually beneficial relationship between the radio station and underwriters. Additionally, it is important to develop a system to quickly match programs with potential underwriters and program sponsors. Our suggestion on how to match WFIU programs with potential categories of underwriters can be found in the Revenue section of this report. In general, if WFIU can suggest programs that will have the most impact for a potential underwriter in terms of raising community awareness about that business or organization when meeting with its prospective underwriters, WFIU will ensure strong business relationships with continued support. If Corporate Development Officers are armed with this information when approaching potential underwriters and have taken the time to research the business and customer base of the potential underwriter, their pitch will have the most impact.

Finally, in order to maintain support from current underwriters, corporate development officers need to maintain a software system to identify which staff is in charge of which underwriters and when the underwriting contracts expire. This is important step to make sure that every underwriter receives adequate attention. Newsletters as well as surveys with current underwriters would be effective tools to maintain ongoing communication and to collect feedback from the station's underwriters and corporate sponsors. Stations need to make sure that their underwriters are updated with information about the performance of the station as well as any changes related to the content and timing of the underwriting messages.

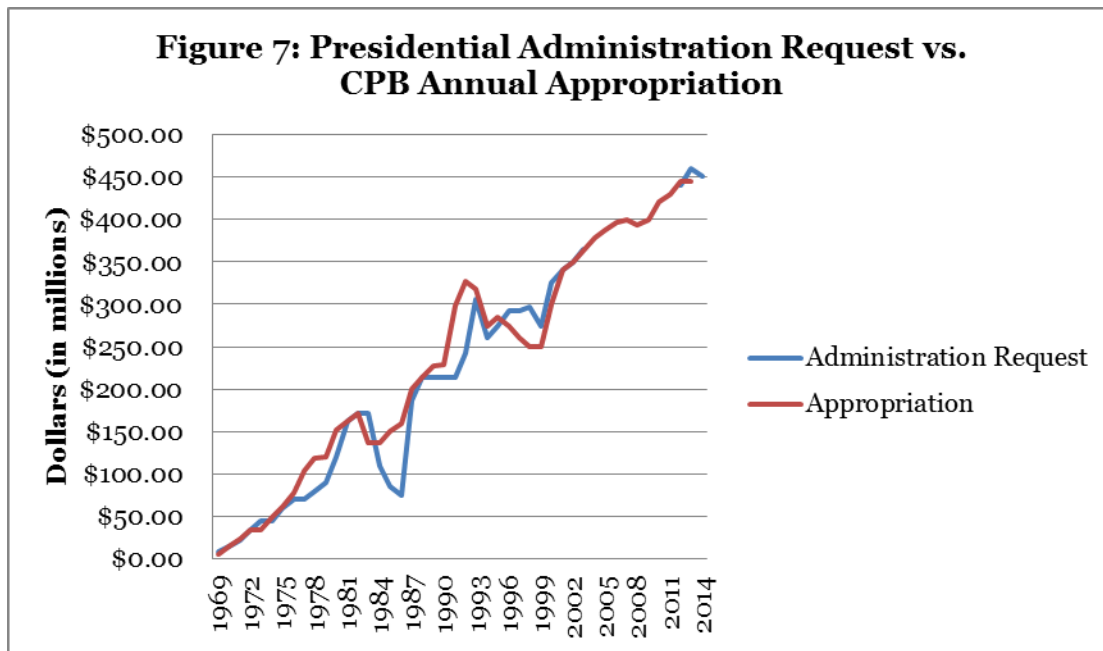
## Federal Funding

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To predict the implications of decreasing federal funding for National Public Radio (NPR), we must consider a holistic outlook on the federal appropriation process. By understanding the flow of funds, we can identify potential areas of funding decreases. The Public Broadcasting Act of 1967 created the Corporation for Public Broadcasting (CPB) to avoid political controversy and involvement. All federal appropriations are given to CPB and distributed to member stations, which can then purchase NPR programming.

### Overview of the Federal Appropriation Process

The Corporation for Public Broadcasting's appropriation is requested as a two-year advance appropriation, providing funding for two fiscal years. As seen in Figure 7, the appropriation can be held at the same level for two years, or change.

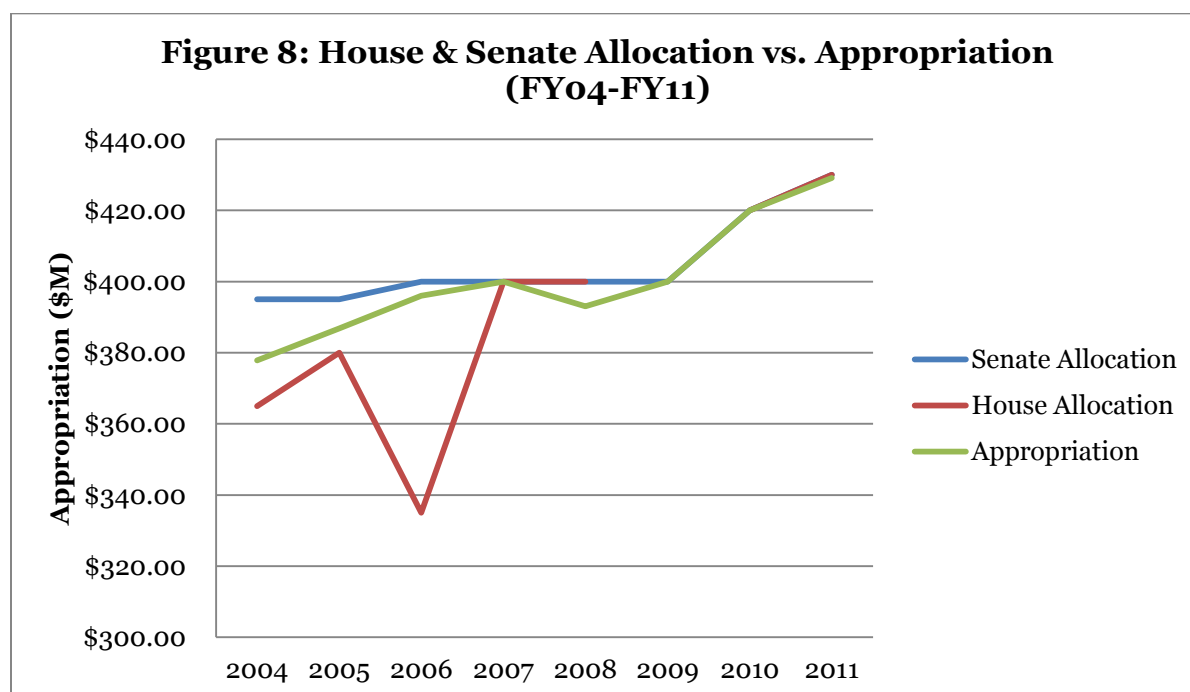


**Source: The Corporation for Public Broadcasting 2012e**

The federal appropriation can be introduced as a “stand-alone” appropriation, or in a grouping with other program funding. The appropriation is introduced in the House of Representatives or Senate, and goes through its appropriate committee. It is then reviewed in each Chamber’s appropriate budget committee. The House Committee on Energy and Commerce, Subcommittee on Communications and Technology along with the Senate Committee on Commerce, Science, and Transportation are the committees that review all legislation affecting NPR. The appropriation is approved by both Congressional Chambers and is finally signed into law by the President of the United States (Center on Budget and Policy Priorities 2011).

## Importance of Federal Funding to NPR Member Stations

Federal funding totals an average of two percent of NPR's revenue. While this funding does not provide significant revenue to the organization, member stations rely heavily on grants distributed and funded through CPB's federal appropriation. NPR also receives revenue from local member stations, which use federally funded grants to purchase NPR programming. Trends from 2004 indicate CPB has received funds in excess of the president's requested appropriation (see Figure 8). Between fiscal year 2004 and fiscal year 2011, there were not any presidential requests for CPB. The Bush administration declined to request a two-year advance funding appropriation for CPB throughout his term.



Source: The Corporation for Public Broadcasting 2012e

## Allocation to Member Stations from the Corporation for Public Broadcasting

The Public Broadcasting Act of 1967 placed financial requirements on the Corporation for Public Broadcasting, outlining certain financial standards that must be met. The Act directs no more than five percent of its federal appropriation to CPB's operations, no less than six percent for system support, and no less than 89 percent for grants to member stations and program producers (The Corporation for Public Broadcasting 2012e). Upon appropriation approval from both chambers of Congress, the allocated federal funding is transferred to the Corporation for Public Broadcasting. CPB's budget can be broken into the following categories:

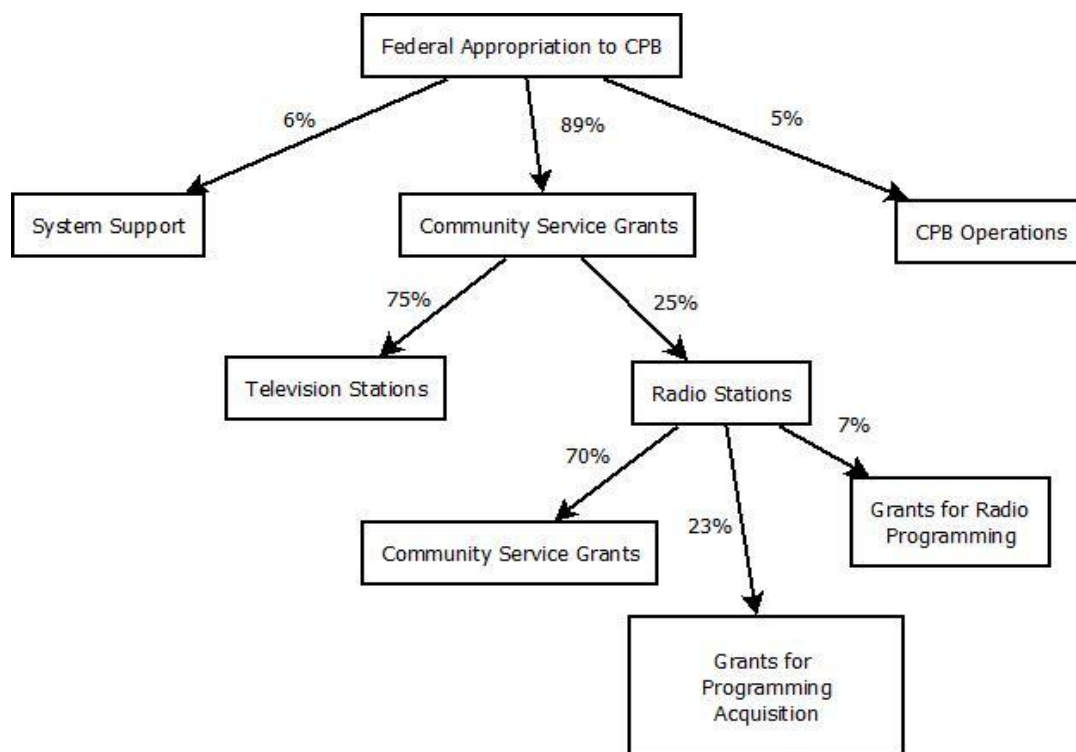
- Community Service Grants (CSG)
- System Support
- Television Programming
- Radio Programming
- Administration



According to statute, stations use CSGs “for purposes related primarily to the production or acquisition of programming” (47 U.S.C. 396(k)(7)). The “System Support” funds are for projects that benefit the entire public broadcasting community, such as defraying copyright expenses for stations. The “Television Programming” funds and the “Radio Programming” funds are for the development of national television content and national radio content, respectively (The Corporation for Public Broadcasting Annual Report 2010b). These four categories of funds account for 95 percent of CPB’s appropriation, with the remaining five percent designated for CPB’s administration (The Corporation for Public Broadcasting Annual Report 2010b).

As previously discussed, the Public Broadcasting Act ensures no less than 89 percent of CPB’s funds are given to local member stations, and 25 percent of this allocation is typically given to radio stations (Figure 9). Member radio stations, therefore, are most concerned with a decrease in CGSs resulting from federal funding cuts, as this is the direct money allocated from CPB to local NPR stations.

**Figure 9: The Corporation for Public Broadcasting Flow of Funds**



**SOURCE: The Corporation for Public Broadcasting 2012e**

### Community Service Grant (CSG) Process

Over 70 percent of CPB’s federal appropriation goes directly to member radio stations in the form of a CSG (The Corporation for Public Broadcasting Annual Report 2010b). Member stations can use their CSG for seven purposes:

- Programming and Production
- Program Information/Promotion
- Fundraising and Membership Development
- Underwriting and Grant Solicitation
- Purchase, Rehabilitation or Improvement of Capital Assets
- Broadcasting, Transmission, and Distribution
- Management and General Use

CSGs can either have restricted or unrestricted criteria. Radio restricted CSGs are required by statute “to be used for acquiring or producing [radio] programming that is to be distributed nationally and is designed to serve the needs of a national audience” (47 U.S.C. 396(k)(3)(A)(iii)). Unrestricted grants can be used for any of the above purposes.

CPB distributes funding on a statutory-formula basis, with member stations applying annually to receive funding. The size of each station’s grant is dependent on factors (determined by CPB through periodic system consultations) such as:

- Size of the member station
- Amount of non-federal funding received
- Number of NPR stations in the given market
- The amount of CPB’s appropriation
- Population density of the market served
- Number of full-time station employees

CPB’s funding is particularly important to rural stations, where low listenership levels affect the stations ability to raise other sources of revenue. Individual donations and sponsorships are more prevalent in areas of high population density. Intuitively, these stations require less support from federal funding (The Corporation for Public Broadcasting 2012e).

***The Corporation for Public Broadcasting’s Special Appropriation***

- *Digital:* Since 2001, Congress has also provided CPB with a special appropriation to help public broadcasting use digital transmission technology to improve the availability of public radio to an expanded listenership. In FY10, CPB received \$36 million in the digital technology appropriation. These restricted grants can only be utilized for digital technology improvements, and are used by CPB or given to member stations (The Corporation for Public Broadcasting 2012e).
- *Radio Interconnection:* Radio Interconnection provides funding for the development and implementation of a new interconnection system to be used by public radio stations to transmit and receive programming feeds, which was a \$73 million three-year funding request (FY08 to FY10) from CPB, which received \$26.28 million in FY08, \$26.6 million in FY09, and \$25 million in FY10 (The Corporation for Public Broadcasting Annual Report 2008, 2009, 2010b).
- *Fiscal Stabilization:* Fiscal Stabilization is a special Congressional appropriation to assist public broadcasting stations affected by unfavorable economic conditions. In FY10, CPB

received \$25 million in Fiscal Stabilization appropriation. Eligible stations must submit financial and audit data, indicating their negative financial status directly to CPB (The Corporation for Public Broadcasting and Affiliate Combined Financial Statement 2010).

- *Ready-to-Learn:* Ready-to-Learn is a five-year grant program funded by the U.S. Department of Education for research and the production of educational programming targeted towards children. These grants can either be used for national programming development, or used by a member station to create educational programming for their local market (The Corporation for Public Broadcasting Annual Report 2010b).

## **Philanthropy**

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Although government funding is provided to NPR and the Corporation for Public Broadcasting (CPB) affiliated stations such as WFIU, the station relies largely on philanthropic gifts. In order to best advise WFIU on its philanthropic revenue practices, we analyzed the main components of philanthropy at WFIU, including its gifts and grants office, membership office, program content, fund drive and website, taking a closer look at those components which were specifically requested by Perry Metz, Executive Director of Radio and Television Services. Using research and suggested fund development principles, we developed strategies for improving and systematizing WFIU's philanthropic fundraising process.

### **Current Philanthropic Profile for WFIU**

We first analyzed the distribution of revenue income by solicitation method over the last three years. Direct mail has produced the largest share of philanthropic dollars, but it is slowly decreasing, from 35.5 percent in 2009 to 32.2 percent in 2011. The second largest source of philanthropic revenue is on-air giving. This is followed by web gifts, which gradually increased from 18.7 in 2009 to 24.2 percent in 2011. We also analyzed percentages of total numbers of gifts, regardless of gift amounts, solicited through each method. These percentages follow a similar trend. Three solicitation methods combined account for roughly 85 percent of total philanthropic income. Telemarketing accounts for only two percent of total philanthropic revenue. According to Eva Zogorski, WFIU's Membership Director, additional uncategorized gifts include either contributions that cannot be traced back to a specific donor or gifts to the foundation.

We analyzed the geographical origin of donations based on donor data from WFIU. We assumed that donations would tend to come from areas with WFIU transmitting stations, which appears to be true. About 98 percent of donations come from Indiana, with Bloomington and Columbus representing the greatest share of that 98 percent. This geographical information influences recommendations about where WFIU should target their solicitations and events. WFIU may consider hosting events in areas with a transmitting station, to increase donations from those regions as well.

### **Philanthropic Sources of Revenue**

#### ***Grants Analysis***

Nancy Krueger, WFIU's Gifts and Grants Officer, provided a list of grants acquired since 2007, broken down by time period. Since 2007, WFIU has received 26 grants, with a mean amount of \$10,944. The range of these grants, however, is from \$100 to \$168,693. The majority of grants, however, are on the lower end of that range: between \$500 and \$5,000.

During this time period, large numbers of gifts did not necessarily indicate large gift amounts. The period from July 1, 2010 to June 30, 2011, for example, only had 19.2 percent of the number of gifts, but 68.9 percent of the total amount given, as a result of one large two-year grant of \$168,693 from NPR. Most grants appeared to be from outside the NPR network—either family foundations or IU university departments. Several university departments gave small grants,

between \$100 and \$3,000 for a 2009 project featuring “Auschwitz Liberation.” Most often, WFIU receives grants for specific programming. *Harmonia* was one of the main program recipients, as were special program broadcasts about “Auschwitz Liberation” and “Cultivating Afghanistan.” During this acquisition period, only one grant went toward WFIU’s “General Funds.”

For strategic grant acquisition, WFIU’s Gifts and Grants Officer utilizes the IU Foundation to identify potential grants for the station. WFIU has an additional advantage for grant acquisition in the form of the NPR grants center, which provides member stations with grant research assistance. These extra resources help to strengthen WFIU’s fund development plan; many other nonprofits do not have the advantage of external grant assistance. Nevertheless, Nancy Krueger articulated that funding from national foundations is difficult to obtain, even for WFIU’s nationally syndicated programs, because they are simply not large enough to gain recognition from national-level grants. The Gifts and Grants office may also lack a well-developed strategic plan for researching and identifying grants through means other than general search and assistance from the NPR and Foundation grant centers. Based on these findings, we propose several recommendations for strengthening WFIU’s total grant support and acquisition process.

### **Recommendations: Grants**

- *Identify a grant target ahead of time.* For example, an appropriate target may be “New Programming.” With this target, WFIU will search for specific grants that promote the development or progression of new programs, which may or may not currently have high levels of public support. In addition, grants targeted at “administrative costs,” could help offset the production costs for new programs. A majority of foundations are willing to fund administrative costs if they are well justified in the grant proposal (Sargeant and Shang 2010). When targeting a grant search, it is also important to look for a funder whose mission is well aligned with the targeted program or office, as this will accelerate grant levels.
- *Prepare in advance.* WFIU should begin searching for possible links to foundations and corporate donors well in advance of finalizing its program schedule. If the station knows that it will soon be in the planning stages for a special program (the 100th anniversary of the sinking of the *Titanic*, for example) it should start looking for potential funders as soon as possible.
- *Cultivate a relationship with foundation and corporate donors.* The most important step in acquiring grant funding and maintaining the funding is building a relationship with the grantee. WFIU must create a strategic plan for building and maintaining connections with the funder in order to ensure sustainability of funding over time. Additionally, if the station applies for a grant and does not receive the funding, it should make every effort to communicate with that grant-giving organization to identify how it might improve future applications and proposals.

## **Donor Retention and Expansion**

### ***Increasing WFIU's Donor Base***

Maintaining relationships with current donors is essential to stewardship and donor development plans. Trends in donor research and development have demonstrated that it is less expensive to retain a current donor than it is to acquire a new one (Sargeant 2011). Regardless of the type of organization, building donor loyalty is vital to expanding and retaining a nonprofit's donor base. Ideally, donors have a self-identified linkage to the organization, the ability to donate and increase giving over time, and an interest in the cause or mission of the organization (The Fund Raising School 2011). In the case of WFIU, the most common linkage that donors have to the station is their shared appreciation of radio programming. WFIU has established multiple giving levels for member support, which allows donors of almost all giving levels an opportunity to support the station. With regard to interest, WFIU is at an advantage because of the variety of programs it plays on-air. With this in mind, WFIU development officers should target donors using solicitation and marketing materials that appeal to the programs those donors are most likely to listen to and enjoy. A return on investment analysis in the next section indicates the effectiveness of two solicitation methods.

Establishing donor linkage, giving ability, and interest must be followed up with appropriate methods of stewardship and cultivation to ensure sustainability. Stewardship includes thanking donors, making them feel a part of the organization, and helping them to understand how their money is being used. After these initial items have been communicated to the donors, the WFIU development team must determine an appropriate time to ask donors to upgrade their contributions. Ultimately, the goal is to move current donors up the donor pyramid, increasing their contributions from renewed or upgraded individual gifts, to larger planned gifts (The Fund Raising School 2011).

### ***Return on Investment***

To assess the net expense/revenue ratio of different fundraising methods, we conducted a return on investment (ROI) analysis, which examined at the expense of membership staff time and budget resources in relation to the amount of money raised. We completed this ROI analysis for WFIU's most lucrative (direct mail) and least lucrative (telemarketing) philanthropic solicitation methods, as reflected from FY09 to FY11 philanthropic data.

Eva Zogorski, the Membership Director at WFIU, estimated the average percentage of time she and staff spent on these two methods. We calculated the subsequent cost of staff time and fringe by accessing publicly available data on membership staff salaries. To make estimates more precise, we included fringe benefits as part of the resources expended on the different fundraising methods. We estimated that fringe benefits total approximately 30 percent of total salaries, a figure that is fairly typical of public budgets. We also included relevant elements of the FY12 membership budget in the solicitation costs: acquisition mail, additional gift mailing, postage and printing for direct mail and telemarketing/member recruitment for telemarketing.

We found that the ROI for direct mail in fiscal year 2011 was \$2.51, a 251 percent return. This means that for every dollar spent on obtaining funds through direct mail solicitations, WFIU gained \$2.51. An ROI of \$3 to \$5 gained for every dollar expended is generally considered ideal by nonprofit standards, especially for donor renewals. However, attainable ROIs vary

considerably by organization, depending on fund development goals and standard (Sargeant and Shang 2010). Additionally, these ROI figures only provide an approximate estimate, due to data limitations that forced us to draw some assumptions for this analysis. The ROI of 251 percent was calculated by dividing total FY11 revenue from direct mail (\$170,024.75) by total FY11 budget amount (\$67,860.58).

Using these same methods, we calculated the ROI for telemarketing, which turned out to be \$1.13 (113 percent return). This means that for every dollar spent on obtaining funds through telemarketing, WFIU gains \$1.13. As this positive number indicates some return on the strategy, WFIU should continue telemarketing, but should consider using it only for its targeted donors. Perry Metz explained that telemarketing solicitations were historically effective with lapsed donors. Therefore, we suggest that WFIU focus its volunteer telemarketing efforts only on lapsed donors. Because the ROI for telemarketing is relatively low, WFIU should not use this method to recruit new donors or members unless it develops a stronger strategy for increasing its ROI.

### ***Gift Range Chart Analysis***

Establishing a strategic plan for increasing individual donors is an integral component to any successful nonprofit organization. Therefore, identifying giving levels and the number of donors and prospective donors needed for each level are vital components in meeting philanthropic giving goals. Gift range charts are helpful planning tools that can be used to determine the amount of gifts and prospects an organization will need to raise a specific amount, and should be developed for fundraising efforts as part of the initial preparation process (The Fund Raising School 2011). The visual representation of a gift range chart can serve as a rallying point for both staff and volunteers as they solicit donations.

Well-researched principles should be used when preparing a gift range chart. It is important to remember that flexibility is essential when fundraising, as gift ranges may need to be manipulated to align with constituent needs and other patterns. The main principles are as follows:

- The top 10 percent of gifts should produce 60 percent of the funding.
- The next 20 percent of gifts will produce 20 percent of the funding.
- The final 70 percent of gifts should produce 20 percent of the funding.

Typically, the top two gifts should equal 10 percent of the goal, or five percent each, and the next four gifts together should equal approximately 10 percent of the goal. The chart is flexible after this point, depending on multiple factors, such as the availability of prospects, gift history, and the available information regarding linkage, ability, and interest. Table 9 represents a model gift range chart that we created based on the outlined principles and WFIU's yearly individual donor contributions.

**Table 9: WFIU's Ideal Gift Range Chart**

	\$ Gift Range	# Donors	Cumulative Donors	Prospects	Cumulative Prospects	\$ for Range	Cumulative \$
<b>10% Donors</b>	25000	2	2	10	10	50,000.00	50,000
<b>60% Funding</b>	10000	4	6	20	30	40,000.00	90,000
	2000	45	51	180	210	90,000.00	180,000
	600	100	151	300	510	60,000.00	240,000
	250	300	451	900	1410	75,000.00	315,000
<b>20% Donors</b>	115	912	1363	2736	4146	105,000.00	420,000
<b>20% Funding</b>							
<b>70% Donors</b>	30	3193	4556	6386	10532	105,000.00	525,000
<b>20% Funding</b>							

**SOURCE: WFIU Donor Information; The Fund Raising School 2011.**

**NOTE: Created using guidelines from the Fund Raising School and the totals for WFIU's donors and gifts. We allowed for slight rounding to best demonstrate the model.**

Table 10 shows an additional gift range chart based on the actual current giving patterns from individual donors. In 2011, there were 4,562 individual donors, giving a total of \$523,874. This averages out to roughly \$115 per donor.

**Table 10: WFIU's Actual Gift Range Chart**

	\$ Gift Range	# Donors	Cumulative Donors	\$ for Range	Cumulative \$
<b>18.3% Donors</b>	477 – 2500	81	81	52,268.00	52,268
<b>46% Funding</b>	360 – 477	136	217	52,608.00	104,876
	260 – 359	111	328	31,419.00	136,295
	155 – 255	506	834	105,897.00	242,192
<b>33.4% Donors</b>	77 – 150	1524	2358	172,780.00	414,972
<b>33% Funding</b>					
<b>48.3% Donors</b>	1 – 76	2204	4562	109,122.00	524,094
<b>21% Funding</b>					

**SOURCE: WFIU Donor Information; The Fund Raising School 2011.**

**NOTE: Created using WFIU's actual donor breakdowns. This chart does not include prospects.**

Several trends emerge in this comparison. The Fund Raising School recommends that approximately two donors make up the top 10 percent of contributions (which is approximately \$52,000 for WFIU). However, WFIU currently uses 81 donors to make up this highest giving tier. The next \$52,500 tier should represent contributions from approximately four donors, but again, WFIU currently needs 136 donors to reach this goal. Therefore, we recommend that WFIU further segment its major donor base in order to better focus on major givers that could be



persuaded to increase their annual giving amounts. As donors move up the giving ladder, WFIU should have more personal contact with specific donors, which makes them feel more valued as a part of the organization. This approach coincides with encouraging donors to increase their annual giving. We discuss additional strategies for stewarding major donors in our recommendations for increasing WFIU's donor base.

In our gift range analysis, we also observed that the middle of WFIU's gift range (the \$77 to \$150 range) is a little heavier than recommended. By comparing the percentages of recommended number of donors and contributions to the percentages in Table 9, it is clear that mid-range donors comprise a large portion of WFIU's total contributions. We understand that WFIU's donors are somewhat unique from the average donor, in that they tend to give at the predetermined membership levels. However, further segmenting these donors will help to persuade them to join at higher membership levels or pledge more support to specific programs. Stewarding these donors at the individual level would increase their level of giving, and would allow for the range of gifts at the top of the chart to be smaller.

As a whole, the recommended gift ranges are very close to the current gift ranges. The only exception is at the top end of the giving chart, where the Fund Raising School's strategy recommends a total of six donors giving above \$10,000, including two giving at the \$25,000 level. The current top level of giving is \$2500. While this may seem like a large hurdle, adopting specific strategies for major donor relationships, such as more intensive prospect research on linkage, ability, and interest, or segmenting donors based on level of education or age may help to move those donors up the ladder. Ultimately, segmenting donors into smaller gift ranges rather than attempting to solicit a \$10,000 or \$25,000 gift would be a somewhat easier strategy for attaining revenue goals. We suggest that WFIU establish more giving levels in the \$500 to \$750 and \$751 to \$1000 ranges in order to encourage more donors to move up the current ladder, as well as to capture larger donations. In the long run, additional donor stewardship and further segmentation of major donors will allow WFIU to achieve the ideal gift range levels suggested by the Indiana University Fund Raising School.

### ***Planned Giving***

Donors who make a planned gift have often had a long relationship with the organization, having been stewarded for years by development officers and other key staff. According to the data we collected, ten individuals have alerted the station that WFIU has been included in their wills. As the development officer responsible for overseeing planned giving at WFIU, Nancy Krueger believes there is capacity to grow in the planned giving area.

WFIU utilizes assistance from the IU Foundation to gain legal advice in its acquisition of funds from potential planned givers. This consultation includes discussions regarding management of the legal aspects of charitable gift annuities for WFIU. The station also uses the IU Foundation database to identify prospective donors who may be a good match for a planned gift.

Various methods are utilized to introduce the concept of planned giving to donors. Mailings for planned giving for WFIU are created by and filtered through the IU Foundation. The retirement account planned giving comes through beneficiary forms and does not go through the IU Foundation. WFIU also uses radio commercials and its website to advertise planned giving options.

Using data provided by the IU Foundation, we identified WFIU's top 100 lifetime donors. These donors range from \$5,379 to \$31,776 in total lifetime giving. We also identified donors who have been giving to WFIU for 30 years or more using data provided by WFIU. There were 4,562 individual donors in 2011. The data shows that 333 (or roughly seven percent) of these donors have a giving history of over 30 years. In 2011, these long-term donors gave a total of \$55,531. The range of gifts from long-term donors in 2011 was \$2 to \$1150, with the average gift per donor being \$167. The standard deviation of long-term gifts was \$148.

Although not every donor has given every year for the past thirty years, we see from the data that 90 percent of the long-term donors have contributed 20 or more gifts over the last 30 years. These donors are excellent prospects for planned giving, because they show a long-term commitment to WFIU. Because donor identification numbers in the IU Foundation's database are different than the donor identification numbers in WFIU's database, we were not able to identify if specific long-term donors match with the top 100 lifetime donors to WFIU. However, we recommend that WFIU make efforts to identify the donors who are in both lists and develop planned giving solicitation packages for those donors. Donors present on both lists are among the donors most likely to make a planned gift because of long-term linkages and interest in WFIU, as well as an established ability to give.

#### ***Generalizability of Planned Giving Data***

Not all public radio stations have the capacity to expand planned giving efforts in the same way as WFIU does because the support from the IU Foundation is unique to the relationship between WFIU and Indiana University. The Foundation's support, particularly in legal issues, is a significant resource for WFIU that is not widely available for other public radio stations. Therefore, the outlined recommendations for planned giving should only be considered in the context of support services available to the station.

### **Additional Fund Raising Opportunities**

#### ***Special Events***

We recommend that WFIU utilize more special fundraising events in order to gain additional philanthropic revenue. According to our contact at the Fresno, California station, special events are viewed as an important part of fundraising (Moore 2012). One of this station's most successful events is a wine tasting event that allows corporate donors to entertain their clients. Although we acknowledge that some current donors and members may feel that spending money on fundraising for public radio is not necessarily a worthy cause, we believe that WFIU could present these types of events in a different way to help people become more interested. Research suggests that creating opportunities for social interaction for donors actually encourages giving, especially when donors witness other donors giving (Sargeant and Shang 2010). These events do not have to be costly or elaborate, but can provide an opportunity to thank donors, give special tours of the studio, and offer additional opportunities for involvement and giving. Partnering with local nonprofit organizations (i.e., broadcasting live from a local nonprofit's special event) may also help donors perceive the connection between public radio and the community, which cultivates the donor base. WFIU can also use demographic data to show where it should hold events that are not necessarily in Bloomington.

### ***Student Membership***

To increase student memberships, we suggest that WFIU have a listing on the homepage when students register for classes. This type of listing is currently in use for athletic tickets, IU Dance Marathon Fund, the Sexual Assault Fund, etc. Based on the data received from WFIU employees, student listeners do not make up the majority of the listenership. However, if the chance to purchase a \$25 student membership were made available on the registration page, then students would become more aware of the presence of WFIU in the campus and community. Additionally, this giving level may attract more students who are on a limited budget. This practice would not cost much in terms of the fundraising budget, and it would be helpful in cultivating relationships with future donors.

The process of getting the student membership link on the registration page requires a proof of a commitment from a certain number of students that they will donate to WFIU through a charge on their bursar accounts. Evidence of this commitment is generally obtained through the circulation of a petition on campus. Additionally, a certain level of commitment must be maintained (i.e., a certain number of students must continue to donate) for WFIU to remain on the student membership/donation page during registration for multiple semesters. More information about this process can be obtained by contacting the Office of the Dean of Students at (812) 855-8187 or iubdos@indiana.edu. WFIU membership staff could employ a student intern to assess the level of interest among the student population, determine whether this is a strategy worth pursuing, and facilitate the process of circulating a petition.

### ***Maintaining Low Costs***

Comparison stations provided examples of their cost-cutting measures, particularly related to their fundraising efforts. We encourage WFIU to use these strategies. One station reported that it has transitioned almost all fund development activities online (D. Skinner, personal communication, April 5, 2012). Its newsletter is distributed online, and the majority of giving also occurs online. At the same time, this station holds thank-you events targeted towards major donors, demonstrating that it is possible to engage donors personally while transferring giving activities to a low-cost forum. This station uses bulk mail as often as possible, and it receives donated services for many of its small events. These donations also allow the station to advertise that funds given at these events will go directly to programs. WFIU might consider moving at least a part of its successful direct mail program online, while testing and recording donor responses to this. Other stations reported a heavy reliance on volunteers. WBUR in Boston actively recruits volunteers on its website (WBUR 2012). KUT in Austin reported that it makes sure that the community knows its efforts to keep costs low, ensuring a trusting relationship with donors (R. Cross, personal communication, March 29, 2012). These suggestions allow for extensive fund development and donor segmentation without any harsh cost-cutting.

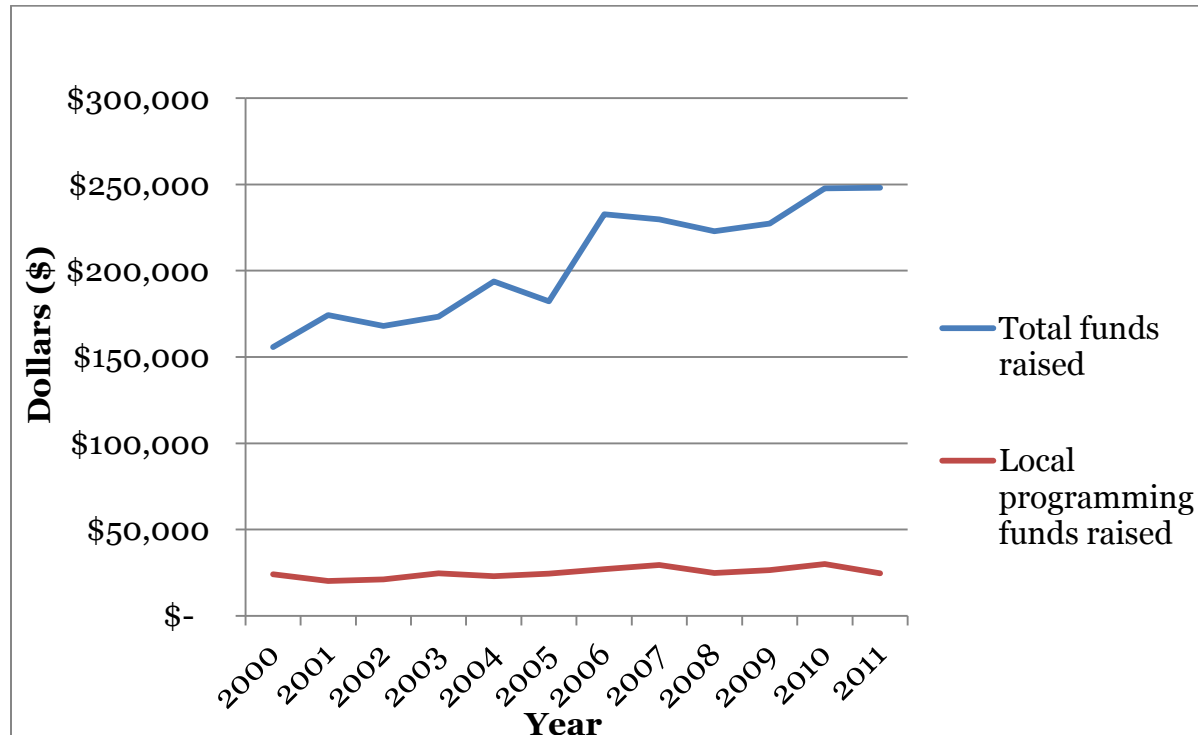
## **WFIU Fund Drives**

### ***Local Programming and WFIU Fund Drives***

WFIU currently produces 17 programs, spanning a wide variety of genres. A small number of these programs bring in significant amounts of money during fund drives for the station, while others draw in little or no money. In examining WFIU fund drive data from fiscal year 2000 to fiscal year 2011, an average of 12 percent (approximately \$299,000 of \$2.5 million) of funds were raised during regular broadcasting hours of locally produced shows. In 2011, listeners

donated \$24,609 (10 percent) of \$248,168 during local programming. Although this percentage of total funds is lower than years past, overall funds raised during the WFIU fund drives have continued to increase steadily since 2000. For example, WFIU’s fund drives raised \$155,765 in 2000, but increased to \$248,168 a decade later (Figure 10).

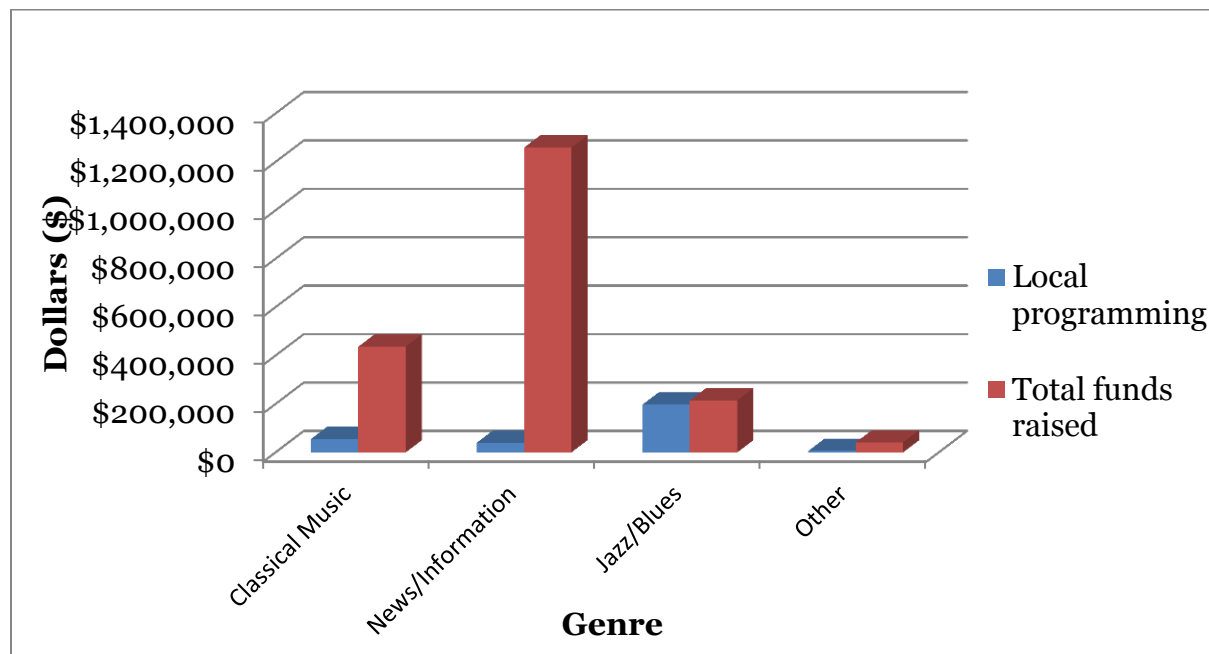
**Figure 10: Raised Dollars during Local Programs vs. All Programs, FY00-FY11**



**SOURCE: Fund Drive Data WFIU**

After a slight decline in contributions during the recession of 2008 and 2009, total funds raised have continued to increase at a steady rate. *Just You & Me*, a locally produced jazz music program, brings in more funds than any other locally produced program at WFIU (Figure 11). The jazz and blues genre draws in the most significant amount of funds raised out of all WFIU’s local programming. All fund drive and local programming data has been provided by WFIU (WFIU Local Programming Fund Drive (FY00-FY05) and WFIU Local Programming Fund Drive (FY05-FY11) - Appendices N and O). Please note that programs were evaluated based on the following predetermined categories identified in the fund drive data: classical music, news and information, jazz/blues, human and variety shows, and other. Smaller, segmented, productions of *A Moment of Science*, *Community Minute*, *Moment of Indiana History*, and *One State One World* were not included in the analysis because they did not bring in any public support during the fund drives.

**Figure 11: Dollars Raised During Local Programs vs. All Programs by Genre, FY00-FY11**



Source: Fund Drive Data WFIU

### **Classical Music**

This category of local programming includes two shows, *Ether Game* and *Harmonia*. In 2011, \$3,360 (eight percent) of \$39,703 in funds for this genre was raised during the local programming. This proportion of funding raised has decrease from years past with an average of 13 percent. Each show is about split in funds raised for WFIU. Since 2000, \$55,480 of \$436,958 raised in this category has occurred during local programming.

### **News and Information**

The news and information category includes five shows: *A Moment of Science*, *Ask the Mayor*, *Earth Eats*, *Noon Edition*, and *Profiles*. In 2011, only three percent or \$4,044 of \$116,664 in funds raised for this category was during local programming. This is on par with years past, with *Noon Edition* being the source of the most funds raised out of the local shows (\$2,867 in 2011). *Ask the Mayor* has only raised a total of \$450 over the course of the past decade. From the period of 2000 to 2011, only \$39,815 of \$1,259,223 was raised during local programming in this genre.

### **Jazz and Blues**

Local programming in the jazz and blues category at WFIU by far attracts the most money as a proportion of the genre. The genre includes *Big Bands/Afterglow*, *Just You & Me*, and *Night Lights*. In 2011, \$17,130 (91 percent) of \$18,750 of funds raised occurred during the local programs. This is similar to previous years, with an average of 92 percent. The year 2007 saw the greatest percentage of funds raised during local programming at 96 percent of the category. Overall, *Just You & Me* raises the most money at \$12,790 in 2011 and \$151,162 since 2000. In this category, local programming has accounted for \$197,542 of \$214,702 raised during fund drives since 2000.

### **Other Programs**

The “other” category includes three shows: *Artworks*, *Poets Weave*, and *Focus on Flowers*. This category in general raises only a small amount of money for the station. In 2011, \$175 (seven percent) of \$2,338 of programming was raised during the local shows. Both *Poets Weave* and *Focus on Flowers* did not raise any funds in 2011. From 2000 to 2011, \$6,240 of \$41,357 (an average of 13 percent) in funds raised for WFIU occurred during local programming in this category.

### **Special Programming**

WFIU frequently schedules special programs that are either one-time broadcasts or recurring series. Because special programming is not consistent and programs are often scheduled at the last minute, WFIU has experienced difficulty in finding underwriters to support these programs.

Using WFIU’s website and program guides, we developed a comprehensive list of special programming from September 2010 through February 2012. The majority of special programs (~65 percent) are recurring series, while an estimated 35 percent are only aired once. Around 15 percent of special programs are broadcast for holidays or anniversaries such as Christmas or September 11. Additionally, 90 percent of special programs are broadcast on Sundays. Because WFIU has not categorized special programs into the same categories used to sequence regular programs, we used the program descriptions found in the program guide to divide up special programs. Based on our assumptions, a majority of special programs fall in the news and information category, followed by classical music programs (~25 percent), then human and variety shows (~seven percent), and lastly jazz/blues and world music programs representing two percent of total special programs.

### **Online Fund Drive Data**

The online fund drive conducted through Indiana Public Media (IPM) during October and November of 2011 was more financially successful than the other months of 2011. Table 11 shows that although the average donation for the fund drive (\$60) was less than the average for September to October (\$93), the total amount generated by all donations in this period was significantly greater.

**Table 11: Donations generated through the IPM website (FY11)**

<b>Month</b>	<b>Average Count</b>	<b>Average Donation Amount</b>	<b>Total Donation Amount</b>
<b>May-June</b>	12	\$ 29.00	\$ 2,105.00
<b>Sept-Oct</b>	7	\$ 93.00	\$ 4,341.00
<b>Oct-Nov (Fund Drive)</b>	28	\$ 60.00	\$ 76,300.00
<b>Total 2011</b>	12	\$ 66.00	\$ 126,300.00

**SOURCE: WFIU Fund Drive Data**

The fund drive generated over 60 percent of the total online contributions for fiscal year 2011. This success is most likely attributable to all the emails sent to members and subscribers of the WFIU e-newsletters during the October-November timeframe. These “e-blasts” included incentives for donating, such as an opportunity to be entered to win an iPad 2. Additionally, an e-

blast advertising some form of incentive for donating was sent on four of the five most lucrative days of the online fund drive. Based on this finding, we recommend WFIU invest more in incentivizing contributions during fund drives, as there is a clear increase in the response rate of online donors using this method.

Table 12 shows the total amount generated on the days e-blasts were sent. The iPad 2’s retail value is approximately \$700, and on November 1<sup>st</sup> for example, WFIU received an extremely large return on their investment—generating over \$7,000 in donations through their website after sending a promotional email.

**Table 12: Total Amounts Generated from e-blasts During the 2011 Fund Drive**

<b>Date</b>	<b>Total Amount Donated</b>	<b>e-blast</b>
Nov-08	\$5,170.00	E-mail Sent
Nov-12	\$5,476.00	
Nov-11	\$ 5,595.37	E-mail Sent
Nov-01	\$ 7,192.68	E-mail Sent

**SOURCE: WFIU Fund Drive Data**

The magnitude of this success is also observed in the comparison of the total amount raised and the total amount spent on WFIU’s website for 2011. Table 13 shows that in fiscal year 2011, WFIU/WTIU spent just under \$50,000 on wages, salaries, and benefits related to the website, but generated \$15,000 in ad sales and other income for the website, and made over \$76,000 in online donations in just one month of the fund drive. These numbers demonstrate the power of online fundraising for WFIU, and represent a huge area of opportunity related to their web-based giving strategies.

**Table 13: Costs and Income from the WFIU/WTIU Website**

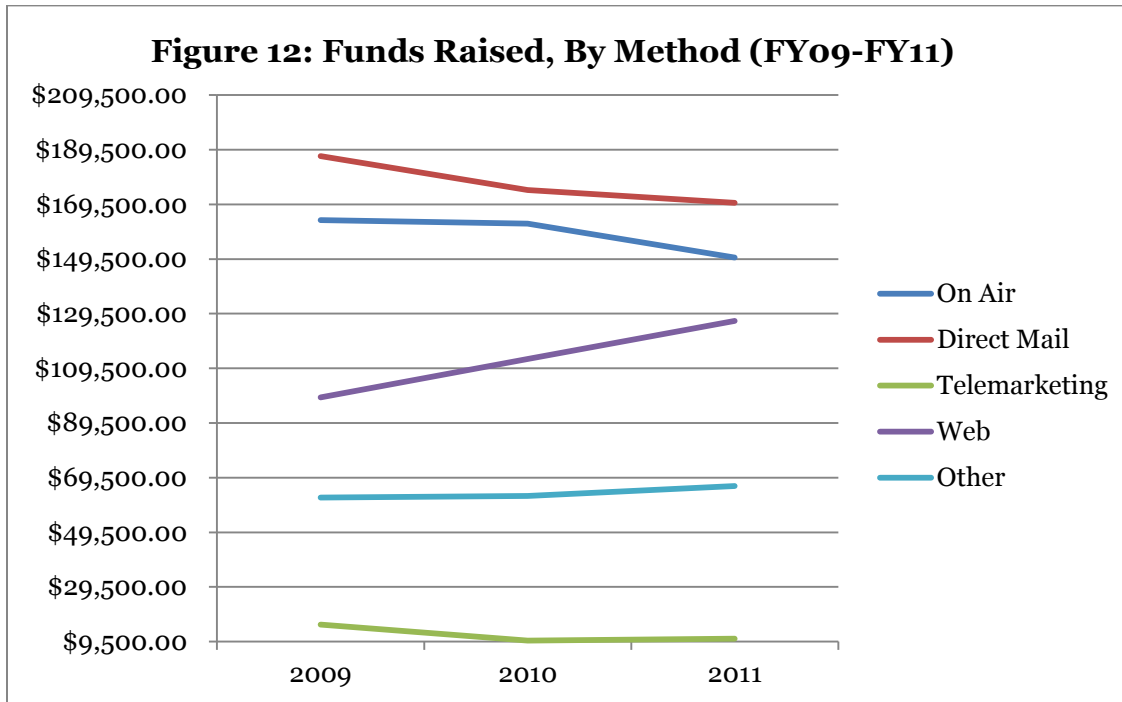
<b>WFIU/WTIU Web-site Costs</b>	<b>FY11</b>	<b>FY10</b>	<b>FY09</b>
<b>Wages/Salaries &amp; Benefits</b>	\$ 49,400.00	\$ 85,100.00	\$ 76,200.00
<b>Income*</b>	\$ 15,000.00	\$ 11,000.00	\$ 7,000.00

**SOURCE: Web Income and Expenses FY09-FY11**

**\*NOTE: does not count donations made through the website**

Figure 12 shows that the total amount of funds raised via the website is one of the few areas of giving that has actually increased for WFIU in the past three years. Since 2009, on-air, direct mail, and telemarketing efforts have not been as successful at generating donations. Based on these findings, we recommend that WFIU utilize more online resources and invest in additional ways to incentivize online contributions. Furthermore, driving more traffic to the website will make WFIU more attractive for corporate and private donors who are considering placing advertisements on the IPM website. More web-traffic allows WFIU to craft a more robust online

presence for generating donations and could increase earned income from additional revenue sources as well.



**SOURCE: WFIU Web Income FY09-FY11**

## Revenue Generated through the Website

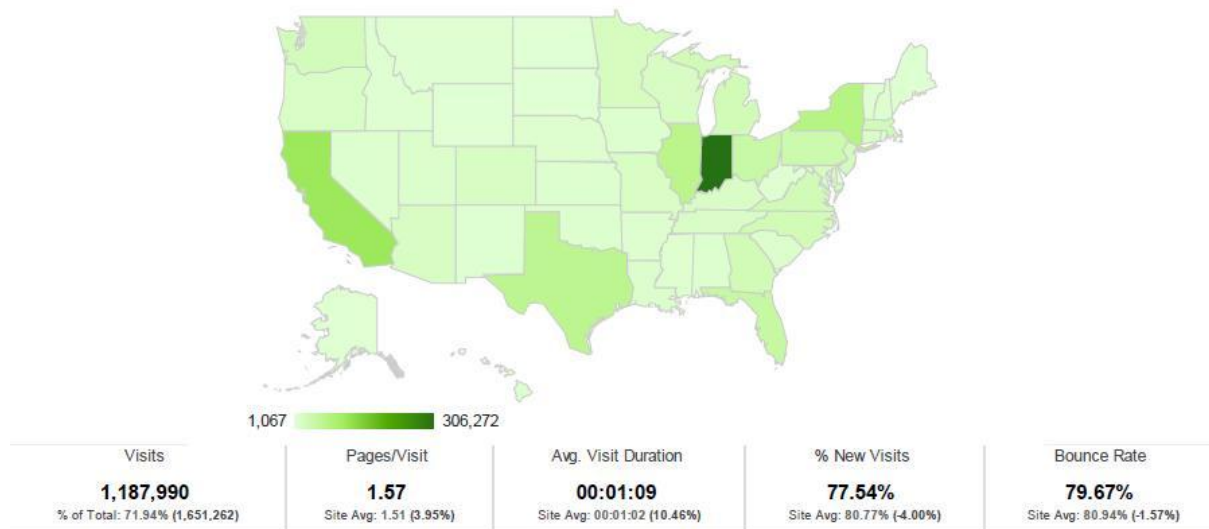
The website is a truly multi-purpose resource that, when leveraged appropriately, can be mutually beneficial for WFIU audiences and the organization itself. What follows is an overview of the revenue generation capabilities of the WFIU website. By analyzing the websites of other NPR affiliates, conducting literature reviews, and assessing inter-organizational collaboration, we can evaluate the current and future role of the website in generating income for WFIU.

### **Google Analytics Location Analysis**

We compared total contribution revenue generated through the website in fiscal year 2011 with Google Analytics data, in order to determine the frequency of visits from certain locations to the IPM website. This comparison helped to decipher whether or not frequency of website use corresponded to actual donations. Through Google Analytics, we are able to identify patterns in the most prevalent locations visiting the website as well as locations generating the greatest amount of online contributions. Figure 13 displays the locations throughout the U.S. which frequent the IPM website, and Figure 14 displays which of those locations donate most frequently. Not surprisingly, Indiana had both the highest number of website-visitors and donation page visitors. Additionally, total donations from Bloomington in 2011 totaled over \$355,000, making Bloomington the top location by total donation amount. The next highest city was Columbus, Indiana, which totaled just over \$43,000 in donations via the website, only 12 percent of the Bloomington total.

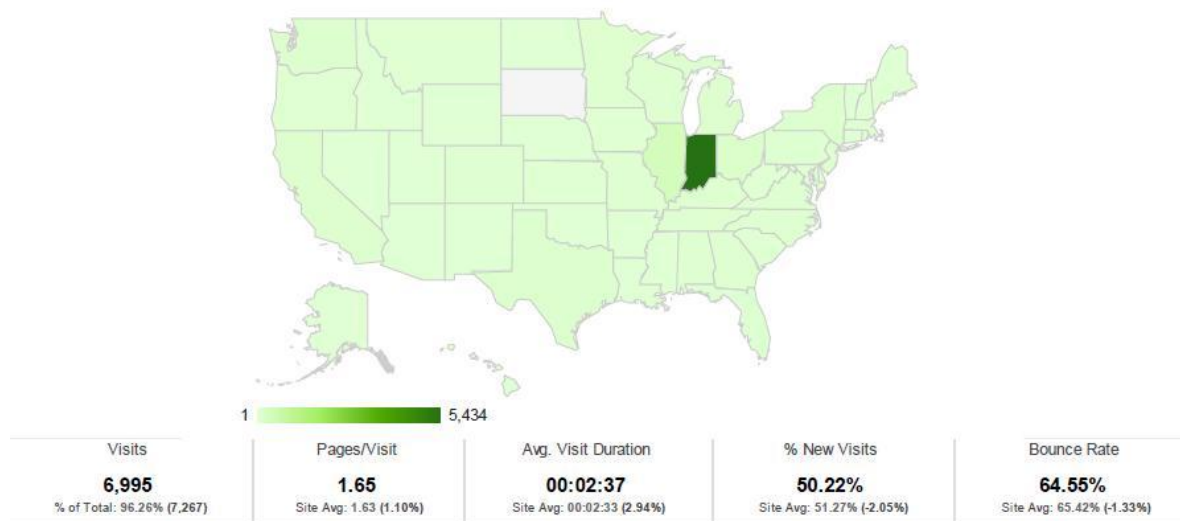


**Figure 13: Visits to Indiana Public Media (IPM) Website in 2011**



**SOURCE: Indiana Public Media Google Analytics**

**Figure 14: Visits to Support Radio-TV in 2011**



**SOURCE: Indiana Public Media Google Analytics**

***A Comparative Website Analysis***

The following comparative analysis considers the quality of web-based content of 24 websites (including WFIU) using the following metrics (see Appendix L for a complete rubric):

1. Ease of use to find support tab, content of support tab
2. Ease of use to find donation button
3. Commercial ads on homepage
4. Noncommercial ads on homepage
5. Promotional incentive for donating

6. Available information about underwriting
7. Available financial information and form 990s

Using these metrics we identified the following five public radio websites that scored the highest rankings in one or more categories: Oregon Public Radio, Texas Public Radio, Boston WBUR, Classical South Florida, and Puget Sound Public Radio. Below is a description of each station and a justification for why it is an appropriate comparison for WFIU.

#### ***Oregon Public Radio (OPR)***

We selected OPR because of the WFIU web manager's reference to its layout and clean-feel. After scoring the website using the predetermined metrics and rubric, we determined that this site is rich in potential web design and development ideas. OPR ranked as one of the highest stations with regards to the ease of finding the "donate now" button. It was also in the top 20 percent of stations who have a comprehensive and informative "support" tab, which provides viewers useful information on revenue generation via its website, such as membership, leadership giving, vehicle donations, planned giving, monthly giving, matching gifts, and most importantly, information about business partnerships. Additionally, the OPR homepage features three advertisements for other business and nonprofit organizations. Each ad is the same size, which contributes to the organized and clean feel of the page. Lastly, the website presents important financial information in an easily-to-locate, accessible way, which contributes to the overall financial transparency of station. By publishing the IRS form 990, financial audit documents, annual member reports and annual EEO reports, constituents are able to obtain a more transparent understanding of how the organization is spending its money.

#### ***Texas Public Radio (TPR)***

TPR's web content is by no means as aesthetically pleasing as that of OPR or WFIU. However, we scored it among the top stations because of high levels of financial transparency, wealth of support information, and accessibility of the "donate now" button. The 'support' tab linked to the homepage offers easy access to relevant underwriting, business membership, and corporate support records, which suggest the station has a strong revenue base. Additionally, the financial transparency of the website was rated among the highest of all selected stations. TPR also offers views easy access to annual reports and IRS form 990s from fiscal years 2001 to 2010

Unfortunately, this website does display some negative qualities; for example, it does not feature any advertisements, which suggests the station may not be generating a significant amount of revenue from their website.

#### ***Boston WBUR***

We ranked the WBUR website relatively high because of its well-developed support and donation information, financial transparency, and overall layout. The website is full of information, and although its design is not as unique or innovative as others (it appears they took the design of the New York Times' website and replaced it with WBUR information), it does provide an easy to locate "donate now" button, and also features several business ads that likely contribute to the earned income for WBUR.

Additionally, the website identifies a rather large current incentive for viewers that pledge support or donate online. Contributing viewers are entered to win a two-year lease on a new

Mercedes-Benz 2012 C300 Luxury Sedan. We make the assumption that this high-profile incentive leads more viewers to donate to the state.

### ***Classical South Florida (CSF)***

We selected the CSF website due primarily to the high number of commercial and noncommercial advertisements displayed on the site. Furthermore, CSF has seamlessly integrated these advertisements with website content; they are clearly displayed and easily accessible, are reasonably connected to CSF, and do not interfere with primary website content.

As mentioned, the CSF website rated in the top percentile of all 24 stations with regard to the number of advertisements displayed on the opening page. This is an important indicator of revenue generation because advertisements indicate direct sponsorship of the station by a third-party financier. Upon initial review, CSF had a total of eight advertisements incorporated in their homepage—twice the number of advertisements as the next leading website in the station analysis. The advertisements are about 2.5” by 1” in size, and are neatly organized in a vertical column at the right-hand side of the website. The advertisements are clean and coordinate well with the structured, professional website setting. The advertisement incorporation and clean, bright, user-friendly layout of the website are the highlights of this webpage.

CSF makes financial information and IRS form 990s accessible through links from the homepage, which add appeal to the website and station through enhanced transparency. The only drawback of this website is the absence of a defined “support” tab. This poses an issue for individuals, corporations, or other nonprofit organizations that may visit the website seeking information on how to support the station through online contributions

### ***Puget Sound Public Radio (PSPR)***

The PSPR website is an exemplary representation of both the ‘support’ tab and ‘donation’ button features. The layout, font, size, and content of the informational tabs and buttons are clear and highly detailed. This website scored very high in terms of support and donation information available because there are two separate buttons and boxes for ‘giving now’, adding to the ease of issuing financial support via the website.

At the time of initial analysis, PSPR offered a promotional incentive for online donations. Intuitively, this increases web traffic and individual support through online donations. The site also scored high in the range for transparency and availability of financial documents and IRS form 990s. Unfortunately, ad placement for the site was low, with only two advertisements on the homepage. Despite the low ad placement rating, however, the PSPR website is clean, professional, and easy to navigate.

### **Recommendations: Revenue Generated through the Website**

After considering the client’s wishes and careful comparative analysis, we recommend that WFIU increase the number of “give now” or donate buttons on its webpages and simultaneously enhance the size and visibility of the buttons. Ideally, placing additional donate buttons on multiple pages will increase the likelihood of spontaneous donations. Further, enhancing the visibility of donate buttons will ensure visitors’ exposure to the instant donate option. We recommend the donate button be increased in size to at least one inch by one inch, with a correspondingly appropriate font size. Lastly, we recommend the “give now” buttons be placed

at direct eye level to capture the attention of visitors who may be simply scanning pages. Donation buttons may also be structured like banner ads on certain pages, such as the homepage, to capture attention of more visitors. Please see the Classical South Florida Homepage image provided as an exemplary model (Appendix P).

## **Recommendations: Improving Website Utilization**

### ***Increased use of Social Media during Fund Drives***

We recognize the success of WFIU's online fund drives, but certain measures may be taken to further maximize the viability and salience of fund drive efforts. In this respect, we recommend WFIU establish a plan for strategic collaboration with all affiliated Facebook pages and Twitter accounts during online fund drives. This will undoubtedly increase public awareness of the online fund drive, and perhaps even compel Facebook and Twitter users to visit the WFIU support page during the same browsing session. We further recommend that as part of the strategic collaboration plan, Facebook and Twitter affiliates include direct hyperlinks to the WFIU online fund drive.

### ***New Landing Page***

In addition to strategic collaboration with Facebook and Twitter affiliates, we recommend WFIU create a new landing page during the online fund drive. Because the online fund drive is active for a limited time, a new landing page will help draw attention to the drive and how patrons may participate. A new landing page will reach all visitors to the WFIU website and will hopefully pique interests for donating. Further, this landing page will reach visitors who may not necessarily encounter online fund drive information via direct mail, phone solicitation, or even Facebook and Twitter. Lastly, we recommend WFIU model their landing page in such a way that is clear, engaging, and informative. Since it will likely be viewed for a limited time (i.e., a few seconds) the landing page should provide crucial information regarding where and how to donate. If WFIU is offering any type of incentive or promotion, the landing page should highlight this information as well. Please see Classical South Florida Landing Page during Online Fund Drive for the image provided as good model (Appendix Q).

## **Alternative Revenue Sources**

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### **The Value of Alternative Revenue**

Alternative revenue is defined as any income for WFIU that is not generated through donations, membership, grants, or government funding. Because trends show that traditional revenue streams are becoming more scarce and unpredictable, it is increasingly important that nonprofit organizations supplement traditional sources of income with alternative options, such as commercial revenue (Froehlich 1999). There is apprehension associated with the idea of a nonprofit engaging in commercial activities, because of the possibility of mission drift or profit-seeking behavior. There is also concern that the sector as a whole would lose some public value through efforts to increase engagement in what has traditionally been seen as profit making activities (Froehlich 1999).

Unfortunately there are also risks associated with donor behavior and individual contributions such as revenue volatility and goal displacement. Grønbjerg's (1992, 1993) case studies of revenue strategies for nonprofit organizations explain that individual contributions are unpredictable and unstable. Additionally, goal displacement and mission-drift are commonly associated with individual giving. When surveyed, nearly 25 percent of fund raising executives stated that they had "altered organizational goals or priorities" in order to receive a gift (Kelly 1998).

Both traditional and commercial sources of revenue have their own advantages and disadvantages; in the future it seems likely that the nonprofit sector will need to utilize a mix of the two. Gradually, the sector has come to rely more heavily on commercial income, which generated more than 50 percent of the sector's total revenue from 1977 to 1996 (Salamon 2002). Froehlich's (1999) literature review on commercial revenue at nonprofit organizations notes that compared to the traditional forms of funding, commercial revenue provides greater flexibility and autonomy for organizations. Because trends in nonprofit fund raising suggest that revenue diversification has a positive effect on reducing donor-dependency (Grønbjerg 1993), it is fair to assume the WFIU's pursuit of alternative revenue sources will be a productive activity.

### **Underwriting and Production Support**

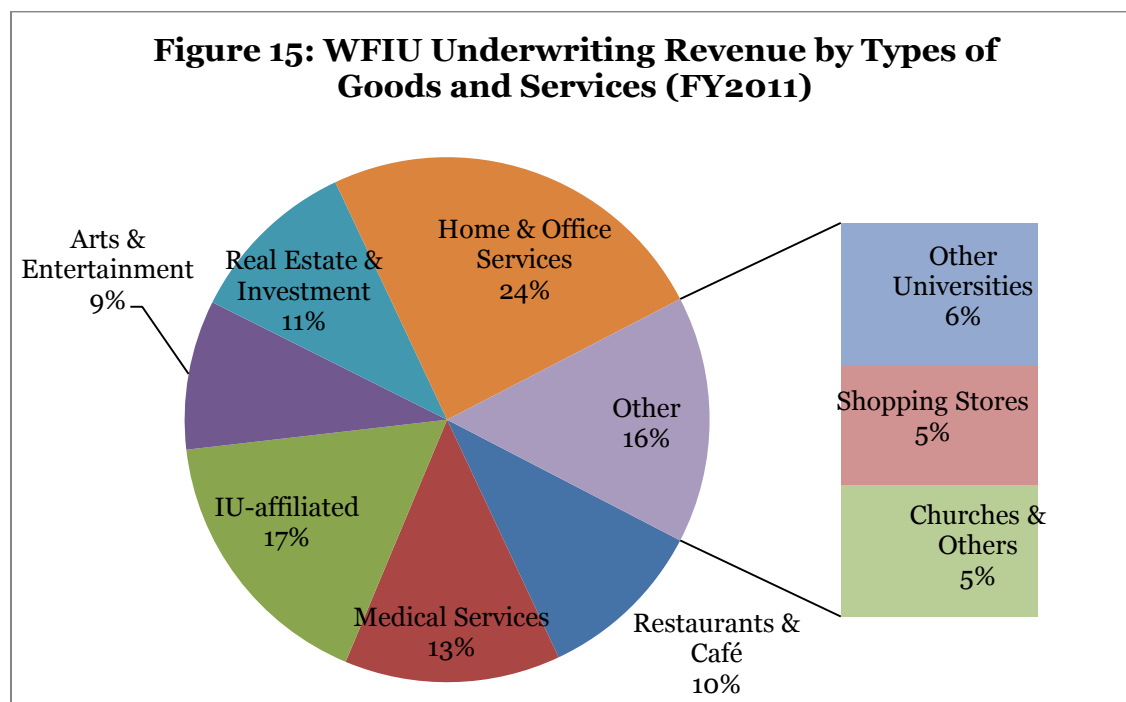
WFIU enjoys high levels of support from its underwriters, including a number of businesses, nonprofits, and IU schools and departments. In fiscal year 2011, the maximum dollar amount WFIU received from a non-IU underwriter was \$6,564 per year. Meanwhile, the minimum dollar amount received from a non-IU underwriter was \$258 per year. The average was approximately \$2,200 per year (WFIU Underwriting Data).

#### ***Categorization of WFIU underwriters***

The purpose of categorizing WFIU's underwriters is to identify current trends in underwriter characteristics and levels of support. We categorized WFIU's current underwriters according to the following dimensions: type of business/organization (for-profit, nonprofit, etc.), location (Bloomington, outside Bloomington, etc.), and types of goods or services provided (medical

services, arts & entertainment, etc.). In terms of types of goods and services provided, WFIU’s underwriters are divided into the following categories:

- *Arts and Entertainment*: includes galleries, theaters, symphonies, orchestras, etc.
- *Real Estate & Investment*: includes housing rentals, banks, insurance, retirement, etc.
- *Home & Office Services*: includes equipment, office product sales, repair, maintenance services, etc.
- *IU-affiliated Organizations*: includes all IU schools, departments, centers, offices, etc.
- *Other*: includes universities or schools (non-IU), shopping stores, churches and other public and nonprofit organizations
- *Medical Services*: includes pharmacy, fitness, psychology, health-related businesses, etc.
- *Restaurants and Cafes*: includes all types of restaurants, cafes and bars



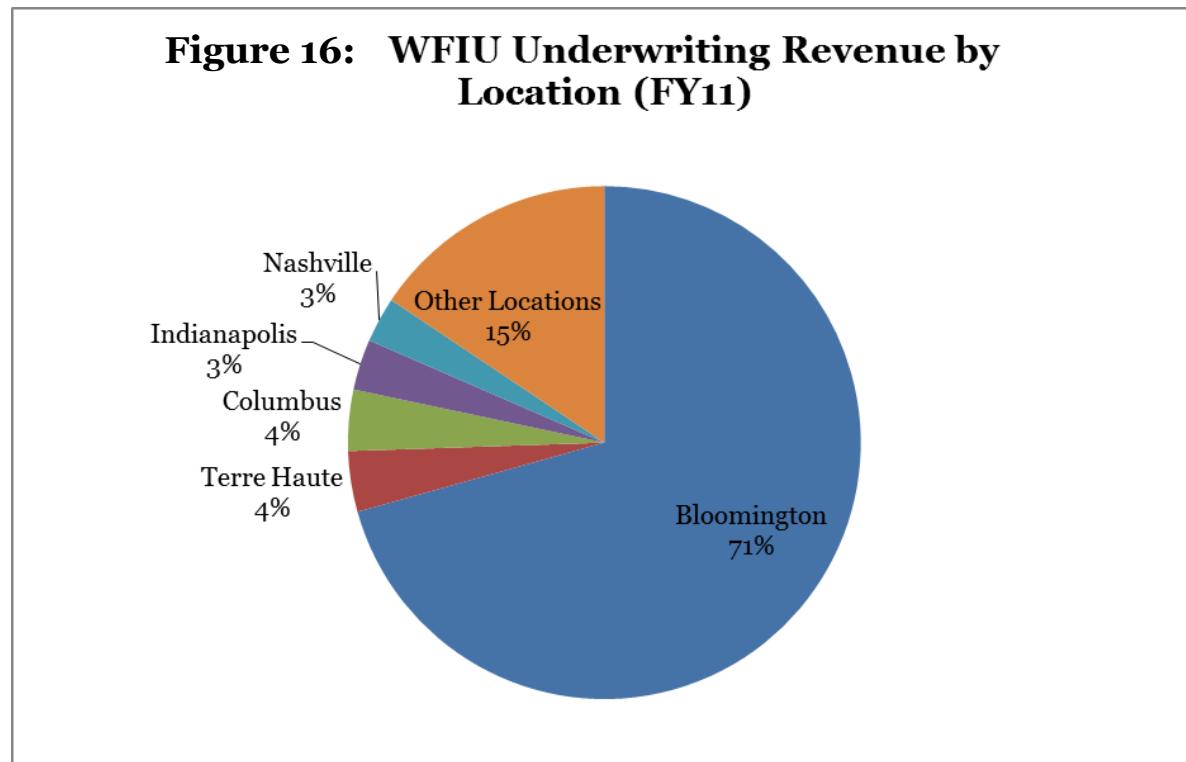
**SOURCE: WFIU Underwriting Data**

Figure 15 shows the underwriting revenue WFIU received in fiscal year 2011 based on the identified goods and services categories. Among these categories, Home and Office Services account for the highest percentage (24 percent) of underwriting revenue for WFIU. Additionally, IU combined support, including IU underwriting, production and online support, accounts for about 17 percent of the total underwriting support, followed by Medical Services, which represents about 13 percent.

To analyze underwriting data from a different perspective, we re-categorized the total amount of revenue from underwriters located in Bloomington, Terre Haute, Indianapolis, Columbus, Nashville and other counties in Indiana. The recent data on WFIU underwriters shows that a majority, approximately 71 percent, of underwriting revenue comes from Bloomington while

other locations, such as Columbus or Terre Haute, each only account for about four percent of the total underwriting revenue (see Figure 16 for additional breakdowns).

Some of WFIU’s underwriters have multiple locations throughout Indiana, which may mean there is potential for securing additional underwriting support from branches that are not currently advertised. For example, Garden Villa, a nursing services company, has facilities in both Bloomington and Bedford, but only the Bloomington facility supports the station through underwriting.



**SOURCE: WFIU Underwriting Data**

WFIU understands that it is important to identify markets for demographic matches when pursuing underwriters. The station’s Corporate Development staff said that WFIU News programs would be of interest to influential audiences such as attorneys or hospital administrators. The station also has various underwriting packages, which include different rates for different underwriting messages and vary based on time of day. However, WFIU does not have extensive local data on its listenership. Currently the station utilizes public radio audience profiles conducted by NPR and any other available sources of information on listenership to create its own audience profile. One of the audience profile documents that WFIU uses when meeting with potential underwriters only presents basic demographics of age distribution, gender and average listening time.

By contrast, there are several public radio stations that utilize extensive audience profiles to secure underwriting support. For example, New England Public Radio (NEPR) has information on audience age, gender, education level, income, home ownership, and home value. Additionally, WAER in New York provides its underwriters with information regarding listener

lifestyles, such as what percentage of listeners attend theatres and concerts or own financial securities.

WFIU staff acknowledges the importance of documenting and monitoring listener demographics in order to secure underwriting support. Currently the station utilizes NPR research on the halo effect of public radio support; this indicates that public radio listeners have positive feelings towards businesses that support public radio, which contributes to individual willingness to buy products and services from underwriters. Additional research of this type of listener behavior could be very useful to WFIU's development staff when seeking additional underwriting support.

## **Recommendations for Underwriting and Production Support**

A study on the financial health of public broadcasting commissioned by CPB found that increases in program costs were associated with decreases in revenue, while increases in fundraising and underwriting costs were associated with increases in revenue. This provides a good justification for spending more on marketing/sales to attract underwriters. Dollars expended on underwriting generally bring back more than a dollar in revenue; this is a good return on investment. With that in mind, there are some recommendations that will assist WFIU in increasing their revenue from underwriting and production support.

WFIU should continue to improve its current solicitation materials by developing packets, brochures, and other informational materials that present various underwriting packages. When meeting with potential underwriters or program sponsors, WFIU salespeople should highlight the programs they have identified as good matches for that business. A list of online resources for research and ideas from other stations to improve WFIU's marketing strategies and solicitation materials can be found in Appendix S.

Although WFIU is located in Bloomington, it provides service to 19 counties in Indiana; therefore it should make efforts to reach out to underwriters outside of Bloomington. In order to increase the underwriting revenue from locations outside of Bloomington, WFIU should hire part-time sales representatives based in other locations to assist the Corporate Development staff working in Bloomington. Researching and contacting newly established businesses and organizations in the area would also be helpful to establish potential future sponsorship and collaboration, and extend underwriting market.

One of the issues that WFIU's Corporate Development staff raised is that there is poor communication within the department, and sometimes staff members do not know what others in the department are doing. Therefore, WFIU needs to enhance the culture of communication among its Corporate Development staff in order to make sure that work is not being duplicated or overlooked. Each staff member should be in charge of a different market segment and should report to each other about their plans and progress on a regular basis. Recommendations regarding how to improve communication among WFIU staff will be addressed in the Communication and Technology section of this report.

WFIU should develop a system to quickly match programs with potential underwriters/program sponsors. This will increase the effectiveness and efficiency of WFIU's Corporate Development



Office. The recent economic downturn is causing businesses and organizations to be less likely to spend large amounts of money on public radio sponsorships. Therefore, public radio stations should take the initiative to approach potential underwriters with an aggressive sales pitch.

If WFIU knows which programs have the greatest impact for an underwriter's target audience, it will be better able to maintain a strong business relationship and continued support from underwriters. Underwriters will be more satisfied with their sponsorship experience and more likely to continue giving if they can attribute an increase in sales to a radio mention. Before approaching potential underwriters, Corporate Development Officers should take time to research the business's customer base in order to have the most impact.

As a starting point, WFIU should develop a basic matching system based on underwriter and programming categories. The table in Appendix T (Comparison of WFHB's and WFIU's Current Underwriters) provides suggestions on which types of underwriters are most likely to support each category of WFIU programming. Examples are also given to illustrate various ways to increase the linkage between underwriters and WFIU's programs. Although these suggested matches are loosely based on general assumptions about the interests and behaviors of various groups, further considerations must be made. When matching underwriters with programs, WFIU should also take into account the timing of programs. Various types of listeners tune into programs at different times. This information would allow WFIU to better match programs relevant to underwriter needs. Again, better information on listener demographics would be useful here. An example of how underwriters can be matched to relevant programming is provided in General Matching of WFIU's Underwriter Category with Possible Program Category - Appendix U and more information can be found in Appendix V.

### **Other Revenue Not Including Underwriting and Production Support**

WFIU is affiliated with Amazon.com through a partnership that allows WFIU to earn a percentage of any Amazon.com sales originating from a link embedded on the WFIU website. The revenue earned from this partnership has increased since 2009. In 2009, WFIU earned \$479; this figure increased to \$662 in 2010 and to \$720 in 2011. However, as a percentage of total other revenue, revenue from this partnership has actually decreased, dropping from nearly four percent to three percent between the years 2009 and 2011. Furthermore, the opportunity costs associated with the Amazon.com links should also be considered. Other links could be added to take the place of Amazon.com links, which could potentially be more useful to the website. Additionally, website users may find Amazon.com links distracting or annoying.

In previous years, WFIU was more aggressive in its approach to revenue building through the Amazon.com partnership. However, changes to the WFIU website have resulted in the loss of some Amazon.com links. Currently, the Amazon.com link is only present on the *Harmonia* and *A Moment of Science* program webpages. WFIU may be able to raise revenue by increasing the number of Amazon.com links. Additional links may be embedded on the program schedule or other pages that receive high traffic. WFIU could potentially embed an Amazon.com link on a program webpage next to brief descriptions of artists featured on upcoming and recent broadcasts. A brief description, such as "Recordings of this artist purchased from Amazon.com support WFIU Public Radio," can be included with the Amazon.com link.

WFIU's Corporate Development Department has stated that the IU Bookstore may question WFIU's partnership with Amazon.com because purchases from a national retailer neglect local businesses. If this becomes a more pressing issue, WFIU might reframe its website messages about Amazon.com to link proceeds to WFIU local programming. The message on the Amazon.com link might read "Purchases through Amazon.com support WFIU's local programming." This approach would allow WFIU to capitalize on its business partnership with a national corporation, but still demonstrate its commitment to the local community.

WFIU has developed and sold a limited amount of merchandise. According to WFIU's Operations Manager, products like t-shirts and coffee mugs for particular programs, such as *Harmonia*, have been sold on WFIU's website in the past. Efforts to market these items have since been abandoned as these products brought in only a small amount of revenue. The price point for WFIU's merchandise was too high, and there was low demand. WFIU could capitalize on its affiliation with Indiana University to sell merchandise to the student body. The benefits of such a venture would be two-fold, as WFIU would like to reach and attract a younger audience. Merchandise could be sold through the IU Bookstore, T.I.S., the IU Art Museum Gift Shop, etc. These retailers attract a high volume of students and alumni shopping for apparel and other memorabilia related to Indiana University.

Additionally, WFIU recorded and produced a CD entitled *Beautiful Baroque*, which the station markets for use in weddings. In 2009, the *Beautiful Baroque* production earned \$364. Since then, revenue earned from this production has declined to only about \$100 each year. In 2011, *Beautiful Baroque* sales only accounted for about half a percentage point of total other revenue.

WFIU's annual used record sale, open to members of the Bloomington community, is more lucrative. In 2009, WFIU earned a total of \$4,869 from used record sales. Since then, the event has earned decreasing amounts, with 2011 earnings totaling only \$1,145. In 2009, the annual used record sale made up almost 40 percent of total other revenue; this figure declined to 9 percent in 2010 and 5 percent in 2011.

Syndication of WFIU's local programming is growing in its revenue generation. WFIU sells the rights to broadcast its locally produced programs to other stations across the country. NPR recently syndicated one program, *Earth Eats*, as a weekly podcast. Local programming is shared and sold through the PRX file-sharing network. In 2009, PRX file syndication earned WFIU \$2,215 in inflation adjusted dollars. This figure doubled to \$4,420 in 2010 and reached \$6,404 in 2011. As a percentage of total other revenue, PRX syndication has steadily increased from 17 percent of total other revenue in 2009 to 27 percent in 2011.

WFIU brings in additional other revenue through a vehicle donation program that allows listeners to contribute their old and non-functioning vehicles to the station. This revenue has steadily increased between 2009 and 2011. In 2009, total revenue from vehicle donation was \$4,420 in inflation-adjusted dollars. This figure more than doubled to \$10,458 in 2010, and \$14,767 in 2011. As a percentage of total other revenue, vehicle donations have grown considerably from around 34 percent in 2009 to 62 percent of total other revenue in 2011.

Programs like Google AdSense also allow WFIU to earn other revenue through web advertisements. Although Google AdSense has earned WFIU a relatively small amount of revenue, this income source has continued to grow both in terms of absolute dollar amounts and as a percentage of total other revenue. Total revenue from Google AdSense rose from \$235 in 2009 inflation adjusted dollars to \$354 in 2010 and \$486 in 2011. As a percentage of total revenue, Google AdSense has slightly but steadily increased from a just under two percent of total other revenue to just over two percent of total other revenue. This is not currently a significant source of revenue; however its growth rate gives it potential. We predict the role of the website to be increasingly integral in the operations of WFIU; as this occurs, revenues from sources such as this will continue to increase as well. Google AdSense is an excellent source of passive revenue and should be continued.

WFIU also earns other revenue by recording and selling special and popular programs to interested listeners. These CD sales earned WFIU \$61 in inflation adjusted dollars in 2009, and \$220 in 2010. However, WFIU did not earn any revenue from other CD sales in 2011. In 2009, other CD sales made up only half a percent of total other revenue, doubling to just over one percent of total other revenue in 2010, but then falling to 0 percent in 2011.

Overall, revenue generated from a variety of other sources (not including underwriting and production support) has steadily increased between the years 2009 and 2011. For the year 2009, total other revenue in inflation-adjusted dollars was \$12,900. In 2010, total other revenue increased to \$17,900. This figure again increased again to \$23,633 in 2011. Based on these trends, it appears that the other revenue sources that are driving this growth are a combination of PRX file sharing and vehicle donations. Other sources of revenue that are steadily increasing at much lower rates are the Amazon.com and Google AdSense partnerships.

Based on the variety of other revenue sources, it is clear that WFIU understands the importance of diversifying revenue streams. WFIU has undertaken a broad range of initiatives including the production and sale of merchandise, advertising partnerships with national corporations, and passive revenue sales. Passive sources of revenue allow WFIU to earn income without requiring additional resources to produce goods and services. WFIU's passive income includes the Amazon.com partnership (assuming it does not take much effort to insert a link to Amazon.com in the website), hosting the used record sale, syndicating programs through the PRX file sharing program, accepting vehicle donations, and allowing Google AdSense to advertise on the website.

## **Recommendations: Additional Web-Advertising and Support**

### ***Increase Online Ad Presence***

The size and placement of advertisements on a given website are details that may prove critical in how much unrelated business income is generated. Presenting an optimum website advertisement strategy may encourage marketing enterprises to make financial investments in an organization in exchange for space on the website.

The WFIU website would most likely benefit from an advertising strategy featuring a series of banner ads, side boxes, and paid psychographic marketing. Banner ads are text and pictures centered across the top or bottom of a website. When a visitor clicks on a banner advertisement, a link sends the visitor to the advertised website. Banner advertisements are typically anchoring

or branding devices. In other words, the ads are designed to bring awareness to the marketing sponsor. It is important to note that while banner ads will entice marketing pieces for financial investors, they will not threaten the visitor-ship of the actual WFIU website. This is because banner ads are not designed to generate immediate “click-throughs.” Banner ad sales will also prove advantageous for WFIU because banner ad space is sold in terms of impressions, not “click-throughs.” That is, ad space may be more expensive depending on WFIU’s guarantee of how many times an ad will be viewed. Banner ads should be static, with little movement or blinking.

Ad placement and positioning significantly affects response rates. To optimize ad effectiveness, WFIU should display between four and five advertisements at all times, including a top banner ad, bottom banner ad, and two to three side box ads. The top and bottom banner ads should be consistent in size and location at the top and bottom of the webpage. The banner ads should rotate randomly between sponsors to showcase multiple advertisers. The side box ads should be similar in size and shape, to provide aesthetic consistency. Enhanced advertisement placement will allow WFIU to court multiple sponsors simultaneously and maintain a professional, clean website

### ***Increase Online Underwriting Support***

After analyzing over 20 other public radio stations’ websites, we learned that the Indiana Public Media (IPM) website has relatively few commercial advertisements on their website. The income generated from the website has increased for three consecutive years, and we recommend adding two to three commercial advertisements to the website to increase this stream of income. An important consideration for this recommendation is optimal ad placement so as not to overwhelm web users, and at the same time provide visibility and value to WFIU’s underwriters. An example of a station using effective techniques for ad placements on the website is Classical South Florida Public Radio (CSF) (Classical South Florida nd.). CSF has approximately eight total advertisements on their homepage, but they are not distracting to the user because they have placed them either to the right side of the page, or as horizontal banners across the bottom. We recommend this type of advertisement placement for WFIU in order to increase underwriting and generate income.

### **Alternative Revenue Ideas from Other Stations’ Current Practices**

To identify additional ways for WFIU to increase its alternative revenue streams, we met with WFIU Station Manager Cary Boyce, who recommended an analysis of several stations he frequently monitors for innovative practices. We also utilized Guidestar.org to investigate the practices of stations that are similar to WFIU in total assets and income/revenue. Finally, we worked with the Innovative Practices Committee (IPC) to identify a number of additional stations to observe. (See Innovative Practices Committee (IPC) Selected Stations with Key Practices and Criteria for Selection (22 Stations Total) - Appendix W; see Methodology for Guidestar Comparison Station Selection - Appendix X).

## **Station Research**

### ***WFIU Comparison Stations***

Of the stations recommended by Cary Boyce, WFIU already utilizes many of the same innovative revenue practices as they use. Other innovative revenue practices they use WFIU has either tried before with no success, or is not allowed to do because of its relationship with IU and/or other restrictions. Nevertheless, we did come across several novel ideas that WFIU may be able to replicate or scale up.

### ***IPC Comparison Stations***

IPC contacted a number of stations, but unfortunately received a low response rate. Despite this, IPC did evaluate other revenue practices made available by IRS form 990s and station websites. Several of these stations had other revenue practices, which may prove useful to WFIU.

One of these stations is WHA, Wisconsin Public Radio, which utilizes some of the same revenue practices as WFIU, including an Amazon.com partnership, online underwriting, and production support for podcasts. In addition, the station earns income from ticket sales for live broadcasts of the nationally syndicated program *Whad'Ya Know?* WFIU might be able to capitalize on its own nationally syndicated program, *Earth Eats*, by selling tickets for live recordings of this show. One consideration to keep in mind, however, is that WFIU's recording studio may not be suited to hosting as large an audience as WHA.

Another innovative station is KUT-Austin. This station focuses its alternative revenue generation solely on underwriting, and does not undertake any additional initiatives. However, we flagged this station for its advanced earnings in passive income through interest and dividends. WFIU currently relies on a more diverse business revenue stream than KUT, but it should consider expanding its funding portfolio by replicating some of WHA's investment ventures.

### ***Guidestar Stations***

Using Guidestar, we evaluated each organization's IRS form 990 for listings and explanations of other revenue. Unfortunately, this did not prove to be a good method for gathering information, as many IRS form 990s contain only sparse information. Eight of the organizations did not have IRS form 990s on file with Guidestar. Due to these limitations, we shifted our focus to the organizations' websites; four did not have a web presence. For the purposes of our investigation, we decided to exclude the organizations without posted IRS form 990s and websites.

In our evaluation, we identified one more revenue generating program: blind reading services. The program was listed on many of the IRS form 990s we reviewed, and brought in an average of \$3,500 to \$6,000 in additional revenue.

We contacted each of the radio stations that listed blind reading services on their IRS form 990s to find out more information about this service, however only two stations responded. In an effort to supplement the limited information they provided, we conducted additional outside research to better define blind reading services, and to learn how it could be used to help generate revenue for public radio stations.

## **Recommendations: Future Other Revenue Generation**

### ***Blind Reading Services***

Blind reading services allow blind or visually impaired individuals to live a more independent life by providing them with a means to stay connected to the world, and continue to learn and engage with their communities. This service utilizes volunteers and/or computer speech programs to record readings of news articles, books, magazines, and more.

Blind reading services are most often provided through partnerships between nonprofits that offer services to those with disabilities and local radio stations. These partnerships allow the nonprofit service organization to function as the fundraising agent by promoting reading services to its clients. The radio station provides the production facilities, often utilizing volunteer readers rather than on-air staff, and receives a portion of the contributions. In many cases, this programming can only be accessed using a specially tuned receiver. The organizations that provide blind reading services determine eligibility for receipt of the service using an application process. Stations providing this service brought reported additional annual revenues between \$3,500 and \$6,000 on their IRS form 990s.

We believe the provision of blind reading services is the most promising potential source of new revenue for WFIU. This service is not provided in the Monroe County area. Proximity is important because users of the service must be able to physically obtain a receiver and must be within signal range. Similar services are provided in Indianapolis, but individuals must be within 45 miles of WFYI in order to pick up the signal. Most of the Bloomington, Bedford, and Terre Haute listening areas are not close enough.

By providing this service, WFIU would be able to draw in a new constituency group that has less access to sources of information. The service provided is valued by the public, and is thus rewarded by government grants, philanthropic funding, and public support. In this sense, it is not an alternative revenue source as previously defined; however, we have included it here as we think it is a valuable activity for WFIU to consider.

The program will require up-front investments, and costs to begin such services are not a permissible use of CPB funding. Some funding could come through federal grants from the Public Telecommunications Facilities Program (PTFP). These funds can be used to pay for the receivers that are loaned to service users, as well as for necessary station technology upgrades. The International Association of Audio Information Services (IAAIS) provides many free programs to member stations. Membership in this organization is \$200 annually, and includes access to a membership directory, Internet listserv, annual conferences, mentoring, and more. Programming that is not received from free sources is subject to licensing and copyright laws, and will be subject to additional costs.

Clients need a special receiver to access programming. These receivers cost somewhere between \$25-\$100, depending on the producer. Most audio information services operate on the 67 or 92 kHz subcarrier of FM radio stations. Because the subcarrier is a closed signal, these services are exempt from the copyright laws. Section 106 of the 1976 copyright law allows for the distribution of copyrighted works if the audience receiving it is unable to access the printed material. Most content providers (newspaper, magazine, etc.) are willing to donate

complimentary subscriptions; if not, organizations find companies to underwrite the cost of the subscription.

The oversight required to administer blind reading services is relatively low. A staff member will need to review, approve, and track the disbursement of receivers. Receivers, once distributed, do not require additional support from radio staff. Training volunteers is not intensive, as volunteers need only know how to read and speak clearly. WFIU could try to form a partnership with LIFE Designs (formerly known as Options for Better Living) or Stonebelt, which are both nonprofit organizations in Bloomington that provide services for people with disabilities. Organizations such as Meals on Wheels, Lions Clubs, AARP, and libraries also frequently provide similar kinds of support services. WFIU can consider offering both free and fee-based blind reading services.

If listeners could gain free access to local and national news, fundraisers could make a case to help support the program. Access to archives could be provided for a small monthly or yearly fee. Specific requests for certain books or magazines could also be provided for a fee. Nonprofits typically ask for a suggested donation for the receivers from those who can afford it.

Comparison stations provided examples of their cost-cutting measures, particularly regarding their fundraising efforts, and we encourage WFIU to use these strategies. Texas Public Radio reported that it has transitioned almost all fund development activities online (D. Skinner, personal communication, April 5, 2012). Its newsletter is distributed online, and the majority of giving also occurs online. At the same time, this station holds thank-you events targeted towards major donors, demonstrating that it is possible to engage donors personally, while transferring giving activities to a low-cost forum. This station uses bulk mail as often as possible, and receives donated services for many of its small events. These donations allow the station to advertise that funds given at these events will go directly to programs. WFIU might consider moving at least a part of its successful direct mail program online and tracking how donors respond to the change. Other stations reported a heavy reliance on volunteers. WBUR in Boston actively recruits volunteers on its website (WBUR nd.). KUT in Austin reported that it makes sure that the community knows its efforts to keep costs low, ensuring a trusting relationship with donors (R. Cross, personal communication, March 29, 2012). These suggestions allow for extensive fund development and donor segmentation.

# **Content Analysis of WFIU's FM Radio Programming**

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## **Overview**

When compared to other NPR member stations, WFIU occupies a unique position. Not only does the station manage and produce 17 local programs, it also plays a large amount of classical music, jazz, and opera, averaging about 50 percent of total program content per week. While it is clear that WFIU has a consistent donor base of members and underwriters who support and listen to the regularly scheduled program content as is, other findings suggest the station may not be utilizing this content to its greatest advantage. A number of content-based studies, spurred by the research of public radio analyst David Giovannoni, are consistent in their findings that "Programming causes audience" (Freedman 2011). The consensus of these studies is that most people do not listen to public radio stations like WFIU because they appreciate the concept of smart, commercial-free programming. Instead, they tune-in for the same reason other people listen to classic rock, popular hits stations, or Catholic radio—they like what is being played.

Identifying what listeners like versus what listeners are willing to support is challenging. WFIU has a wide and diverse listening audience in South and Central Indiana, as well as a number of national and international audiences who listen to syndicated programs and online podcasts. Finding a balance of programs capable of drawing listener support from this diverse audience requires investing a lot of time, energy, and resources into gathering audience feedback and demographic information. The station's relationship with Indiana University presents an additional challenge to the process of determining appropriate radio content. As the Mission Statement discussion outlines, WFIU pledges dichotomous support to both listeners and the University, which means it must equally consider both entities in making content decisions.

What follows is an outline of the methods used to evaluate the current state of WFIU's program content, followed by recommendations for how to adjust programming to better fit the needs of a changing donor base. Additional program related comments are drawn from observations of other university affiliated public radio stations that have adopted unique and innovative solutions to meet the needs of both university and private contributors.

## **Research Questions**

Here, we address a number of questions related to WFIU's mission driven focus on classical music, and the fact that national trends show a decline in public support for classical music. This evaluation examines how the classical music focus coincides with national trends, and seeks to answer the following questions:

- If "Programming causes audience," and more audiences are asking for greater variety program variety, how can WFIU design a program schedule that satisfies the needs and wants of its supporters?
- How much Classical Music programming should be aired to satisfy the dichotomy of university and private supporters?
- Do trends in public support and university-sponsored underwriting correspond to the high frequency of classical music programming that is aired daily? If not, how might WFIU adjust its program content to better meet the needs of its listener base?



### ***Process for Evaluating Programming Content***

We conducted a point-in-time coded observational analysis to gain a better understanding of all angles of the relationship between WFIU, Indiana University, and private audiences. For this report, a point-in-time observational analysis is defined as a data model in which all content-based observations are associated with a specific point in time, rather than an aggregated period. In this study, point-in-time measures were only used to represent the observed characteristics of one program broadcast, and an accumulation of point-in-time observations was used to create a sample representation of all broadcasts. To conduct this analysis, we established a rubric and a measuring tool for observing the 17 locally produced programs that are currently aired on the FM station. Over a three-week period, both coders randomly selected broadcasts to observe, listening for connections to the university or other local themes. The purpose of this analysis was to provide a greater comparative understanding of how the station currently leverages its relationship with the university and private audiences. Mission Statement Objectives Content Coding Chart - Appendix E contains a table of mission objectives used for coding. Additional methods can be found in the Mission Statement analysis. By matching these qualitative results with a map of current program content (separated by genre and air-time) and quantitative data from trends in public support records, we created several measures and tools to evaluate how well WFIU is using its current audience support to generate greater support in the future. These include:

- A map of local and syndicated programs divided into genres based on: a) categories outlined on WFIU's program schedule, and b) new categories established by the coders;
- Tables depicting trends of public support for local and syndicated programs;
- Match up of public support and aired programs.

## **Data and Results**

### ***Genre Map of Locally Produced and Syndicated Programs***

The first tool created for this evaluation was a map of the current program content aired on WFIU's FM station. The first map represents the program content divided according to the six categories that are outlined on the WFIU website. These are: Classical Music, Jazz/Variety, News/Information, Special, Variety, and Undefined (WFIU 2012). The second map breaks the current programming into more specific genres that we created. The second map will not only establish a framework for comparison, but will also help to portray a more accurate picture of how public support and current programming match each other. These new program genres, along with an outline for how they are defined, are listed below. Some FCC radio program classifications are applied as well (Brown 1968).

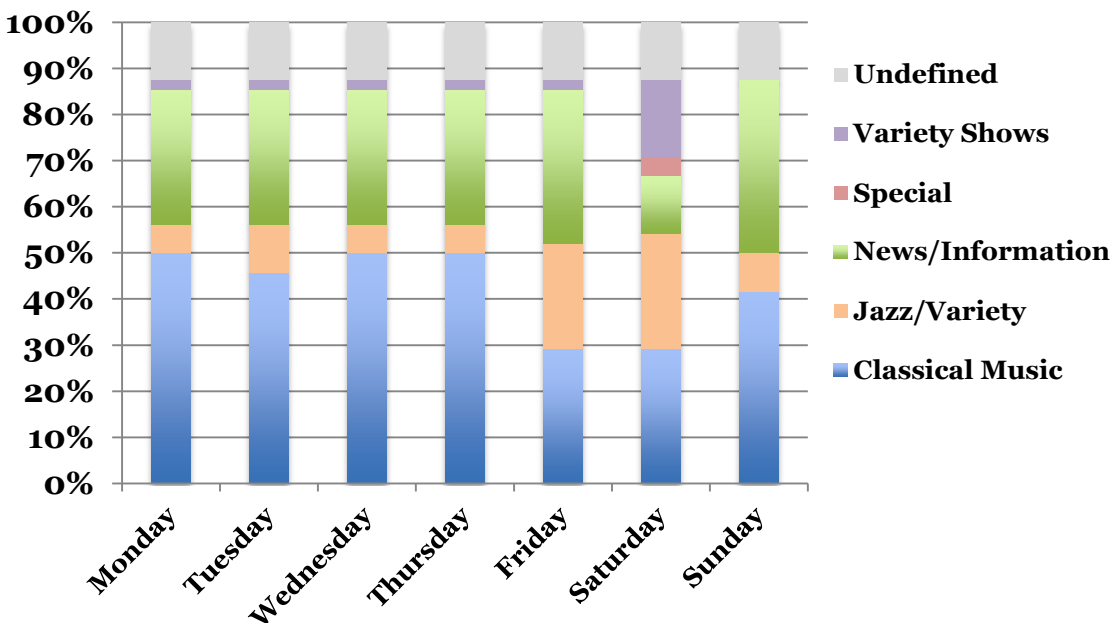
- *Entertainment*: Includes all programs primarily intended for public entertainment such as drama, variety, comedy, and quiz shows. Although music programs are also entertainment programs, they are categorized by their specific musical content unless otherwise noted.
- *Instructional*: Programs involving the discussion of, or intending to further the understanding of, literature, music, history, fine arts, geography, and natural and social

sciences. This genre also pertains to programs for occupational or vocational instruction, and instruction for hobbies or sports.

- *News*: Includes broadcasts dealing with current local, national, and international events. For the purposes of this evaluation, this genre does not include programs primarily dedicated to commentary and analysis.
- *Public Affairs*: Includes talk shows, commentaries, discussions, speeches, editorials, political programs, documentaries, forums, panels, and round-table discussions concerning local, national, and/or international affairs. This genre does not include current or breaking news reports.
- *Public Health*: Any show primarily intended to inform listeners about medical care, health issues, and solutions to problems of health and well-being.
- *Classical Music*: Broadcasts featuring music written for aesthetic value; representations of music produced or rooted in Western liturgical and secular music.
- *Ethnic Music*: Music from a particular race or nation, incorporating characteristics of language, style, rhythm, customs, and instruments.
- *Jazz Music*: Popular vocal and instrumental music characterized by traditional features of syncopation and improvisation; also mimics a consistent musical statement theme.
- *Trend Music*: Musical programming categorized by an association with a particular trend or era.
- *Undefined*: Pertains to any program time slot that has unlisted program content.

We used these categories to create Content Map 1 and Content Map 2 (see Content Map of WFIU genres and Content Map of Coder genres - Appendix Y). Using these maps, coders scored each genre on a scale of 1 to 48, based on the number of half-hour segments broadcasted (i.e., two hours of a genre is scored 4). They then used that ratio to create a breakdown of the percentage of programming by genre per day (see Figure 17 and Figure 18 below).

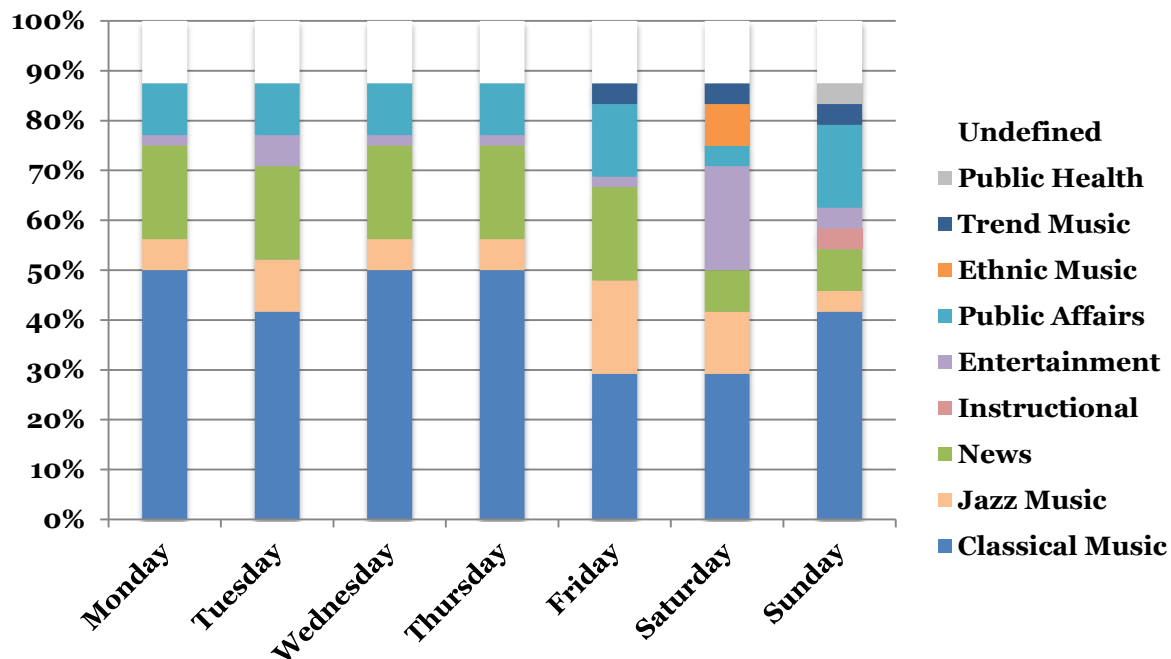
**Figure 17: FM Program Content Breakdown per Day (Map 1)**



This figure demonstrates that classical music is the most widely broadcast genre on WFIU’s FM radio. It comprises approximately 42 percent of average daily content. News and Information programs are the second largest genres, approximating 28 percent of average daily content. Jazz and Variety music programs are played more frequently on Fridays and Saturdays than during the rest of the week, but still represent only eight percent of daily programming. Variety shows represent only a very small portion of the weekday content (~2 percent), though they do have a spike in the Saturday lineup (~17 percent).

Figure 18 provides a more detailed breakdown of the programming. Breaking down the content beyond the categories listed on WFIU’s website offers a better representation of total content broadcasted.

**Figure 18: FM Content Breakdown per Day  
(Map 2)**



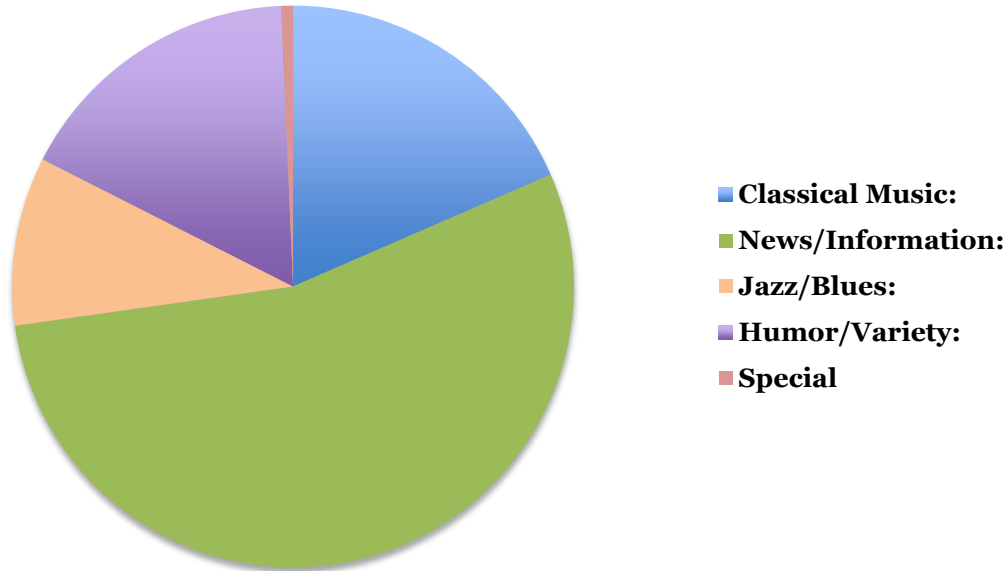
While Figure 18 illustrates a more accurate distribution of News and Public Affairs programs and differentiates between Jazz programs and other assorted Ethnic and Trend Music programs, the proportion of Classical Music programs remains the same. The only change observed in the Classical Music genre was a reclassification of “Ether Game” to Entertainment. The figures do not reveal significant information about the individually broadcasted programs aired each week, but they do give a visual representation of the overall breakdown of programming by genre, and demonstrate WFIU’s commitment to classical music programming.

*Public Support for Local and Syndicated Programs*

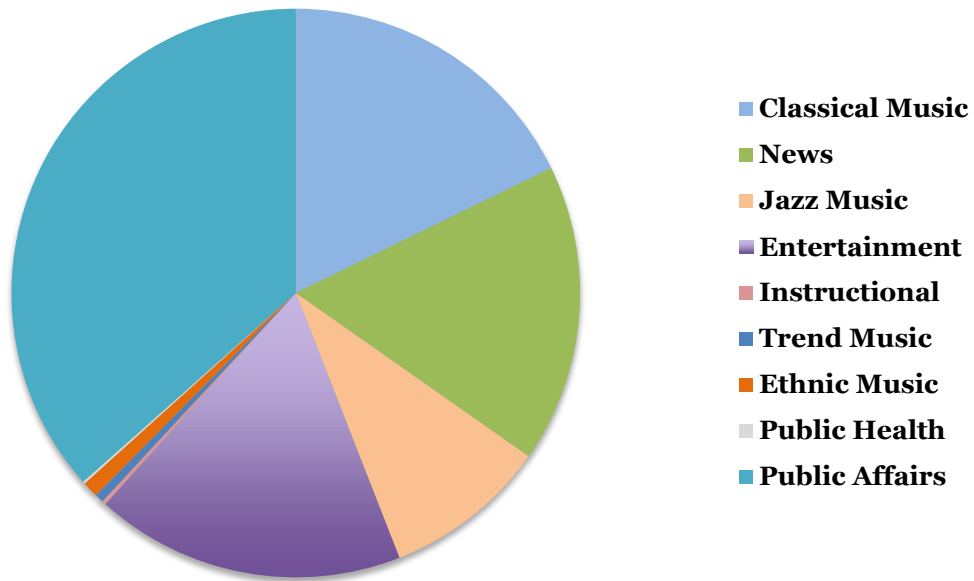
The following two tables break down the trends in public support for WFIU programs according to the content categories used to create Figures 19 and 20 above. The coders established these tables to gain a better understanding of the how well public support aligns with current program

content. This does not include the matchup between university sponsored underwriting support and program content.

**Figure 19: 2011 Public Support Breakdown by Genre (WFIU Genres)**



**Figure 20: 2011 Public Support Breakdown by Genre (Recorded Genres)**



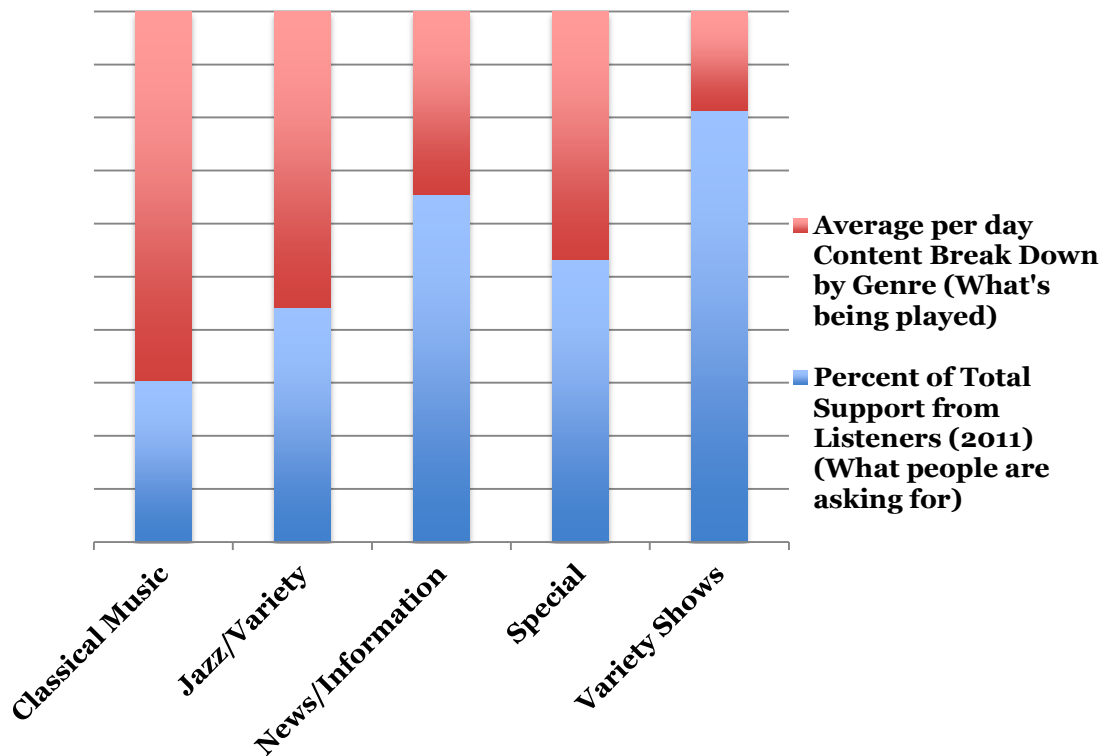
The tables show that news and information programming in Figure 19 and public affairs programming in Figure 20 are the program genres that listeners are most likely to pledge their support to, averaging 54 percent and 37 percent respectively. Both figures also reveal that classical music is a valuable category for public supporters, comprising about 18 percent of total

support. Trending data from 2007 to 2011 support these figures by showing consistent support for both of these categories over several years. Support for news programs and public affairs programs hovers around 54 percent or 38 percent, depending on how genres are classified. However support for classical music falls to around 17 percent for both maps (see Five-Year Trends for Percentage of Public Support by Genre - Appendix Z).

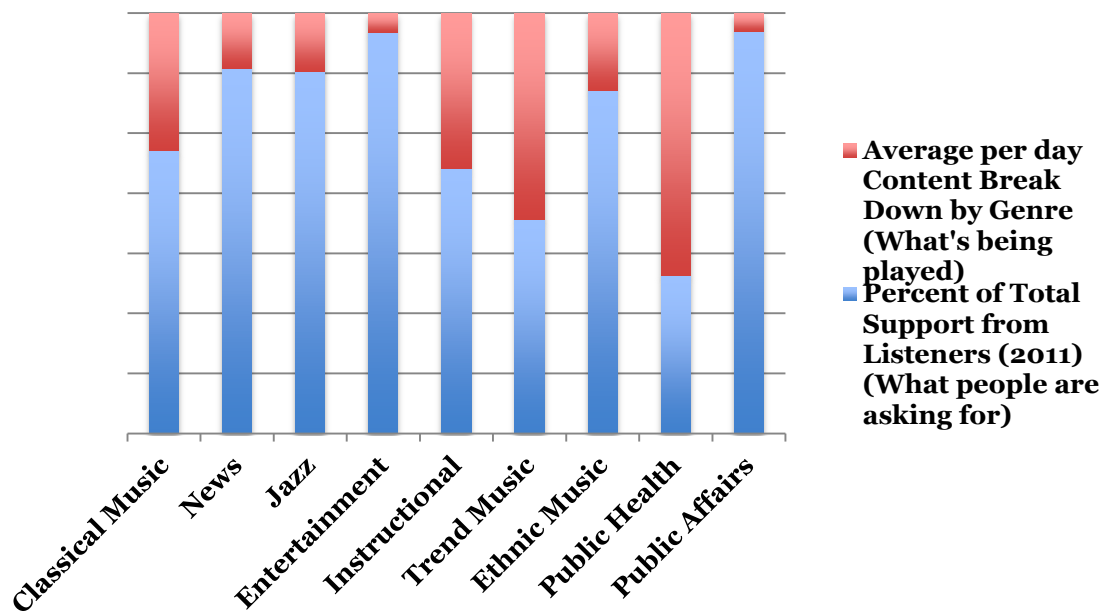
**Public Support and Program Match Up**

The information in Figures 17-20 helps better understand the how program content and listener support match up with each other. It is clear that WFIU has an audience that supports both news/public affairs programming and classical music. Unfortunately, without better information on listener demographics and preferences, it is difficult to determine the appropriate air-time for both genres. For the purposes of this evaluation, we utilized the information available to them to draw assumptions about potential changes that could be made to the current program schedule and content. Figures 21 and 22 depict the 2011 public support for classical music and news/public affairs programs matched with the total airtime of these genres.

**Figure 21: Per Genre Match-up of 2011 Public Support and Airtime (WFIU's Genres)**



**Figure 22: Per Genre Match-up of 2011 Public Support and Airtime (Recorded Genres)**



These figures can be interpreted as follows: where genre and support data meet each other near the middle, the discrepancy between actual content being played and public support for that content is at a minimum. Where there is more blue than red in a bar, there is a discrepancy between the kinds of programs listeners provide support for, and what is actually being played. When there is more red than blue, more of that particular genre is being played than is supported by listener contributions. Using the broader genre guidelines outlined by WFIU, airtime for FM radio content featuring jazz and variety music and news and information programs appear to be relatively well matched. Variety shows, however, appear to be disproportionately matched; they generate a greater percentage of contributions than they receive air time. The opposite effect is seen in the classical music genre, which receives more on air than contributions by listeners.

However when we applied the more specific genres, we found new results. Because this breakdown more evenly distributes contributions among the other genres, the support for classical music seems appears to be more proportionately distributed. However, this breakdown shows discrepancies among several over genres. Public affairs programs brought in approximately 37 percent of the total public contributions in 2011, but only made up 11 percent of the average daily content. Similarly, news programs, which bring in approximately 17 percent of total contributions, only make up 15 percent of the total content. These numbers seem contradictory when compared to classical music programs which bring in slightly more contributions, at 18 percent, but account for 42 percent of the average daily content.

## **Recommendations: FM Radio Content**

### ***Revise the Proportion of Classical Music Content to Other Content***

Based on results from matching program content with listener support, we concluded that WFIU may not be best matching its program content to listener preferences. While it is clear that there is a strong donor base supporting and maintaining the airtime of classical music programming, WFIU should consider scaling back the total amount of classical music broadcasts to match public support for these programs. This would free up airtime for additional news, public affairs, and entertainment programs that are underrepresented in the content match-up charts in Figures 21 and 22.

Additionally, WFIU's mission driven support for classical music programs may be disproportionately crowding out the station's ability to meet other mission goals. Although classical music programming supports Indiana University by promoting the IU auditorium and Jacob's School performances, a majority of the programs broadcast do not feature local artists or concerts. Instead, programs like *Classical Music with George Walker* and *Performance Today*, which together make up 21 percent of weekday programming, feature national and international artists. While these programs help to satisfy mission objectives of expanding cultural and international perspectives on the arts, WFIU may be overlooking the mission-based reasons used to justify playing such a high percentage of classical programs. Increasing a focus on local artists and performances is one recommendation that may help WFIU justify a continuing emphasis on classical music if adjusting the overall programming mix is not feasible.

If WFIU considers revising the program content ratios and scales the total amount of classical music programs back to match the total support for classical music programs, the station could free up several hours of airtime for additional news and public affairs programs. Both IU and WFIU seek to increase beneficiaries' global knowledge by providing a window to the world of culture, drawing on global offerings and international education programs. Perhaps this airspace could better represent the needs and wants of listeners if WFIU seeks additional internationally syndicated programs from the BBC or Public Radio International. The station could utilize more local talent and knowledge by considering new locally produced programs that feature the international knowledge and perspectives of more faculty and professionals in the Bloomington area. Call-in and trivia shows are also popular genres; it is likely that a world trivia or international quiz program would bring in additional listener support, while also satisfying objectives of both WFIU and IU mission statements.

### ***Conduct Listener Focus Groups and Improve Data Collection Methods***

Currently, WFIU relies mostly on a combination of audience feedback, educated guesses, and individual donor support of specific programs during the annual fund drive to evaluate its programming mix. WFIU does not regularly conduct systematic surveys or focus groups to learn about its listenership. In order to continue to provide the most appropriate content for its listeners, donors, and business partners, it should invest in data collection tools. A survey of listenership demographics and preferences would provide WFIU with invaluable information about its listenership. Programs that are responsive to listener preferences will build better linkages between individual listeners and the radio station. These linkages can be used to increase both philanthropic and business revenues for WFIU. A satisfied and loyal listener will be more responsive to requests for support. Listener demographics can also be used to link

underwriters to relevant programming. WFIU can help underwriters reach their targeted audience by matching underwriters with programs that attract similar audiences. An additional tool for informational gathering that can be utilized is a focus group interview. This method allows the station to gather in-depth information about the perspectives of a random selection of WFIU listeners and would generate positive recommendations for improving radio content and audience involvement. Although WFIU might be hesitant to invest in surveys or focus group interviews, given the wealth of information that could be harnessed to increase revenues, data collection tools would result in a positive return on investment.

In order to gain a better understanding of the listening audience's approval of and satisfaction with WFIU's current distribution of FM radio content, we propose that WFIU conduct this focus group to achieve the following objectives:

- To assess the overall efficiency of the station's current content delivery and presentation
- To study the participants' response to particular genres of programming and current content breakdown
- To determine which programs/genres listener's value the most, are most likely to support, or do not listen to
- To determine the attractiveness of the style, format and presentation of the programs, with the purpose of making better programs of this sort in the future
- To reveal the entire spectrum of the participants' opinions in order to provide guidance for future program and schedule improvements

The methodology for both the selection of focus group participants and for the discussion of the group can be found in detail in Focus Group Consent Form Template - Appendix AA and Focus Group Consent Form Template - Appendix AB.



# Content Analysis of WFIU’s Web Programming

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## Overview

Outlined here is the process used to evaluate the website content of WFIU and the 21 IPC stations, and provides recommendations to improve the users’ experience when visiting the website. As mentioned previously, a rubric was created to evaluate WFIU’s website as well as the other IPC stations. The same rubric used to evaluate website layout and social media was applied here. A content category was added to show whether the station stated its mission or goals, and what proportion of the programming was produced locally or regionally (as compared to nationally-syndicated). The scoring from the rubric allowed us to pinpoint the top five websites from which to obtain best practices for final recommendations to WFIU.

## Process for Evaluating Programming Content

First, a list of all station programming was located on each station’s website. Only one station, WKAR from Michigan State University, did not have a listing of programming on its website and therefore its content was not evaluated. Once the program listings were found, each program was categorized as being a local or regionally produced program or a nationally syndicated program. Finally, each program was categorized as being “on the station website” if there was a way for the user to interact with the program without having to visit a separate site if the program was syndicated. Examples of interaction were listening to audio playbacks of programs, viewing playlists, contacting the program staff, making a request, or sharing the program via Facebook, Twitter, or any other social media outlet. Once all station programs were classified, percentages of locally or regionally produced programs versus syndicated programs were determined for all programs “on the station website.” Content rankings were based on the percentage of locally or regionally produced programs on each station website and are detailed below.

**Table 14: Content Scoring for Programs “On the Station Website”**

<b>3: excellent</b>	<b>2: room for improvement</b>	<b>1: bare minimum</b>	<b>0: non-existent</b>
76-100% locally or regionally produced programs on the website	51-75% locally or regionally produced programs on the website	25-50% locally or regionally produced programs on the website	less than 25% locally or regionally produced programs on the website

## Recommendations: Web Programming

### *Incorporate website survey*

The survey (see Appendix R) can be best used as an embedded feature in a highly visible location on the WFIU homepage. By embedding the survey on the homepage, the user would not have to leave the WFIU website to complete it. The short length of the survey would increase the probability that users will complete it in its entirety.

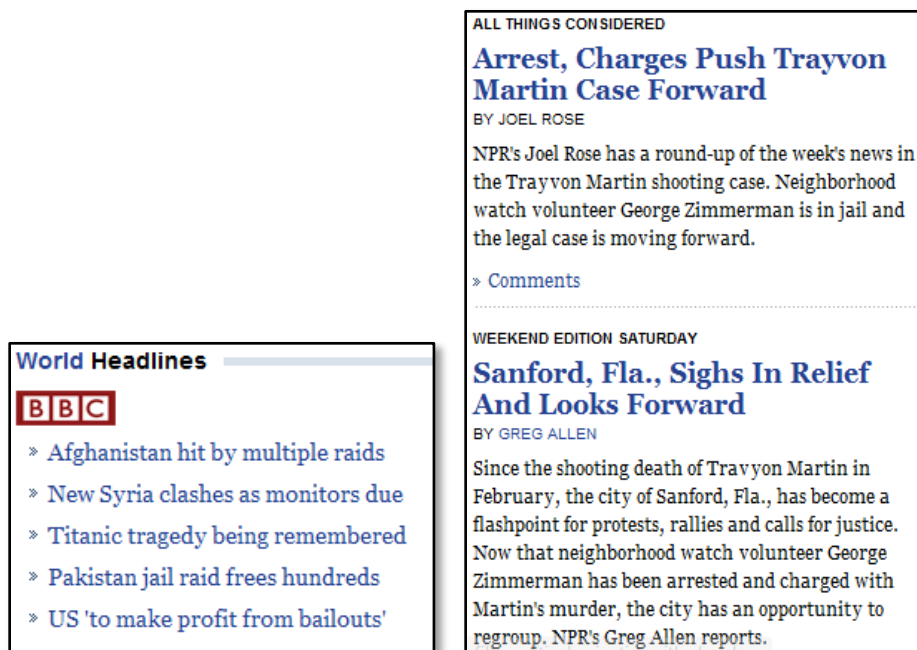
The questions asked in the survey are intended to identify the social media platforms users are

exploiting, in addition to retrieving general demographic information that cannot be captured with Google Analytics. WFIU can use this data to make decisions on which social media platforms to invest in heavily, basing it on the amount of user interaction. Demographic information can be used by the station to focus on specific user categories. Programming could be tailored to existing website users, or it could be altered to capture a market that is not using the website.

### ***Increase proportion of national programming***

WFIU may want to include international and national news feeds on its homepage from programs like *BBC World Service*, *Morning Edition*, and *All Things Considered*. The goal of adding national and international news coverage is not to compete with other news sources, but rather to provide users with a simpler, more straightforward way to consume news and allow users to make their local public media station their “one stop shop” for programming. Some IPC stations have national news and programs from NPR, APM, and PRI on their main station homepage, while also incorporating their local or regional news and programming. WBUR Boston, winner of the 2011 National Edward R. Murrow Award for Best Large Market Radio Website from the Radio and Television Digital News Association, provides a variety of examples of national and international news integration on their website, as depicted below.

**Figure 23: Website Headlines on WBUR.org**



## WBUR Programs



### ON THE MEDIA

Reporting in North Korea, Open Season for Political Scandals, and More

[Obama's Lesson for the Media, the First Cell Phone Call, and More](#)



### WEEKEND EDITION SUNDAY

Remembering The Titanic, From Where It Sank

[Redefining 'Hacker' In Technology](#)

[Hotbed](#)



### MARKETPLACE MONEY

An acclaimed Apple critic made up the details

[VIDEO: Watch an iPad get made from the Foxconn factory floor](#)



### WEEKEND ALL THINGS CONSIDERED

How Can Romney Win? GOP Women Have Some Ideas

[New York Teacher Ratings Renew Evaluation Debate](#)



### CAR TALK

[#1215: Beth's Road Ugly Thesis](#)

[#1214: The Flower and Blue Cheese Belvedere](#)



### THIS AMERICAN LIFE

Win a signed live show poster! Get a shout-out during the show!

[This Week on the Radio: "The Ten Commandments"](#)

SOURCE: <http://www.wbur.org>

WFIU does not currently offer national or international news from NPR or other public media organizations on its website and could benefit from adding this feed on its homepage to improve the stickiness of the site. WFIU's website contains 100 percent locally and regionally produced programming, making the website an important source of news and entertainment for those living in South Central Indiana. Because a large percentage of WFIU's listenership is based in Bloomington and because Indiana University draws in a diverse student and faculty body from around the nation and even world, locally and regionally focused programming may not meet the needs of these individuals. Having local and regional content is a benefit to users in South Central Indiana; however, the lack of national and international news and programming forces the website user to access the national and international news they may hear on the radio via some other news website and therefore increases the bounce rate on WFIU's site.

### ***Diversify the Length of Website Articles***

WFIU may want to incorporate some longer articles into its website. A mixture of long and short articles will appeal to a wider audience and has the potential to decrease the bounce rates on the WFIU website. Several stations, such as WBUR, included lengthy (greater than 1,000 words) articles. WFIU's website currently consists of generally short news stories or other features.

According to Jakob Nielsen, a consultant on web usability, websites should contain both short (approximately 600 words) and long articles (approximately 1,000 words). Short articles garner more users; however, long articles provide in-depth coverage for those seeking additional information (Nielsen 2007). Nielsen argues that those who gravitate towards long articles are high-value users and more likely to turn into paying customers.

### ***Organize Website by Topic***

Programs and news are categorized according to topic (arts, music, health, etc.) on the IPM website to allow users interested in a particular topic to get all the programming the organization offers on their specific topic of interest. While the IPM content is organized in this fashion, WFIU's program content is not. Organizing program content by topic allows for stickier pages, reduced bounce rates, and potentially introduces users to programs they might not otherwise follow. In addition, this will allow for content from WFIU and WTIU to be seamlessly added onto the site without the need to differentiate between the two.

### ***Feature a "Listen Live" button on all pages***

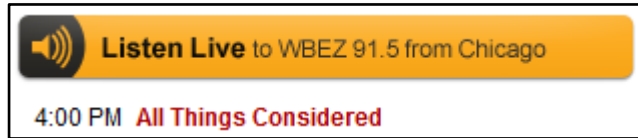
Most stations have a "listen live" button prominently displayed on all radio station webpages. Next to this button shows what program is currently being broadcast along with what program is coming up next. This feature allows web users to instantly stream what is on the air. While WFIU features this option on its homepage, it could be more prominently displayed. WFIU could also benefit from having the "listen live" feature in a consistent location throughout the website.

### ***Feature a "Most Popular" graphic on the homepage***

Some stations employ a "Most Popular" section on their homepage. Users can see what stories or content people are reading or listening to most and make recommendations to others. WFIU employs this functionality on the majority of its program-specific webpages; however, including it on the homepage has the potential to decrease the bounce rate for the website and inform users

what the most popular and commented stories or features are currently throughout all programs at WFIU.

**Figure 24: “Listen Live” Button from WBEZ 91.5**



**SOURCE: WBEZ.org 2012**

# Instability & Risk: Current Outlook, Changes and Future Forecasts

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## Overview

Here we examine the vulnerability of current federal funding, the national economic outlook, and the technological aspects that affect NPR and its member stations. Analysis and assessments are conducted on both the national and local (Bloomington) levels, emphasizing how external environments affect WFIU. The purpose is to understand the current vulnerability of WFIU and member stations as a whole, followed by recommendations for future practices that will help to reduce and mitigate possible risks and liabilities.

We begin by assessing the internal environment of WFIU, including strengths and weaknesses of the station, as well as available opportunities and potential threats related to the station's long-term viability. Then, we discuss three topics that provide a greater understanding of NPR and the vulnerability of member stations. For each topic, we conducted a driving force analysis (DFA) based on the importance and uncertainty of factors considered to be driving forces in public radio broadcasting. The first topic discussed is the possibility of federal funding cuts and the factors that contribute to member station vulnerability as a result of those cuts. The second topic evaluated is the current national economic outlook, which is determined by an assessment of individual income, corporate income, and the federal budget. Lastly, we evaluate the capacity of technology innovation and how it can affect the future of NPR and WFIU. We create three hypothetical narratives that serve as long-term forecasts of potential situations both entities may face.

We conclude with recommendations for future analysis, including guidelines that WFIU can utilize in its efforts to improve its long-term viability.

## Strengths, Weaknesses, Opportunities, and Threats (SWOT) Analysis

We utilized a SWOT analysis to evaluate the effects of external environmental changes on WFIU's internal operations. This analysis helps to assess the station's internal capabilities and limitations, and provides a greater understanding of the critical factors that determine WFIU's long-term viability. We present the results of the SWOT analysis below:

- *Strengths* –Both WFIU and NPR demonstrate specific economic and technological strengths. WFIU's direct association with NPR provides the stations with access to the best technological practices. Because NPR has more resources, it can experiment with a wider audience than WFIU, taking some of the risk and experimental burden from the member station. WFIU may have an advantage over NPR because it is more connected with its local audience. Additionally, WFIU has a rich resource of technical manpower in the form of IU students.
- *Weaknesses* – Nationally, we view lack of corporate partnerships as a weakness for both NPR and WFIU. Further, we see the lack of public engagement through technological outreach (i.e., websites, social media, etc.) as a significant weakness.

- *Opportunities* – Understanding that a proper allocation of resources is beneficial for all member stations, we created a ‘stress test’ to determine the most efficient and effective resource allocation practices. Stress tests are not currently administered to member stations, but they are innovative ways to identify underlying issues with current practices. Based on our driving force analysis (which will be discussed in-depth later) we know that there are multiple opportunities to improve service provisions. Mobile devices and social networking tools are just two of the underutilized methods identified. We will also elaborate on additional opportunities such as providing contextually aware content and seamless web/radio/TV experiences.
- *Threats* – Anything that can lead to failure in leveraging opportunities can be considered a threat. Currently, there do not appear to be immediate threats from federal funding reductions. However, long-term sustainability of the station depends on availability of other resources in the event that funding cuts do occur. Due to reductions in content production costs, we foresee a saturation of content through less expensive means (i.e., podcasts, blogs, online videos etc.) as a potential threat. Although additional forms of content are unlikely to be as high quality as original WFIU or NPR programs, they do create additional competition.

**Figure 25: SWOT Analysis**

<p><b><i>Strengths</i></b></p> <p>Improving economy, NPR-Member Station relationship, WFIU-IU Relationship (IT students + Innovation + low technology overheads), Targeted programs, Understanding of local audience</p>	<p><b><i>Weaknesses</i></b></p> <p>Weak corporate grants or partnerships, Lack of WFIU-NPR integration, No web personalization, Absence of curated environment (Experience), Disjointed user identity (Engage), Lack of user generated content (Evolve), Donation History (CRM), Cloud infrastructure to support fundraising (e.g., one click donation)</p>
<p><b><i>Opportunities</i></b></p> <p>Increasing spending capacity, Use of a Stress Test, Utilization of Mobile devices, Social Networking, Diverse audience, Hi-Speed Internet, Seamless web/radio experience, Cheaper cloud based services, User data</p>	<p><b><i>Threats</i></b></p> <p>Possible federal funding cuts, Content production becoming cheaper – Rise of ‘Prosumers – Producers+Consumers’, Demographic changes, DRM issues, Exclusively over the web providers (Netflix, Hulu, etc.), Inability to leverage technological knowledge and understanding of local audience</p>

## Federal Funding and Member Station Vulnerability

We begin by looking at the national scale of support and funding. The following topics include a review of political and public support, and additional funding from the Corporation for Public Broadcasting (CPB). We will also further explain how CPB’s funding is allocated to member stations. After a thorough examination of available data, we decided to concentrate our efforts on recommending further steps analysts can take to understand individual station vulnerabilities to federal funding cuts, as well as the overall vulnerability of all NPR member stations.

**Figure 26: Driving Force Analysis**

<p><b>Low Importance/High Uncertainty</b></p> <p>Loss and addition of member stations as a result of factors not relating to federal funding</p>	<p><b>High Importance/High Uncertainty</b></p> <p>Political Support – from the Senate, House of Representatives and the President, Federal Budget to CPB (and subsequent allocation to member stations) for years 2015 and on, long-term national public support</p>
<p><b>Low Importance/Low Uncertainty</b></p> <p>Changes to CPB board members</p>	<p><b>High Importance/Low Uncertainty</b></p> <p>Changes to CPB grant allocation process to member stations, Federal Budget to CPB (and subsequent allocation to member stations) for years 2012, 2013 and 2014, Short-term public support</p>

- *Low Importance/Low Uncertainty* – This includes any changes to CPBs’ board members. The President of the United States appoints each board member, who serves a six-year term upon Senate confirmation (The Corporation for Public Broadcasting 2012f). Currently, three members’ terms are nearing expiration. There is no anticipation of large-scale changes to the goals of the organization as a whole.
- *Low Importance/High Uncertainty* – There is always a possibility that new stations may be created and less successful stations may close. While there is high uncertainty that loss and/or addition of specific member stations result of factors that do not relate directly to federal funding, we rate this issue in the low importance category because we do not anticipate any large stations to close in the near future.
- *High Importance/Low Uncertainty* –CPB has created a document about radio community service grant provisions and eligibility criteria (The Corporation for Public Broadcasting 2012g), which sets the guidelines for how CPB will allocate funds to stations. This provision is of high importance to all stations involved. Although CPB is currently amending this document, changes do appear to be substantial. Another driving factor is the amount of federal funding allocated to CPB. Funding for the years 2012-2014 has been approved. An additional factor in this category is public support, although no short-term changes are anticipated to affect this factor.



- *High Importance/High Uncertainty* – The most important and highly uncertain factor surrounding federal funding is political support from the Senate, the House of Representatives, and the President. Additionally, federal funding allocated to CPB has yet to be approved for the years 2015 and beyond. Considering the uncertain national political atmosphere, this could prove to be a very important factor. Lastly, public approval and support for public radio and NPR have been traditionally positive, but the long-term support proves to be less certain, and therefore falls into this category.

## **Political and Public Support**

The most unpredictable issue regarding the risk of federal funding cuts is political support. Recent action to abolish federal funding for NPR commenced on March 17, 2011, when the House of Representatives voted to pass H.R.1076 by a margin of 228 to 192. Although the bill died before reaching the Senate, it conveys the resentment of many Republican representatives towards NPR. Furthermore, it indicates that public radio (or at least NPR) has become an increasingly partisan subject, which could prove problematic in the years to come. There was also movement in the Senate to prohibit federal funding to CPB after fiscal year 2013, but the bill died in committee. The Obama administration publicly supports NPR, and has released a statement expressing disapproval of H.R. 1076. It is important to remember President Obama faces reelection this year, so it is uncertain what may happen to federal funding if he does not secure the presidency.

The uncertainty of political support does not allow for accurate forecasting or subsequent recommendations. Information regarding specific representatives seeking reelection or leaving office is detailed in previous sections on political and public support. Aside from this basic examination it is unclear how the political support will change over the next several years. Further, because political support is inherently tied to the state of the national economy, controversy surrounding federal funding for NPR is subject to increase or decline parallel to economic growth or stagnation.

NPR's listening audience grew significantly during the 1980s to mid-1990s, but has remained fairly stable for the last 15 years. Furthermore, the number of hours that people spend listening to public radio has declined significantly, and is currently at its lowest level since spring 2000. Considering the politicization of federal funding for NPR, reliance on public support becomes increasingly important. As such, we recommended NPR make efforts to widen its listenership among all demographics in order to gain popular support from a greater portion of citizens. New technologies such as podcasts and more comprehensive website features are easy and effective ways to accomplish this goal.

## **Current Levels of the Corporation for Public Broadcastings' Grant Allocation to Member Stations**

CPB administers federal funds in accordance with a statutory formula found in the Public Broadcasting Act of 1967. The fiscal year 2012 radio grant calculations are based on three assumptions that: 1) CPB receives the fiscal year 2012 public broadcasting appropriation of \$438.3 million on October 1, 2011; 2) the final amount of fiscal year 2010 nonfederal financial

support (NFFS) for a specific grantee will not be modified subsequently; and, 3) there will be 409 radio grantees participating in the Community Service Grant (CSG) program (The Corporation for Public Broadcasting 2012f).

There are four levels of base grant amounts that can be given to stations. Eligible stations are placed into these levels by a station’s coverage area demographics. The different levels for 2012 and 2010 (for the purpose of the subsequent financial analysis) are as follows:

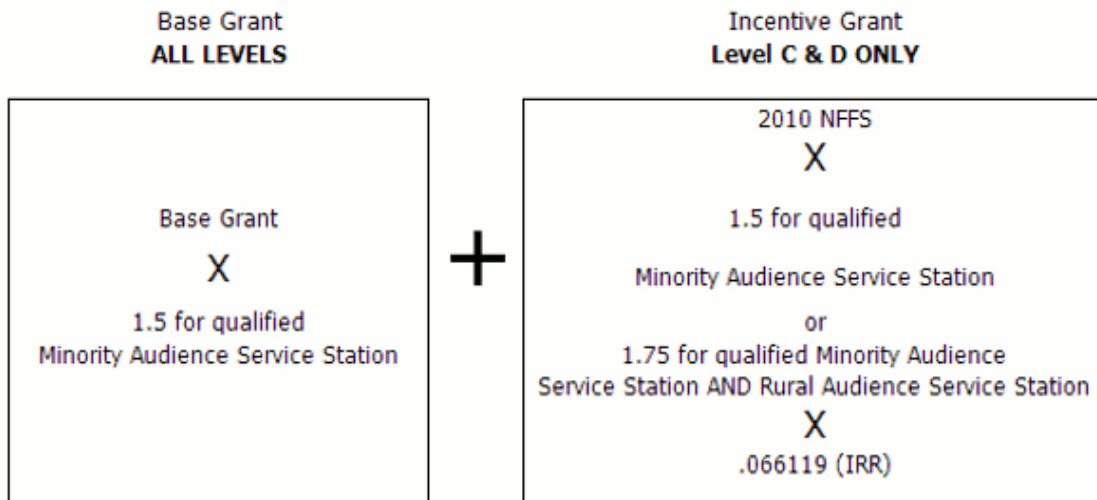
**Table 15: Base Grant Amounts**

<b>2012</b>	<b>2010</b>
Level A: \$100,000	Level A: \$100,000
Level B: \$71,226	Level B: \$68,250
Level C: \$71,226	Level C: \$68,250
Level D: \$56,981	Level D: \$54,600

**SOURCE: The Corporation for Public Broadcasting 2012h.**

After determining a base level, a series of calculations are made to establish the level of funding given to each public radio station. Although there have been no adjustments to this formula over the years, it generally follows the same formula as displayed in the 2012 version (Figure 27). Additional allocations can be made to stations serving minority audiences or rural audiences. To qualify as a Minority Audience Service Station, a station “must provide significant service to a minority group or groups through diverse programming that serves the needs and interests of minorities” (The Corporation for Public Broadcasting 2012g). To be classified as a Rural Audience Service Station, the coverage area population density “must be less than or equal to 40 persons per square kilometer” (The Corporation for Public Broadcasting 2012g).

**Figure 27: Calculation for Grant Levels Allocated to Eligible Public Radio Stations by the Corporation for Public Broadcasting**



**SOURCE: The Corporation for Public Broadcasting 2012h.**

In 2010, grants to radio stations in the form of Radio CSG’s totaled \$86 million (The Corporation for Public Broadcasting 2012i). Of that total, 70 percent went directly to grants; 23 percent to radio stations’ grants for programming acquisition; and seven percent to radio programming grants. Out of the 959 stations that syndicate NPR programming, only 316 stations received funding from CPB. The average Radio CGS given to stations was \$79,491.21. The highest amount given to an individual station was \$2,648,841, granted to KSJN Minnesota Public Radio in Minneapolis, MN. The location of NPR member stations and the amount of grant money allocated to those stations in fiscal year 2010 are shown in Appendix AC and Appendix AD.

States that received the most funding were typically those with rather large, urban cities and a high volume of NPR member stations. Summary statistics of the top seven states receiving the highest levels of funding from CPB are listed in Table 16. Information about the average amount of grant money received (both including all of the state’s member stations and only those stations apart of those states that actually received funding), the maximum and minimum amount of grant money for each state and the total amount of grant money allocated to stations in the state is also included (The Corporation for Public Broadcasting 2012i).

**Table 16: Top Seven States Receiving Funding from the Corporation for Public Broadcasting (Avg. rounded to nearest \$)**

State	# of Member Stations	Avg. Money Received	# of Grant Receiving Stations	Min. CPB Grant	Max. CPB Grant	Avg. CPB Grant	Sum of CPB Grants
CA	56	\$126,114	20	\$15,000	\$1,362,156	\$353,119	\$7,062,392
NY	64	\$83,924	14	\$68,250	\$2,591,729	\$383,653	\$5,371,144
MN	42	\$108,545	10	\$109,932	\$2,648,841	\$455,888	\$4,558,877
AK	29	\$126,263	14	\$109,906	\$314,820	\$166,437	\$3,661,616
TX	33	\$99,834	19	\$54,540	\$544,969	\$173,396	\$3,294,523
IL	23	\$131,515	11	\$45,971	\$1,202,025	\$274,985	\$3,024,837
FL	23	\$126,335	14	\$84,878	\$423,332	\$207,550	\$2,905,694

**SOURCE: The Corporation for Public Broadcasting 2012i.**

### **Recommendations: National Level Funding**

Because the political and public support of public radio is highly volatile, we cannot form any long-term conclusions and guidelines for risk-mitigation at this time. However, we believe that the allocation of federal funding will remain relatively constant through the coming years, as will the methods used to allocate those funds. That being said, there are likely to be some minor adjustments to the amount of grant money that stations receive; but as long as WFIU does not change in regards to the additional scoring metrics discussed above, we do not anticipate large changes to the amount that the station will receive from CPB allocations. Finally, we recommend the use of a stress test on the national level. With a tool like this, WFIU and other member stations will be able to better understand the factors that could enhance financial strength and will allow for a platform for stations to consult with each other about best practices that they could implement at their own station.

### **Economic Outlook**

Because NPR relies strongly on federal grants and donations, we conjecture the national economic environment will likely affect NPR from three perspectives: individual income, corporate income, and federal budget. Of these three, individual income and federal budget have the most influence on NPR's funding. For a comprehensive outlook on individual income, we consider direct indicators such as national per capita income and individual income tax revenue, as well as the stock price and unemployment rates. In regards to the federal budget, we evaluated the federal fiscal situation of recent years, the attitude that the legislature holds for expenditures like CSGs to NPR, and the related legislation that directly decides the future of NPR's federal funding reception.

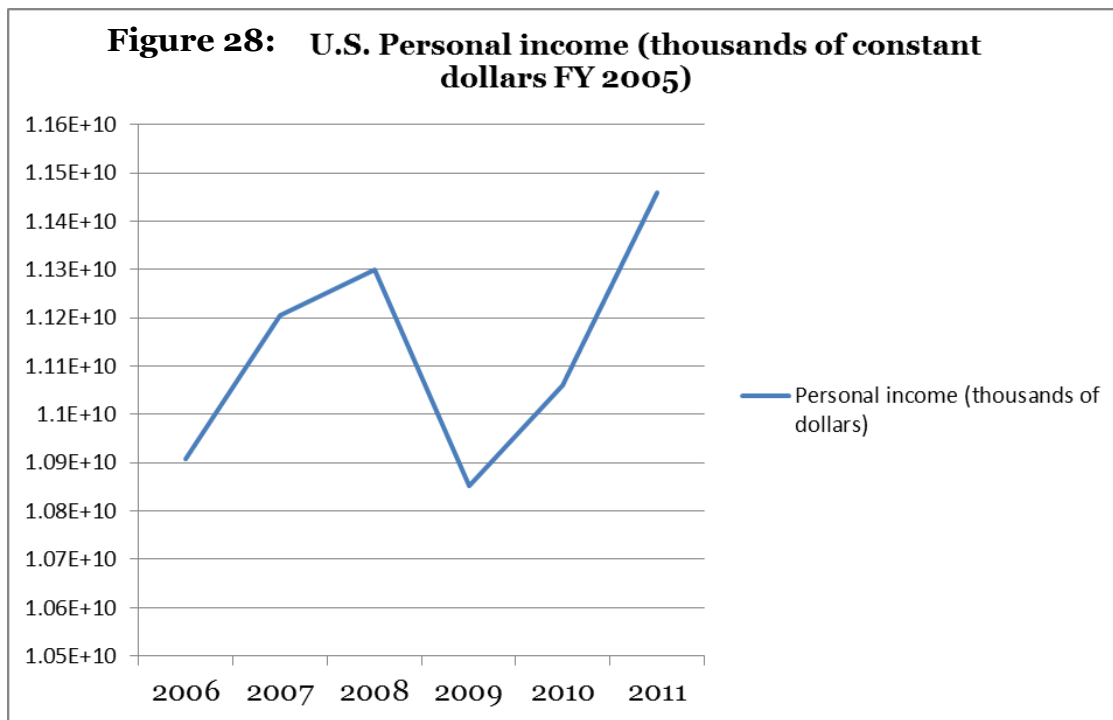
### **Individual Income**

Individual income will affect NPR mainly from two aspects. First, change in individual income will affect disposable personal income, and therefore affect people's capability to make donations. Second, personal income is the tax base most heavily leveraged by the federal

government. Thus, any change in personal income level will directly affect the income tax revenue collected by the governments, thereby indirectly influencing NPR's receipt of different grants.

### Personal Income and Per Capita Personal Income

As evident in Figure 28, there is an upward trend in nationwide personal income after the recession of 2008. In 2011, the total personal income was \$11.45 trillion (fiscal year 2005), which exceeded the amount of \$11.3 trillion before the recession. Similarly, Figure 30 shows a firm growing trend of U.S. per capita personal income for the post-crisis period, although it is still slightly less (merely \$384.7 less) than the level before the recession. The increase of personal income levels could ultimately increase people's capability to make extra expenditures like donations.

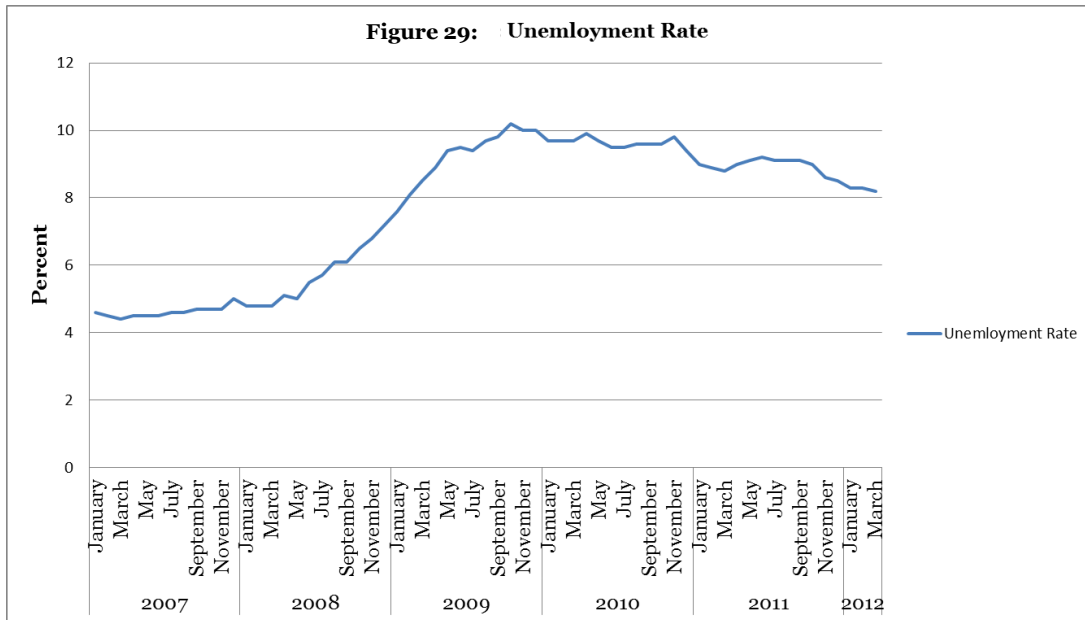


**SOURCE: U.S. Department of Commerce, Bureau of Economic Analysis, Regional Data, GDP & Personal Income 2012**

### Unemployment Rate and Personal Consumption Expenditure

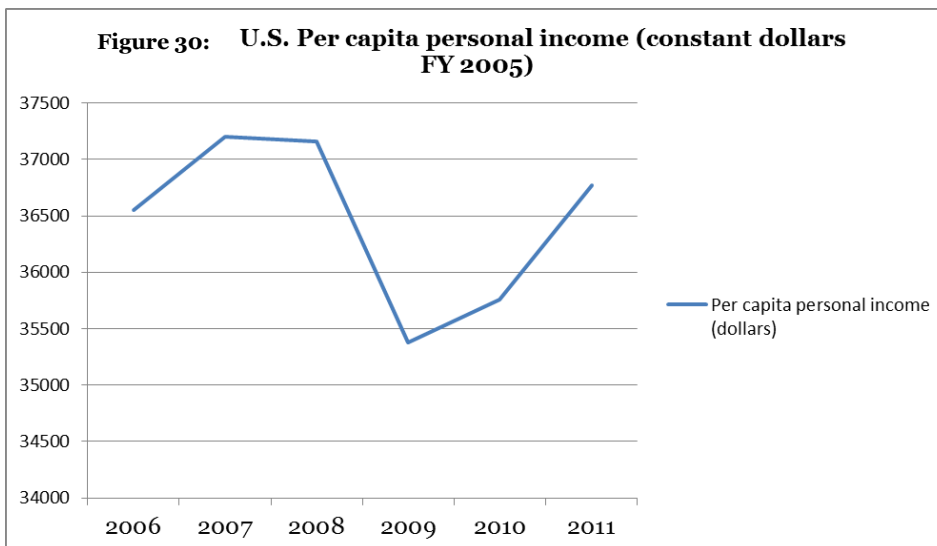
The unemployment rate and personal consumption expenditure are closely related to national personal income level and therefore are also good reflectors of people's consumption capability. Figure 29 shows the unemployment rate during the period of January 2007 to March 2012. It is apparent that before the crisis, the unemployment rate was rather stable, then it moved trivially around 4.6 percent during 2007, and then it increased sharply to a peak of 10.2 percent in October 2009. Afterward, the unemployment rate decreased gradually but it is currently at its lowest point after the crisis to 8.2 percent in March 2012. A consistent trend of a diminishing

unemployment rate will be a stimulus for both national personal income increases and personal consumption expenditure, which could lead to a potential increase in NPR’s donation resources.



**SOURCE: U.S. Department of Labor, Bureau of Labor Statistics, the Employment Situation 2012**

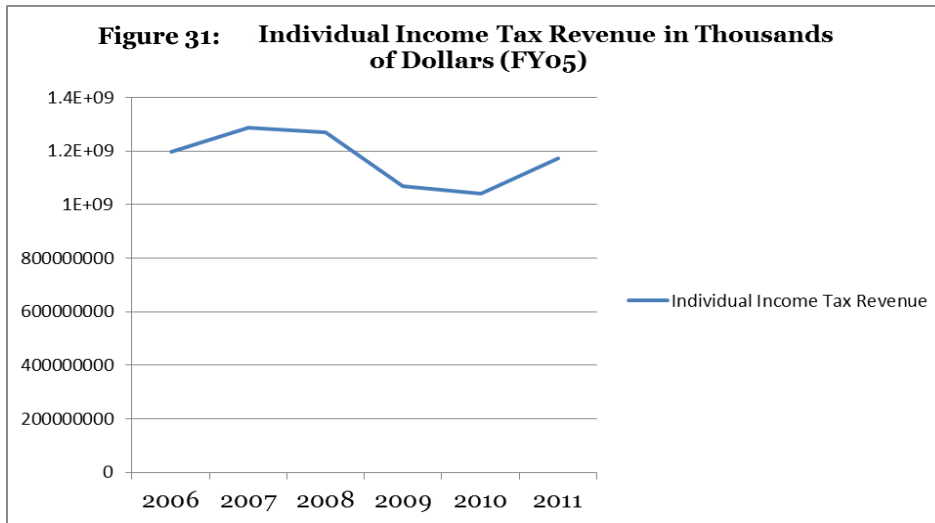
Figure 30 also confirms the rebound of personal income in terms of Personal Consumption Expenditure (PCE). Very similar to individual income’s situation, the PCE recovered fast and exceeded the level before the crisis. In February 2012, the monthly growth of PCE grew 0.8 percent higher than the preceding month, which is the highest among the last six months (BOE 2012).



**SOURCE: U.S. Department of Commerce, Bureau of Economic Analysis, Regional Data, GDP & Personal Income 2012**

## Federal Individual Income Tax Revenue

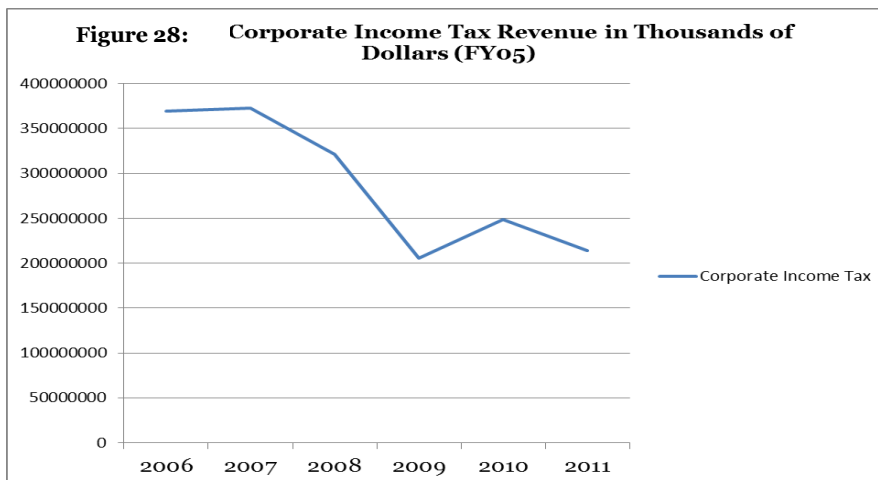
As seen in Figure 31, the crisis resulted in a reduction in federal individual income tax revenue in 2009. But in 2010, there was an immediate halt in the decline of the revenue, which was followed by a considerable recovery in 2011. This could also be considered as an opportunity for an increase NPR's grant receptions.



**SOURCE: Internal Revenue Service, Internal Revenue Service Data Book, 2006-2011, 2012**

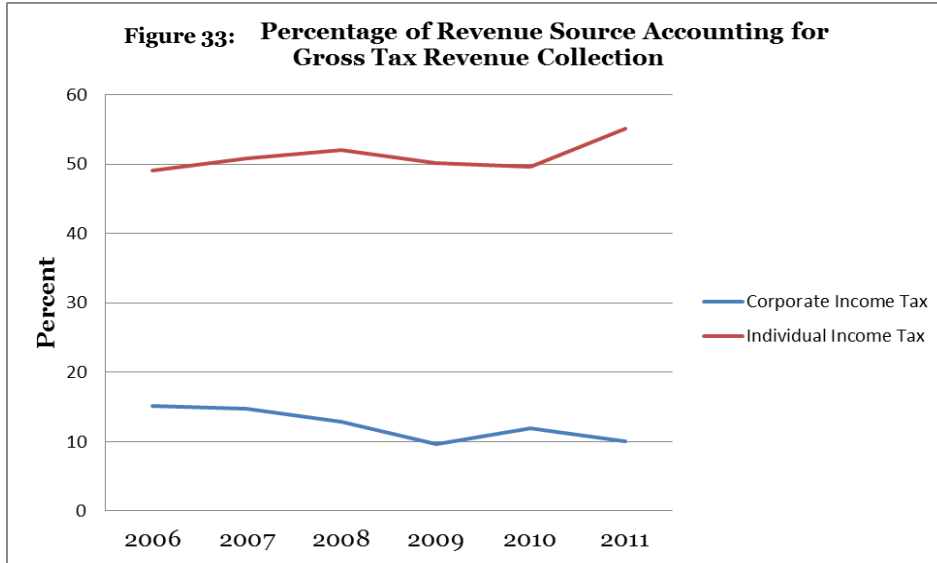
## Corporate Income

Similar to the individual income, corporate income will affect NPR's revenue in the form of donations and income tax revenue from federal and state governments through grants for member stations. Figure 32 indicates that federal government's corporate income tax revenue fluctuated during the post-crisis period, which adds uncertainties to the future situation of corporate income tax revenue.



**SOURCE: Internal Revenue Service, Internal Revenue Service Data Book, 2006-2011, 2012**

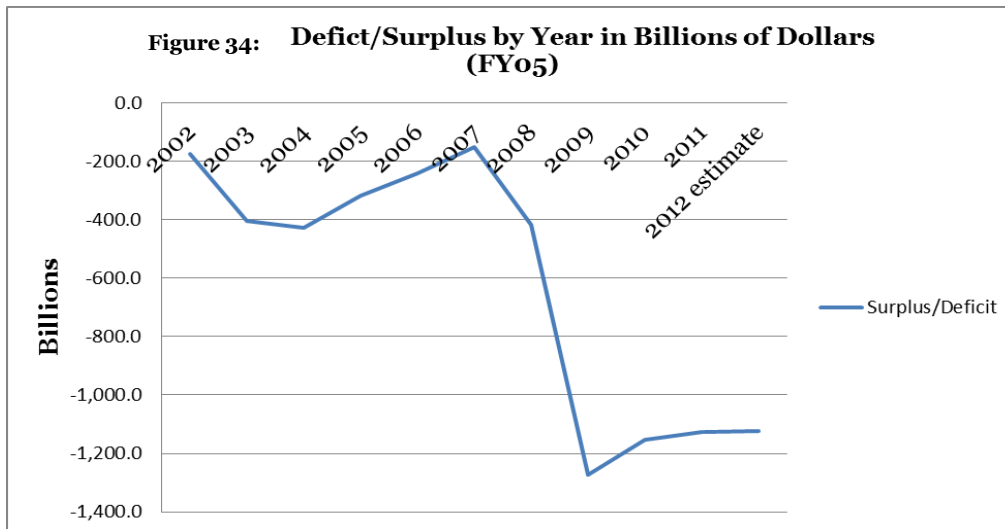
However, compared to individual income tax, the corporate tax plays a less significant role as a revenue source. Figure 33 shows a comparison between the two tax revenues and their percentage in the gross tax collection of federal government, according to which, the corporate income tax's percentage fluctuated just between ten percent and 15 percent, while the individual income tax percentage fluctuated between 50 percent and 55 percent.



SOURCE: Internal Revenue Service, Internal Revenue Service Data Book, 2006-2011, 2012

### Federal Budget

According to Figure 34, within the past ten years the deficit rose from hundred billion to trillion, so deficit reduction is not an option. Moreover, On March 17, 2011 the House of Representatives voted 228-192 to bar NPR from receiving any more federal funds (Memmott 2011). Legislation has been passed blocking NPR from receiving federal funding as mentioned in the previous section.



SOURCE: Office of Management and Budget, Historical Tables 2012



**Figure 36: Driving Force Analysis**

<p><b>Low Importance/High Uncertainty</b></p> <p>The uncertain recovery trend of corporate income, which will affect NPR’s revenue but in a limited range.</p>	<p><b>High Importance/High Uncertainty</b></p> <p>Any unexpected change in the nation’s economic environment, especially in the nationwide individual income level.</p>
<p><b>Low Importance/Low Uncertainty</b></p> <p>It will still take some while for the U.S. economy to reach the status of full recovery and for the global economy resuscitation.</p>	<p><b>High Importance/Low Uncertainty</b></p> <p>The national economic environment is in the phase of recovery, especially in individual income, which is supported by lower unemployment rate, rising stock price and higher personal consumption expenditure.</p> <p>Federal government is facing deficit reducing, which makes the budget cutting in items like NPR funding seem like a possible option. Legislation has been voted upon to bar NPR from receiving federal funds, but nothing has been successful at this point.</p>

- *Low Importance/ Low Uncertainty* – These things are already fully realized by us and have less to do with NPR, especially for the barriers of global economic recovery compared to the U.S. domestic economic environment.
- *Low importance / High uncertainty* – The future of corporate income cannot yet be called a complete rebound. But given the relatively less important weight that it accounts for the gross tax revenue collection is the reason we feel it is of low importance here.
- *High Importance/Low Uncertainty* – These are facts that are closely related to NPR’s future and obviously will not change easily in the near future.
- *High Importance/High Uncertainty* – Any expected change in domestic economic environment will be of considerable influence on NPR’s revenue but because they are currently undetectable and the possibility of their existence is not deniable, they could only be categorized as high importance with high uncertainty.

### **Technology and the Web**

Technology is a field that thrives on innovation and efficiency. It is important to clarify we are talking about consumer related technologies that can be converted into objects that people can use in daily life. Evolution in technologies is similar to Darwinian evolution. Only the best or the fittest survives (Basalla 1988). Therefore, our question should be what will keep ‘radio’ fit and therefore survive. Radio in itself has evolved a great deal. The industry in general has utilized

technological changes that presented themselves with due course of time. Radio not only changes its form factor, but by the virtue of form factor it also changed its use case.

To put things into perspective, Nokia is considered to be the largest manufacturer of radios by virtue of integrating radio chips in its mobile phones. Radio survived TV not only because it adapted, but also because radio offered an experience that TV could not—mobility and simplicity. Will radio survive Internet or will they co-evolve as radio did in the case of its proverbial rivalry with TV? Internet is becoming mobile, increasingly so with every passing month. Meanwhile, radio is still the simplest form of media dissemination. We discuss the driving forces determining the future of web implementation within the public radio realm.

**Driving Force Analysis**

The DFA is used here to comment on the external environmental factors that may affect web operations at WFIU. Such a mechanism helped us to develop our scenarios, which is the end result of our analysis.

**Figure 27: Driving Force Analysis**

<p><b>Low Importance/High Uncertainty</b></p> <p>Any change in technology standards induced by other countries</p>	<p><b>High Importance/High Uncertainty</b></p> <p>Immigration (diversity), Cost of production, Web Advertising Methodologies (Degree of connectivity), Internet replacing other medium, DRM related technology, Web Security Protocols, privacy standards</p>
<p><b>Low Importance/Low Uncertainty</b></p> <p>Eco Friendly tech (energy efficiency), Market stagnation (number of consumers), Effect of globalization, Economic crisis and consumption behavior</p>	<p><b>High Importance/Low Uncertainty</b></p> <p>Demographics (Age), Social Networks, Personalization, Unplugging the cable (TV), Mobile device usage (increase), Tablets (4 times by 2014 - High video consumption), Reduction in attention span (audience becoming less captive) Internet Speed (4G and beyond), Media consumption by 8-18 (parental control technology), Cloud, Context aware content delivery</p>

- *Low Importance/ Low Uncertainty* – These things are supposed to happen and are mainly part of a global continuum and therefore we can be quite certain about them. As far as their importance is concerned, the media industry as a whole has always shown quick response rates to changing trends.
- *Low Importance / High Uncertainty* – Because of technological innovation happening in China, Brazil and India, there can be a shift in development of technological standards. They are high growth markets and therefore tech companies may suffice to their needs earlier than catering to the needs in the US. Therefore, these countries might find themselves in position to determine standards and protocols.

- *High Importance/High Uncertainty* – Issues like immigration and cost of production are important and will affect public media on how it designs its content and decides on its medium of choice. But we do not know the effects and direction of causality. Meanwhile issues like DRM, web security, and privacy have numerous stakeholders. Therefore, forecasting their impact is difficult but their importance on media business cannot be denied.
- *High Importance/Low Uncertainty* – We are sure about these driving forces in the market and can determine how they may affect the future of public media, NPR, PBS and in turn, WFIU. Technologically, video and audio compression technologies are going to improve thereby fueling more content to the web. Based on current trends, we recognize the changing pattern in consumption of media across different mediums. Meanwhile we also know of certain technologies or innovation that will alter the way we consume our content, like context aware content delivery (providing content depending on context, say, providing different content when in car and when at home).

## **Stress Test Implementation**

A well-conducted stress test among member stations could provide useful information. The results can be used to identify trends in public radio and strategies that work for member stations, and to discern the traits of strong and weak member stations. That said, there are several major challenges to implementation of an effective and comprehensive test. These are member stations' compliance in completing surveys and sharing information, and feasibility for implementation of a comprehensive in-depth survey.

### ***Encourage Member Station Compliance***

Member stations may be reluctant to participate in a stress test. As previously mentioned in the Member Station Relationships section, stations often have little interaction with each other, and their relationships with CPB and NPR can be strained. Furthermore, stations already adhere to strict reporting requirements, and therefore may be reluctant to provide more information, or feel that responding to inquiries is burdensome and redundant. Finally, stations may worry that if their weaknesses are highlighted, or if they are labeled as low-performing, they may suffer funding cuts or receive unwanted scrutiny from CPB.

To encourage compliance and mitigate tension with member stations, CPB will have to persuade member stations to take the test and demonstrate the benefits they will receive. Specifically, the test can show results of the previous stress test, so that member stations understand what information will be derived from the analysis. CPB can also explain the lack of information on this topic, and why the information that is already collected is not comprehensive enough for the stress test. Also, CPB should compile the information it already collects into a database so efforts are not duplicated. This will serve several purposes; namely, it will alleviate some of the burden on member stations, and it will minimize tensions between CPB and the member stations, who feel that they already provide much unnecessary information to CPB. As a general rule, a good survey should be as concise as possible; omitting questions that have already been answered is one good way to do so.

Additionally, CPB must emphasize how it plans to use the results of these stress tests. If a station knows that it is low-performing and fears it will be punished for this, it will be less likely to comply. CPB must emphasize that this is not how the stress test will be used. By showing results from previous studies, CPB can emphasize that the stress test will be used to help stations identify trends in budgeting and programming that generate greater revenue.

Finally, CPB should recognize high-performing stations in a published list. This will serve two purposes. First, receiving recognition may encourage high-performing stations' participation if they feel that they have no room for improvement. Furthermore, it will facilitate communication, mentorship and sharing of strategies between high and lower-performing stations.

### ***Balance Comprehensiveness with Implementation Feasibility***

The stress test developed in 2004 was extremely comprehensive, and provided much valuable information; however, surveys are costly and time-consuming to respond to and analyze. Avoiding duplication of efforts in the data collection process will in part mitigate this burden. A comprehensive assessment of already-existing data sources can save time later in the process.

An annual stress test can be burdensome and costly for both survey respondents and for those who collect and analyze the data. Therefore, we recommend the stress test be administered every four years. We believe this will be sufficient, since the 2004 stress test analyzed changes over a four-year period, and showed significant results. The four year cycle is also advisable because it takes into account the country's political process. Specifically we recommend that the stress test be conducted in the year after a presidential election occurs. This is because CPB funding is a frequent target of political attacks by politicians during fiscal priorities debates. Ideally, by conducting the stress test after presidential elections, CPB funding will be as removed from the political process as possible, and ensure that presidential candidates do not manipulate stress test results to use as a political tool.

Finally, it is important to analyze which stations do not respond to the stress test. There will likely be statistically significant differences between the complying and non-complying stations, which would affect results dramatically. By understanding these differences, we can better understand stress test findings, and adjust for bias within the results.

### ***“Having it All”***

In 2004, CPB commissioned the report “Having it All” by Brody, Weiser, Burns Solutions LLC (BWB), a consulting firm that specializes in the non-profit sector, in order to glean a greater understanding of the financial state of member public radio stations. The report was the first of its kind in public radio and provides important information for understanding the determinants of member station health. To analyze the financial structure of member stations, BWB reviewed a sample of member stations' financial statements, programming selection, and management, and made recommendations based on their findings. The strengths and weaknesses identified in the report and recommendations for a future study are listed below.

### ***Strengths***

“Having it All” highlighted member stations' strengths and analyzed the many decisions that managers make about running stations and the diversity of revenue sources.

- *Addresses the financial struggle of a large portion of licensed stations*  
The report acknowledges that 45 percent of sample was operating at a loss. It addresses why some stations may be struggling more than others and how those that are struggling can use techniques from the stations that have been more successful. By addressing this problem, the authors of the report create an awareness of the difficulties of station operation.
- *Considers the management style of the station when determining financial health*  
The authors of the report acknowledge that decisions stations make can influence their financial health. The authors of the report hold station management responsible for the financial condition of the stations by stating “stations that are in poor financial health make the choices that contribute to their condition.” They cite the factors that tend to cause financial stress, such as program scheduling, local production, degree of board involvement, and audience service. Moreover, the report outlines specific practices of managers at successful stations that can be replicated by less successful stations in order to elevate their financial health.

- *Recognizes the strength of diverse revenue sources*  
The report acknowledges the necessity of income source diversification for nonprofits, and specifically for public radio stations. Diversification of corporate underwriting partners is a significant indicator of financial health. A station's long-term financial health is determined by the current financial situation, but also the potential financial stability, growth, or catastrophe. Heavy reliance on one major corporate underwriter creates the potential for financial distress for a station if support is withdrawn.
- *Acknowledges the cost difference in nationally and locally produced programming*  
Most public radio stations locally produce a portion of the programming that they broadcast, and the authors note that while this is helpful in audience servicing, it is financially burdensome for most stations. A good management team can find a balance between the amount of programming they can afford to produce and maintaining satisfied listeners.
- *Quantifies programming costs per listener hour*  
Operating efficiency was determined by the cost of a program divided by the number of listener hours in a year. The authors state that there is a significant relationship between cost per listener hour and the number of stations in a network. This relationship highlights the importance of having a large station network so that the cost of programming can be distributed over more stations, programs will reach a larger audience, and therefore the cost of the program will be reduced with comparison to its revenue.
- *Provides benchmarks to measure financial health*  
The report provides financial goals and benchmarks to stations. There are specific percentages stated in the report given for stations to set goals for their budgets.
- *Makes recommendations to both CPB and member stations*  
The report outlines some measures CPB and successful member stations can take to help those that are less successful. One such recommendation was to incentivize financial health through a connection between net revenue and grant awards.
- *Suggests keeping improved financial records and better data*  
This would be the greatest help to CPB if they were to conduct a stress test for the stations. If the stations were able to collect better data on membership, listenership, listener satisfaction, etc., along with more widely accessible financial records, CPB's survey administration would pose less of a burden.

### ***Weaknesses***

While "Having It All" provides a good framework for evaluating the financial health of member NPR stations, the report has notable weaknesses. Most significantly, the short timeframe does not provide sufficient data to draw definitive conclusions. The weaknesses listed below will lead into recommendations for future financial analysis of NPR member stations.

- *Short-term analysis of programming expenses*  
The analysis concludes stations that produce national programming often face larger financial loss than stations that solely purchase programming from other stations and NPR. The analysis therefore concludes it is not financially viable for stations to produce national programming. An important weakness is the analysis does not recognize a long-term benefit of producing national programs, including increased listenership and programming fees. The analysis assumes all financial benefit of national program creation is terminated within four years following initial production. If the program continues to have an increasing audience, the station can increase programming fees and generate more revenue. Industry conclusions on the financial stability of national programming production cannot be limited to the scope of this analysis.
- *Further debt analysis*  
The analysis set a threshold where net revenue is at least two percent of operating revenue to indicate financial health of a station. While this may be an industry-standard determinant, no explanation was given why this benchmark is appropriate to use. It seems a station in a strong financial position would operate at higher percentage of net revenue to operating revenue. To better understand the spread of member station financial statuses, future analysis should justify the use of a standard threshold indicator.
- *Small sample size*  
While the analysis is derived from 314 submitted licenses, which represents 98 percent of the system listener-sensitive income from 1999-2003, the sample is limited to 30 public radio stations. This represents only slightly greater than three percent of all NPR member stations, and thus cannot provide generalizable conclusions for the analysis.
- *Fundraising analysis*  
The report was did not analyze the net cost of fundraising. However, fundraising activities are an important determinant of a member station's visibility in its geographic environment, and can be an important revenue source for the station. The lack of a fundraising analysis leaves a hole in the study.

### **Recommendations: Future Research**

In order to move forward with the stress test and utilize what was learned from "Having It All", the following recommendations may be taken into account for future research so that CPB possesses an even greater understanding of the problems that afflict member stations and better support them.

- Conduct stress test every four years in the year after an election year;
- Make the sales pitch to member stations by showing them results of previous stress tests; demonstrating how results will be beneficial to them, and assuring them that results will not be used to punish them or treat them differently;
- Provide recognition to high-performing stations and encourage low-performing stations to solicit advice from them;
- Glean as much data as possible from reports that member stations have already submitted;

- Analyze which stations do not complete the stress test, and adjust results accordingly, and
- Analyze four year trends in addition to long-term trends to see if this makes programming expenses more profitable over the long run.

## **Five Major Technological Trends on WFIU's Horizon**

We identified five major technological trends that will define the future of Web operations of member stations and NPR. They are:

1. *Cloud infrastructure*: Although the term 'cloud infrastructure' may be comparatively new, the concept is not. Data has been stored in a cloud since the invention of the Internet. Now with growing processing power, cloud computing has moved beyond a storage capability. The processing power for analytics, content management, and storage can be shared among different radio stations. Cloud infrastructure, if applied at appropriate scale, can offer efficient use of resources. With increased Internet usage, there will be more demand on existing servers. More data would have to be put on the site, but it would also facilitate increased interaction with consumers. To support this shift, more resources should be dedicated to developing the cloud infrastructure.
2. *Web protocols*: Development of Internet technologies and protocols is very fast-paced; new technologies surface on a daily basis as programmers around the world contribute to the field. Newer web protocols allow websites to be more dynamic, i.e., once created, the website will work optimally based on the device through which it is accessed. WFIU should maintain its website at the latest and highest standards. WFIU's website does not currently use using HTML 5. The web interface does not change according to the device through which its listeners are accessing the website. Usability patterns change significantly depending on the form-factor, interface and use cases, and websites should be designed keeping this fact in mind.
3. *Sensors*: Sensors are the feedback devices that provide environmental information to the device to which they are attached. Currently, a nominal smart mobile device incorporates 3-4 sensors. This number will likely increase in the coming decade. It will be very different from conventional radio where the only way to know about a listener was data gathered through a phone call. WFIU will have to be cognizant of these developments and plan ahead accordingly. To be more aware of the environmental context of their listeners, WFIU will need sensor data.
4. *Web security*: Through technology initiatives, public radio stations and NPR will be collecting large amount of user data on its servers. Data will not be limited to listeners' login information but may also include their credit card or payment information. Currently WFIU is taking standard security precautions pertaining to its web operations and mainly so at places where it is asking users to fill in sensitive information like credit card information. These security protocols should be expanded across the different functionalities of the website
5. *"Big Data:"*: "Big Data" is a term used to define data that becomes awkwardly large and dynamic in nature. There are an increasing number of avenues to collect different kinds of user data. User data can reveal where a particular user logs in and where he or she navigates within the website, as well as what they do during their stay at the website.



We foresee more people logging into WFIU and NPR websites from different devices. There is a need to analyze this data to inform content development and related strategy. Methodologies applied for such analysis can also be used to derive important insights from Twitter and Facebook by parsing publicly available user data from these networks. Normally available statistical tools like Excel cannot handle such data because of its size. Therefore WFIU and NPR will have to be cognizant of necessary infrastructure, software, and the expertise required for such analysis.

The political, technical, and economic environments affect operation of any given organization. We tried to assess the current outlook, identify changes that are occurring and most importantly, we have tried to forecast the future for WFIU, other member stations and NPR. In the process of doing so, we have also suggested two tools that can be used by member stations and NPR to be more decisive with their strategy towards their collective future.

Included as a part of the political analysis, the stress test can forecast the vulnerability of member stations to federal funding cuts. A thorough analysis will help member stations to be knowledgeable about the station's financial and managerial situation and allocate their resources accordingly. In the technology section, where we have focused solely on the Internet and related technologies, we have provided a scenario analysis in Appendix AG as a tool to sensitize member stations and NPR regarding the possibilities that the Internet holds for public radio and its future.

The economic factors that we have discussed are mostly determined by policies at the federal level and member stations can't do much to affect them. Our intention is not to provide a one shot solution to solve any economic problem but to help member stations and NPR establish realistic and informed policies. This will keep them solvent against future uncertainties.

## **Member Station Innovative Practices**

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### **Introduction: Capstone's Innovative Practice Committee**

The Innovative Practice Committee (IPC) was formed to analyze and compare qualitative data from various public radio stations for the purpose of identifying practices related to funding structures, use of technology, and collaboration that could inform WFIU's operations. We gathered information from different sources to ensure that the station criteria and selection captured relevant data for the purpose of this project. We identified stations based on organization, revenue, programming, demographics, and culture. The stations were contacted via phone and email. A list of criteria and selected stations is located in the Innovative Practices Committee (IPC) Selected Stations with Key Practices and Criteria for Selection (22 Stations Total) - Appendix V.

Twenty-two stations were selected for comparison, but the process of gathering adequate data and feedback from these stations on best practices did not yield enough information to be significant. Therefore, we began to think beyond the characteristics of public broadcasting station operations and shifted focus to the future of public media, its role and relevance in a 21st century paradigm. NPR is essentially a content producer, and it is important to look beyond this perspective to the whole public media network in all of its functionalities: infrastructure, content creation, content curation, and connection (Goodman and Chen 2010). As we reflected on the evolving understanding of the adaptation and changing landscape necessary for public media, a new way of innovative thinking emerged.

### **A Modern Paradigm for Public Service Media: Incorporating Innovation**

When the Public Service Broadcasting Act (PBA) was passed in 1967, it provided the resources to solve a classic market-based economy dilemma: the provision of a public good. In the field of economics, a public good is characterized by non-excludability (it is difficult or impossible to prevent non-payers from consuming the good) and nonrivalry (one person's consumption does not affect the ability of others to consume the good) (Goodman and Chen 2010). Private markets have little incentive to supply public goods because of the non-excludability criteria, but public goods' existence often provides protection (for example, national defense) and edification (infrastructure, preservation of the natural world, and education and enlightenment) for society. Market-based economies solve the problem of public goods by allocating public funds to those who would produce them, either government entities or nonprofit organizations, in the form of subsidies.

The PBA passage essentially grew out of the findings of the Carnegie Commission on Educational Television, which made the case that publicly controlled media was essential to the social reforms of the time period (Brooks 2003). When instituted, the Act emphasized distribution of funding to the best-available transmission technologies of the time: radio and television broadcasting. At the time, radio and television were the most relevant mediums through which the public obtained news, information, and cultural programming. Through the emphasis on these mediums which represented an entire unit of service delivery, the PBA

incentivized a structure through which national and regional/local level programming content was developed by established, professional journalists.

The world of media content development and transmission has changed drastically since the passage of the PBA. A recent proposal for modernizing content development and delivery of public media to adapt to the changing landscape recognizes public media's history of progressivism and innovation, but calls for fundamental structural changes moving forward: "Like communication networks at large, public service media networks should diverge from the functionally bundled, technology-specific structure envisioned and enforced by the Public Broadcasting Act" (Goodman and Chen 2010). The authors argue that because the PBA has not evolved to incentivize use of the technological mediums (i.e., digital transmission) and modern content development and sharing mechanisms, the current model stifles innovation and discourages collaboration. The funding structure simply does not support the way modern media is delivered. For example, by statute, the Corporation for Public Broadcastings' funding supports the infrastructure of television and radio stations and little is dedicated to content production outside of the national producers and distributors.

Goodman and Chen propose a four-layered model for the operation of public media networks to reflect the changes in the way that programming is delivered and consumed since the inception of the PBA. This model defines the four functions of a 21st-century public media network:

- Infrastructure: the mediums through which content is delivered;
- Content creation: processes and the stakeholders involved in producing high-quality public media programming;
- Content curation: collection of programming, selection and identification of relevant content for different outlets, and creation of a centralized repository and archive, and
- Connection: facilitating the sharing and collaborative development of content across different forms of delivery mediums and geographic areas.

The authors' key point is that these four functions should operate in close collaboration with each other, but they do not all have to be centralized under one entity. For example, the stakeholders managing the technological infrastructure (which, the authors argue, should be increasingly focused on digital mediums) do not necessarily have to be the same people producing the content. In fact, the authors believe that content production should be decentralized, and that the Corporation for Public Broadcastings' funding should also be available for non-traditional and diverse stakeholders, such as community groups, civic organizations, other nonprofit organizations, experts in science, arts, and culture, and others to produce programming.

Creativity and modernization of public media infrastructure, curation, and connection functions will necessarily take shape on the local and regional levels; however, the authors argue that these functions must be incentivized on the national level through stipulations of the Corporation for Public Broadcastings' funding. These incentives could include preference for funding content development that would be shared in a central repository to which all contributors have access. Public media "insiders" recognize the need for such a content platform and for incentivizing the development of different types of technologies to deliver it. Melinda Wittstock, Capital News'

founder and chief executive officer, advocates fundamental change in the way content is produced and shared across entities: “Demolish the walls that divide CPB funding for radio, TV, and Web platforms. Create cross-platform repurposing of reporting work. Listen to ‘the people formerly known as the audience’—they want content that is portable, participatory, and personalized” (2011). During the IPC qualitative data collection process, one public broadcasting radio station manager recognized the importance of keeping pace with new infrastructure and delivery mechanism developments to retain the public media listener (and donor) base in the future. He wrote: “One thing that keeps me up at night: what the dashboard looks like in cars in the next two years. We need to have a strategy in place that gets listeners in the habit of listening to us, so that when the automobile companies move wholesale to Internet radio, we do not yield the field completely to Pandora, ESPN, and ClearChannel” (personal e-mail communication, March 25, 2012).

While public broadcasting stakeholders and CPB funding recipients understand the importance of investing in new types of infrastructure and facilitation of shared and interconnected content consumption, they lack the autonomy to implement these initiatives. It is at the national level, through policy and grant-making, that these decisions will be made and incentives to comply will be provided. According to Goodman and Chen (2010), “The statutory funding allocation [to CPB] creates an over-investment in broadcast infrastructure, an under-investment in content, and an anachronistic bundling of network functions...CPB criteria demanding significant investments in broadcast transmission have the effect of yoking the grants to the physical broadcast infrastructure” (p. 164). Additionally, “Heavy federal investment in broadcast infrastructure was appropriate in the 20th century. But this financial commitment to broadcast transmission technology, in preference to other kinds of infrastructure or other functional layers of the public service media network, is no longer desirable or necessary” (p. 165). They call for a new Public Service Media Act to maintain funding for broadcasting functions, while expanding more funding for digital medium development, content production, and interconnection. In fact, they propose that entities who receive grant funding be required to contribute content to a Public Media Service platform (Goodman and Chen 2010). Strong leadership and direction at the national level is necessary for these priorities to take shape.

Local public broadcasting stations can, however, implement innovative models of content development to align with the four-layered model. In fact, local stations are already seeking new partners to provide high-quality content and sharing resources to respond to listenership needs and demands. For example, a public television station in Kentucky partnered with online distribution mechanism and a television series to enhance health literacy among its constituents. Engaging non-traditional content producing partners allows for a greater range of expertise to contribute to public media. Although it is difficult for local stations to share their limited content development funding with these groups at present, they can encourage and advocate grant-making to other types of organizations to produce programming, which will ultimately enhance public media’s functionality and service delivery. This model of expanded content development can increase the options for and number of ways in which people consume content, widen the availability and selection of content, and enhance valuable partnerships with the goal of working toward a social good: a more informed and educated public. With national support for diversification of content production, local stations’ abilities to expand on this part of the model will increase.

For the purpose of this report, then, we propose the following definition for innovative practices: An innovative practice for public media is any initiative or strategic action that promotes new mediums for delivering diverse content at the national, state, and regional levels, increases the options for access to the type of content and the delivery platform, and funds content development through collaborative mechanisms.

## **Examples of Industry Innovation and Collaboration**

Despite challenges presented towards innovation and collaboration, there are examples of industry innovation and collaboration already taking place. Public Media Accelerator, Localore, the NPR Infinite Player, and University Place highlight public media's first steps at providing content in nontraditional ways with specific emphasis on innovation and collaboration.

### ***Public Media Accelerator***

Public Media Accelerator (PMX) serves as an incubator for improving public media services, products, and applications. Funded by a \$250 million grant from the Knight Foundation and created in partnership with Public Media Exchange, PMX encourages public media innovation by taking cues from Silicon Valley and "identifying and accelerating ideas with the potential to transform the field" (Public Media Accelerator nd.). Starting in summer 2012, people can submit applications to PMX for a chance to receive seed money to develop their public media project for 12 weeks. During this 12 week period, PMX will mentor the selected individuals or teams and provide them with connections to other people and organizations in the industry. The work that comes out of the 12 week sessions will be presented to investors with the hopes of turning their ideas into something the public media industry can utilize (Phelps 2012).

### ***Infinite Player***

In November 2011, NPR introduced the Infinite Player, a customized, web-based player that plays NPR news and stories continuously. Starting with five minutes of the latest NPR news (refreshed every hour), the Infinite Player continues with stories in the news, arts and life, and music categories that it thinks the listener likes. Similar to Pandora, users can give stories thumbs up or thumbs down to indicate their preferences to the player. The player then customizes the stories it will play based on the users' preferences, the popularity of current stories, and NPR editor judgments (Yoch 2011).

The Infinite Player addresses some concerns mentioned above regarding the future of dashboards and car radios. When car manufacturers make the transition to internet-based radios, NPR will be prepared with a delivery device for public media. The Infinite Player also addresses concerns of digital bypass, "the idea that consumers will ditch their local stations because they can get NPR programming from NPR.org, mobile apps, satellite radio, and podcasts" (Phelps 2011a). If local stations expose their content to NPR, it can be combined with national programming. KQED, Michigan Radio, and KPLU currently have local Infinite Players that combine national programming (Phelps 2011b).

### ***Localore***

Localore is an initiative aimed at increasing innovation in the way public media reaches local communities. The Association of Independents in Radio, Inc. (AIR) developed the \$2 million

project with funding from CPB, the National Endowment for the Arts, the MacArthur Foundation, and the Wyncote Foundation. As AIR's Executive Director, Sue Schardt, describes it, one of Localore's main goals "is to 'go outside' the station's traditional audience and core broadcast service [by] using digital media to innovate new concepts for community service" (Everhart 2012). In December 2011, 10 independent media producers chosen from the applicant pool were given \$100,000 to produce their project. These producers were also matched with local public radio stations who serve as incubators for the producers and projects and provide in-kind and cash support (Everhart 2012). CPB CEO, Patricia Harrison, stated that producers will create "stories that are hidden treasures of insight, edginess, compassion, anger, humor, understanding, and in the process connect us to neighbors and neighborhoods beyond our own" (Clark 2011).

Here are examples of some projects that will be produced through Localore (AIR 2012):

- *Curious City: Let's Get Answers (Jennifer Brandel, WBEZ Chicago, Illinois)*  
This program hopes to make each step of the reporting process transparent by having audience members contribute to pressing questions about the community through online and mobile tools, thereby improving relations between the community and the station.
- *Austin Music Map (Delaney Hall, KUT Austin, Texas)*  
This program takes Austin's lush music scene one step further by documenting the "third places" where musicians meet, perform, and interact - places like front porches, backyards, garages, sidewalks, and churches. These locations will be incorporated into a digital map so users can discover parts of the music scene that are further from the more popular or traditional musician settings.
- *Hear Here: A Pop-Up Radio Project (Erica Mu, KAWL San Francisco, California)*  
This program hopes to build connections throughout the uniquely distinct communities of the Bay Area and Oakland through crowd-sourced storytelling. Stories will be collected through a mobile recording booth, the internet, and community partners such as schools, barbershops, and other community organizations.

### **University Place**

The University Place Local Service Initiative (LSI) was a three year, \$600,000 CPB grant-funded project featuring collaboration among three university-licensee PBS stations: Wisconsin Public Television (WPT), WOSU Public Media, and WPSU/Penn State Public Broadcasting (PSPB). The goal of this project was to develop educational content in partnership with affiliated universities and community members and expand the availability of media and learning objects through multiple delivery platforms. The focus of educational content development was STEM (science, technology, engineering, and mathematics), Pre-K-12, and adult enrichment (University Place 2012).

This is an example of how dedicating funding creates incentive for organizations such as universities to provide public media content to its listeners. University affiliated stations formed a partnership to promote innovation and collaboration. This initiative supports the notion that modularity through the public service media content layer creates possibilities for widely distributed and innovative content creation, efficient collaboration within and across

communities, and more responsive forms of digital content (Goodman and Chen 2010). The partner stations developed a web-based service that allowed stations to share, search, and retrieve each other's programs. It was an inexpensive way for partner stations to exchange program files for broadcast or other use. University Place provided an unprecedented opportunity to help create a model for transferring university-based content for production and multi-platform delivery to their listeners. Dozens of lectures from leading academic minds in science, economics, environment, conservation, public education, health, art, culture and more were channeled through this project (University Place 2012).

The University Place broadcast and web series provided stations an opportunity to form partnerships and the ability to conduct statewide outreach. The exposure of this outreach provided another avenue to receive grant funds to help support University Place. According to the Collaboration Manager, Tina Hauser, WPT is sustaining University Place with 'core' funding, but they are also working with other University of Wisconsin campuses around the state to train them to tape their own campuses and community lectures and events for broadcast. The partnerships with other Universities are no longer active, mainly due to technical reasons (personal communication, April 6, 2012). This supports the idea that organizations are trying to collaborate in spite of lack of funding stipulations to do so; however, it will take investment in these initiatives to sustain continued innovation and success.

### **Recommendations: Content Creation and Delivery**

Our research and analysis has led us to agree with the conclusions of others like Goodman and Chen (2010) that collaboration and innovation are not properly incentivized and do not occur naturally within public media. Difficulties in obtaining information from other public radio stations and entities on both a local and national level have only reinforced this conclusion. It seems clear that for a paradigm shift to occur in the way that entities like CPB fund public media must change. In spite of this, we believe that stations like WFIU can make a conscious and proactive effort to be more innovative in their content creation and delivery.

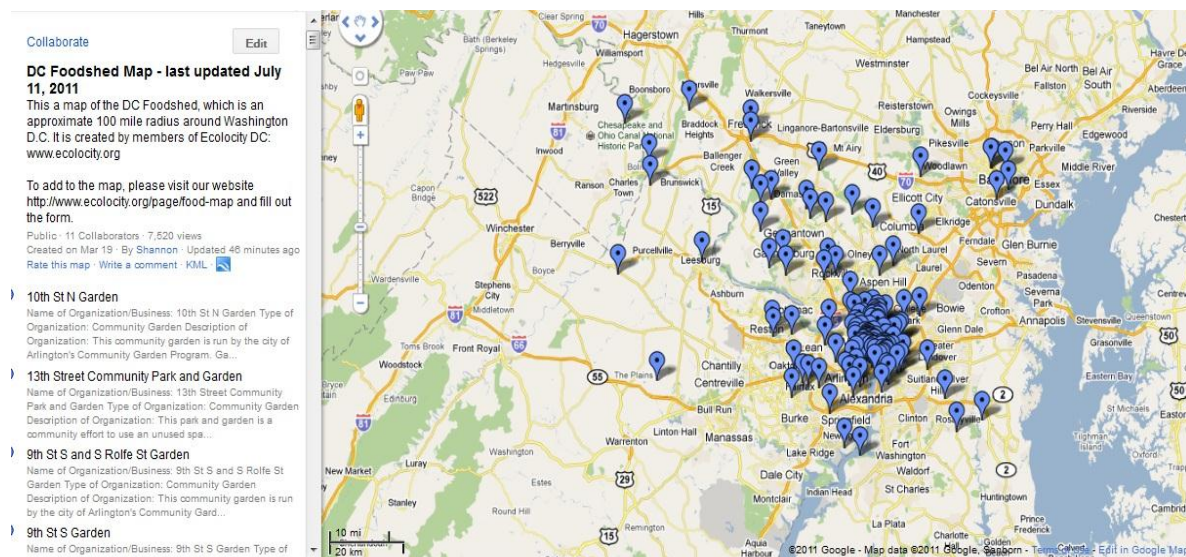
The examples of effective and innovative collaboration in public media that we have come across in our research involve projects that are being organized around shared issues, locations, and user communities. These projects can involve connections between different sorts of media outlets as well as related organizations, institutions, and the public. Many of these also find or create new and exciting ways to deliver news and information using a wide variety of technological tools and innovations to increase audience engagement, participation, and interaction. We believe that WFIU can build on successful existing programs and maximize their impact and audience through increased collaboration and innovative use of existing technologies.

The first existing program that could be further developed is *Earth Eats*. This is a high quality program with a strong local following and growing attention and interest outside of the WFIU broadcasting area. WFIU has expressed a desire to syndicate this program to bring in additional revenue. With more collaboration and the effective use of technology, the likelihood of successful syndication will only increase. Within the local community there exists a wealth of resources for a program like *Earth Eats* to form collaborative partnerships.

The previously mentioned example of a health and wellness initiative pursued in Kentucky provides a great example of successful collaboration and cross platform delivery. The project was developed after Kentucky received some of the worst health indicators in the nation. By partnering with a well-known local foundation focused on health and wellness, they were able to create online toolkits promoting healthy living and offer health literacy workshops for children, families, and minority populations. They also involved community leaders throughout Kentucky and encouraged them to collaborate and network with each other in order to share experiences and best practices learned from implementing the initiatives. To make it easier for local community groups to get involved, they produced a seven-minute long “conversation starter” video which covered statewide efforts to improve health and was designed to inspire action. This video is available for free to anyone that requests a copy.

WFIU could certainly leverage their strong partnership with Indiana University to collaborate and further develop *Earth Eats* and its content. Other potential partners include Purdue University with its strong agricultural tradition, the Local Growers Guild, local and sustainable farmers and food producers, community and state leaders, and restaurants and businesses committed to local and sustainable food. On the technology side, *Earth Eats* could be successfully expanded to include some television production to enhance the existing audio programming. A short conversation starter video could also be produced and offered free of charge to interested groups and organizations. Interactive online toolkits about food production and sourcing could be produced in collaboration with the Indiana University School of Informatics. *Earth Eats*’ web page could also include an interactive map of local resources related to sustainable food. See below for an example of what this map could look like. This kind of cross-platform delivery would enhance the brand of *Earth Eats* and WFIU, increase its impact from a public service perspective, and likely increase interest in its syndication.

**Figure 37: Example of Interactive Map**



**SOURCE: Google Maps DC Foodshed 2012**

*State Impact Indiana*, focusing on education issues, could be further developed through innovative collaboration. As the grant currently funding the initiative runs its course, WFIU and



any other interested public media entities in Indiana could continue the momentum by reaching out to a wide range of potential collaborators. These could include public officials, academics, parent groups, teachers, journalists, and education oriented non-profits. *State Impact Indiana* could be developed into the preeminent resource for information about education in Indiana. A dedicated website could be developed with an interactive map to effectively present statistics and stories about education from across the state in a manner that would make it more interesting, useful, and engaging. Through innovative collaboration and effective cross-platform delivery, WFIU can develop both programs into public service entities with a larger and more engaged audience.

“Go Deeper” was one of eight best practices in digital journalism identified in a 2009 study by the Center for Social Media at American University (Aufderheide 2009). The authors highlight the opportunity for public media to take ownership of areas that commercial news and media neglect. “Online tools and platforms allow media makers to build deep, multimedia reservoirs of content around particular beats or topics that extend user access to one-time broadcasts or provide context for ongoing coverage. Databases, maps, conversation tools and other interactive elements build in value and stickiness by encouraging interaction and providing multiple layers of detail” (Aufderheide 2009, p. 17-18). This opportunity exists for both *Earth Eats* and *State Impact Indiana*. Some of the most successful news entities in digital media establish their brand by finding their “niche” and owning it. Politico, a political news website, is a prime example (Aufderheide 2009). *Earth Eats* could claim the niche for healthy and sustainable food in Indiana, and *State Impact Indiana* for public education issues.

Impact evaluation across public media was highlighted as an area that must be improved in the Center for Social Media’s 2009 study of best practices (Aufderheide 2009). One suggestion especially pertinent to WFIU is to collaborate with entities within Indiana University to enhance data collection and impact evaluation. “Local public media organizations can trade on their university affiliations to partner with communication researchers and survey institutes at their universities to conduct formal evaluation” (Aufderheide 2009, p. 47). This collaboration would allow WFIU to make the most effective use of their resources and the most appropriate content choices; however, we also believe that mission must trump metrics when crafting new impact evaluation measurements.

## Conclusion

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This project aimed to answer key questions regarding the future of public radio. From the analysis, several themes emerged as critical areas of focus. Primarily, NPR and member stations experience difficulty in gathering and utilizing information regarding their relevant audience. Data gathering is resource intensive, yet is essential for revenue generation and successful content provision. Secondly, due to economic incentives, organizations struggle to serve the needs of outside stakeholders while still staying true to the mission. Third, considering volatile funding and technological trends, it is imperative for stations to remain flexible. Creating contingency plans allows stations to mitigate potential negative impacts to both station and audience. Finally, it is crucial for stations to remain innovative to stay relevant in the context of the rapidly changing domain of public media.

Public radio is an essential source of information, an advocate of cultural awareness, and a catalyst for community engagement. National Public Radio (NPR) was founded to bring a noncommercial radio option to Americans, providing programming that would be “responsive to the interests of the people.” By addressing these issues, public radio will remain relevant and beneficial to society.

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## **Appendix A: Subcommittee on Communications and Technology**

<b>Congressperson</b>	<b>Party</b>	<b>State</b>
<b>Barrow, John</b>	D	GA
<b>Barton, Joe</b>	R	TX
<b>Bass, Charlie</b>	R	NH
<b>Bilbray, Brian</b>	R	CA
<b>Blackburn, Marsha</b>	R	TN
<b>Bono Mack, Mary</b>	R	CA
<b>Christensen, Donna</b>	D	VI
<b>DeGette, Diana</b>	D	CO
<b>Dingell, John</b>	D	MI
<b>Doyle, Michael</b>	D	PA
<b>Eshoo, Anna</b>	D	CA
<b>Gingrey, Phil</b>	R	GA
<b>Guthrie, Brett</b>	R	KY
<b>Kinzinger, Adam</b>	R	IL
<b>Latta, Bob</b>	R	OH
<b>Markey, Edward</b>	D	MA
<b>Matsui, Doris</b>	D	CA
<b>Pallone, Jr., Frank</b>	D	NJ
<b>Rogers, Mike</b>	R	MI
<b>Rush, Bobby</b>	D	IL
<b>Scalise, Steve</b>	R	LA
<b>Shimkus, John</b>	R	IL
<b>Stearns, Cliff</b>	R	FL
<b>Terry, Lee</b>	R	NE
<b>Towns, Edolphus</b>	D	NY
<b>Upton, Fred</b>	R	MI
<b>Walden, Greg</b>	R	OR
<b>Waxman, Henry</b>	D	CA

**SOURCE: US House of Representatives nd.**

## **Appendix B: Members of the House of Representatives Who Are Not Running for Reelection or Who Have Lost Their Primary**

<b>Congressperson</b>	<b>Party</b>	<b>State</b>
Ackerman, Gary	D	NY
Akin, Todd	R	MO
Austria, Steve	R	OH
Baldwin, Tammy	D	WI
Berg, Rick	R	ND
Berkley, Shelly	D	NV
Boren, Dan	D	OK
Burton, Dan	R	IN
Cardoza, Dennis	D	CA
Costello, Jerry	D	IL
Davis, Geoff	R	KY
Dicks, Norman	D	WA
Donnelly, Joe	D	IN
Dreier, David	R	CA
Filner, Bob	D	CA
Flake, Jeff	R	AZ
Frank, Barney	D	MA
Gallegly, Elton	R	CA
Giffords, Gabrielle	D	AZ
Gonzalez, Charlie	D	TX
Heinrick, Martin	D	NM
Herger, Wally	R	CA
Hinchey, Maurice	D	NY
Hirono, Mazie	D	HI
Inslee, Jay	D	WA
Johnson, Timothy	R	IL
Kildee, Dale	D	MI
Kucinich, Dennis	D	OH
Lee, Chris	R	NY
Lewis, Jerry	R	CA
Mack IV, Connie	R	FL
Manzullo, Don	R	IL
Miller, Brad	D	NC
Murphy, Chris	D	CT
Myrick, Sue	R	NC
Oliver, John	D	MA
Paul, Ron	R	TX
Pence, Mike	R	IN
Platts, Todd	R	PA
Rehberg, Denny	R	MT
Ross, Mike	D	AR
Schmidt, Jean	R	OH
Shuler, Heath	D	NC
Turner, Bob	R	NY
Woolsey, Lynn	D	CA
Wu, David	D	OR

**SOURCE: Roll Call Politics 2012**

## Appendix C: Subcommittee on Communications, Technology, and the Internet

Senator	Party	State	Term expires	2012 Election Status
Olympia J. Snowe	R	ME	2013	Solid Republican
Patrick J. Toomey	R	PA	2017	Not up for reelection
Amy Klobuchar	D	MN	2013	Solid Democrat
Barbara Boxer	D	CA	2017	Not up for reelection
Bill Nelson	D	FL	2013	Leaning Democrat
Claire McCaskill	D	MO	2013	Tossup
Daniel K. Inouye	D	HI	2017	Not up for reelection
Dean Heller	R	NV	2013	Tossup
Frank R. Lautenberg	D	NJ	2015	Not up for reelection
Jim DeMint - Ranking Member	R	SC	2017	Not up for reelection
John Boozman	R	AR	2017	Not up for reelection
John F. Kerry – Chairman	D	MA	2015	Not up for reelection
John Thune	R	SD	2017	Not up for reelection
Johnny Isakson	R	GA	2017	Not up for reelection
Kelly Ayotte	R	NH	2017	Not up for reelection
Marco Rubio	R	FL	2017	Not up for reelection
Maria Cantwell	D	WA	2013	Solid Democrat
Mark Begich	D	AK	2015	Not up for reelection
Mark Pryor	D	AR	2015	Not up for reelection
Mark Warner	D	VA	2015	Not up for reelection
Roger F. Wicker	R	MS	2013	Solid Republican
Roy Blunt	R	MO	2017	Not up for reelection
Tom Udall	D	NM	2015	Not up for reelection

SOURCE: Ericson et al. 2012

## Appendix D: Senate Seats Up For Election

Senator	Party	State	2012 Election - Predicted Party
Akaka, Daniel K.	D	HI	Tossup
Barrasso, John	R	WY	Solid Republican
Bingaman, Jeff	D	NM	Leaning Democrat
Brown, Scott P.	R	MA	Tossup
Brown, Sherrod	D	OH	Leaning Democrat
Cantwell, Maria	D	WA	Solid Democrat
Cardin, Benjamin L.	D	MD	Solid Democrat
Carper, Thomas R.	D	DE	Solid Democrat
Casey, Robert P., Jr.	D	PA	Leaning Democrat
Conrad, Kent	D	ND	Leaning Republican
Corker, Bob	R	TN	Solid Republican
Feinstein, Dianne	D	CA	Solid Democrat
Gillibrand, Kirsten E.	D	NY	Solid Democrat
Hatch, Orrin G.	R	UT	Solid Republican
Heller, Dean	R	NV	Tossup
Hutchison, Kay Bailey	R	TX	Solid Republican
Klobuchar, Amy	D	MN	Solid Democrat
Kohl, Herb	D	WI	Tossup
Kyl, Jon	R	AZ	Leaning Republican
Lieberman, Joseph I.	I	CT	Solid Democrat
Lugar, Richard G.	R	IN	Solid Republican
Manchin, Joe, III	D	WV	Solid Democrat
McCaskill, Claire	D	MO	Tossup
Menendez, Robert	D	NJ	Solid Democrat
Nelson, Ben	D	NE	Leaning Republican
Nelson, Bill	D	FL	Leaning Democrat
Sanders, Bernard	I	VT	Solid Democrat
Snowe, Olympia J.	R	ME	Leaning Republican
Stabenow, Debbie	D	MI	Leaning Democrat
Tester, Jon	D	MT	Tossup
Webb, Jim	D	VA	Tossup
Whitehouse, Sheldon	D	RI	Solid Democrat
Wicker, Roger F.	R	MS	Solid Republican

SOURCE: Ericson et al. 2012

## Appendix E: Mission Statement Objectives Content Coding Chart

Indiana University	Indiana University: Bloomington	WFIU	NPR
<b>A local program aligns with the mission of one of these entities because it...</b>			
Supports provision of broad access to undergraduate students in Indiana	Supports the creation of knowledge	Inspires	Creates a more informed public challenged by a deeper understanding of events
Supports provision of broad access to undergraduate students in the U.S.	Supports the dissemination of knowledge	Informs	Creates a more informed public challenged by a deeper understanding of ideas
Supports provision of broad access to undergraduate students in the world	Supports the preservation of knowledge	Involves	Creates a more informed public challenged by a deeper understanding of cultures
Supports provision of broad access to graduate students in Indiana	Supports the application of knowledge	Values the purposes of IU	Creates a more informed public challenged by an appreciation of events
Supports provision of broad access to graduate students in the U.S.	Supports a commitment to cutting-edge research	Values the purposes of listeners	Creates a more informed public challenged by an appreciation of ideas
Supports provision of broad access to graduate students in the world	Supports a commitment to scholarship	Values the hopes of IU	Creates a more informed public challenged by an appreciation of cultures
Supports provision of broad access to continuing education students in Indiana	Supports a commitment to the arts	Values the hopes of listeners	Creates a more informed public invigorated by a deeper understanding of events
Supports provision of broad access to continuing education students in the U.S.	Supports a commitment to creative activity	Promotes a quest for knowledge	Creates a more informed public invigorated by a deeper understanding of ideas
Supports provision of broad access to continuing education students in the world	Supports a commitment to challenging undergraduate education	Promotes a quest for beauty	Creates a more informed public invigorated by a deeper understanding of cultures
Supports provision of outstanding academic programs	Supports a commitment to challenging graduate education	Encourages life-long learning	Creates a more informed public invigorated by an appreciation of events
Supports provision of outstanding cultural programs	Supports a commitment to challenging professional education	Promotes civil discourse	Creates a more informed public invigorated by an appreciation of ideas
Supports provision of outstanding student services	Supports a commitment to challenging life-long education	Encourages listeners to participate in government as citizens of communities	Creates a more informed public invigorated by an appreciation of cultures
Supports the creation of dynamic partnerships with state communities in economic development	Supports a commitment to culturally diverse educational programs	Encourages listeners to participate in government as citizens of the nation	Represents the production of programming that meets the highest standard of public service in journalism



Supports the creation of dynamic partnerships with state communities in social development	Supports a commitment to culturally diverse communities	Encourages listeners to participate in government as citizens of the world	Represents the production of programming that meets the highest standard of public service in cultural expression
Supports the creation of dynamic partnerships with state communities in local development	Supports a commitment to international educational programs	Reflects the nation's cultural fabric	Represents the acquisition of programming that meets the highest standard of public service in journalism
Supports the creation of dynamic partnerships with local communities in economic development	Supports a commitment to international communities	Helps listeners discover their national heritage through music	Represents the acquisition of programming that meets the highest standard of public service in cultural expression
Supports the creation of dynamic partnerships with local communities in social development	Supports a commitment to first-rate library collections	Helps listeners discover their national heritage through literature	Represents the distribution of programming that meets the highest standard of public service in journalism
Supports the creation of dynamic partnerships with local communities in local development	Supports a commitment to first-rate museum collections	Helps listeners discover their national heritage through the arts	Represents the distribution of programming that meets the highest standard of public service in cultural expression
Supports the offer of leadership in creative solutions for 21st century problems	Supports a commitment to economic development in the state	Provides a window to the world of knowledge	Represents mutual interests of WFIU and NPR
Supports the achievement of full diversity	Supports a commitment to economic development in the region	Provides a window to the world of culture	Utilizes satellite interconnection from NPR
Supports the maintenance of friendly environments with a strong commitment to academic freedom	Supports a commitment to meaningful experience outside the classroom	Reflects the best in critical thinking (drawing from global offerings)	
Supports the maintenance of collegial environments with a strong commitment to academic freedom	Supports a commitment to full diversity	Reflects the best in music (drawing from global offerings)	
Supports the maintenance of humane environments with a strong commitment to academic freedom	Supports a commitment to academic freedom	Reflects the best in the arts (drawing from global offerings)	
	Supports a commitment to meeting the changing educational needs of the state	Introduces the unique Indiana voice to national audiences	
	Supports a commitment to meeting the changing educational needs of the nation	Introduces the unique Indiana voice to global audiences	
	Supports a commitment to meeting the changing educational needs of the	Highlights intellectual resources of the area	

	world		
	Supports a commitment to meeting the changing research needs of the state	Highlights cultural resources of the area	
	Supports a commitment to meeting the changing research needs of the nation	Builds communities	
	Supports a commitment to meeting the changing research needs of the world	Supports public service organizations (helping their messages reach the public)	
		Promotes public service organizations (helping their messages reach the public)	
		Contributes to the betterment of society	
		Promotes individual development	
		Promotes social responsibility	

## Appendix F: WFIU Underwriter Survey Implemented March 2012

This survey is being conducted by students from the School of Public and Environmental Affairs MPA capstone course on the future of NPR. In an effort to better understand the relationship between WFIU and Indiana University Bloomington, we hope that you will take 10-15 minutes to answer a series of questions on underwriting, advertising, and your department's relationship with the station.

### General Underwriting

These questions are about the factors that influence your department's decision to underwrite WFIU programming.

1. Who is the primary target audience for your underwriting messages on WFIU? Please select one.

- Indiana University students
- Indiana University faculty and staff
- Other (please specify)
- Bloomington/Monroe County community members
- All WFIU listeners

2. What are the most important factors in scheduling your underwriting/program support messages? Please select up to two answers.

- Cost
- Program content (news, music, etc.)
- Specific programming (e.g., *All Things Considered*, *Just You & Me*)
- Time of day
- Potential audience
- Other (please specify)

3. What do you consider as a key challenge in your organization's relationship with WFIU? Please select one.

- Communicating with staff
- Arranging contract preferences
- Not enough options
- Too expensive
- Messaging not provided as promised
- There are no challenges
- Other (please specify)

4. How is your organization's mission compatible with WFIU programming?

5. What is the most important reason you choose to underwrite WFIU?

- Advertising only
- Increased audience at events
- Increased name recognition
- Mission aligns with that of WFIU
- To support WFIU/NPR programs
- Positive association with public radio
- Other (please specify)

### **General Advertising**

These questions concern the advertising that your department purchases outside of WFIU underwriting.

6. Other than WFIU, where do you purchase advertising or messaging? Check all that apply.

- Herald-Times
- Indiana Daily Student
- WBWB
- WCLS
- WTIU
- Bloom Magazine
- The Ryder
- Bloomington Transit
- Local event sponsorships
- Direct mail
- Cable
- Outdoor billboard advertising
- Other (please specify)

7. Have you ever purchased advertising on WFIU's website?

- Yes
- No
- If yes, please specify:

8. Do you use the free WFIU/WTIU online event calendar to spread the word about your department's events?

- Yes
- No
- If yes, please specify (e.g., recurring events, one-time events):

## WFIU Connections

Herman Wells said that WFIU was founded to become "radio from Indiana University"-- this question asks if your department contributes to that mission, and in what ways.

9. Which types of individuals within your department (faculty, students, etc.) contribute to WFIU programming in an organized way (e.g., guests on *Profiles*, research for *A Moment of Science*, interns in the newsroom)?

- Alumni
- Faculty
- Students
- None
- Other
- Please specify notable contributions:

## Appendix G: WFIU Underwriter Survey for Future Use

This survey is a revised version of the original underwriter survey used by students from the School of Public and Environmental Affairs MPA capstone course on the future of NPR to better understand the relationship between WFIU and Indiana University Bloomington.

### General Underwriting

These questions are about the factors that influence your department's decision to underwrite WFIU programming. We hope that they will help us to better understand your needs and expectations for underwriting.

1. Who is the primary target audience for your underwriting messages on WFIU? Please select one.

- Indiana University students
- Indiana University faculty and staff
- Other (please specify)
- Bloomington/Monroe County community members
- All WFIU listeners

2. What are the most important factors in scheduling your underwriting/program support messages? Please select up to two answers.

- Cost
- Program content (news, music, etc.)
- Specific programming (e.g., *All Things Considered*, *Just You & Me*)
- Time of day
- Potential audience
- Other (please specify)

3. What is the most important reason you choose to underwrite WFIU?

- Advertising only
- Increased audience at events
- Increased name recognition
- Mission aligns with that of WFIU
- To support WFIU/NPR programs
- Positive association with public radio
- Other (please specify)

4. Is the genre of programming that you underwrite important to you or your audience? Examples include: news/information, classical music, jazz music, local programming

- Yes
- No
- If yes, please specify:

5. What do you consider as a key challenge in your organization's relationship with WFIU? Please select one.

- Communicating with staff
- Arranging contract preferences
- Not enough options
- Too expensive
- Messaging not provided as promised
- There are no challenges
- Other (please specify)

### **General Advertising**

These questions concern the advertising that your department purchases outside of WFIU on-air underwriting.

6. Have you ever purchased advertising on WFIU's website?

- Yes
- No
- If yes, please specify:

7. Do you use the free WFIU/WTIU online event calendar to spread the word about your department's events?

- Yes
- No
- If yes, please specify (e.g., recurring events, one-time events):

## Appendix H: Google Analytics Definition of Metrics

Metric name	Category	Definition
Bounces	Site Usage	This field identifies the number of single-page visits to your site over the selected dimension. For example, if you apply this metric to the Ad Campaign dimension, it will display the number of single-page visits to your site by users that reached your site via a particular ad campaign.
Bounce Rate	Site Usage	The percentage of single-page visits (i.e. visits in which the person left your site from the entrance page).
Clicks	Site Usage	This field identifies the number of times a user has clicked on your Ads.
Entrances	Site Usage	This metric identifies the number of entrances to your site. It will always be equal to the number of visits when applied over your entire website. Thus, this metric is most useful when combined with particular content pages, at which point, it will indicate the number of times a particular page served as an entrance to your site.
Exits	Site Usage	This metric identifies the number of exits from your site, and, as with entrances, it will always be equal to the number of visits when applied over your entire website. Use this metric in combination with particular content pages in order to determine the number of times that particular page was the last one viewed by visitors.
% Exit	Site Usage	The percentage of site exits that occurred from a page or set of pages.
New Visits	Site Usage	The number of new visits by people who have never been to the site before.
Time on Page	Site Usage	This field indicates how long a visitor spent on a particular page or set of pages. It is calculated by subtracting the initial view time for a particular page from the initial view time for a subsequent page. Thus, this metric does not apply to exit pages for your site.
Page views	Site Usage	This field indicates the total number of page views for your site when applied over the selected dimension. For example, if you select this metric together with Request URI, it will return the number of page views over the returned result set for the Request URI for your report.
Time on Site	Site Usage	The time a visitor spends on your site.
Visits	Site Usage	The number of times your visitors has been to your site (unique sessions initiated by all your visitors). If a user is inactive on your site for 30 minutes or more, any future activity will be attributed to a new session. Users that leave your site and return within 30 minutes will be counted as part of the original session.
Visitors	Site Usage	A user that visits your site. The initial session by a user during any given date range is considered to be an additional visit and an additional visitor. Any future sessions from the same user during



		the selected time period are counted as additional visits, but not as additional visitors.
Unique Page views	Content	The number of visits during which the specified page(s) was/were viewed at least once.
Total Unique Searches	Content	The total number of times your site search was used. This excludes multiple searches on the same keyword during the same visit.
Visits with Search	Content	The total number of visits where internal site search was used.
Search Refinements	Content	The number of times a visitor searched again immediately after performing a search.
Time after Search	Content	Starting from the first use of internal search, time spent on site until either the session ended or until another search happened
Search Depth	Content	The average number of pages visitors viewed after performing a search. This is calculated as sum of all "search depth" across all searches / ("search transitions" + 1)
Search Exits	Content	The number of searches a visitor made immediately before leaving the site.
Goal 1-4 Start	Goals	If goals are configured, the total number of visitors who have completed the first goal step for this particular goal.
Goal Conversions	Goals	The number of goals completed by visitors.
Goal 1-4 Completions	Goals	If goals are configured, the total number of visitors who have completed all elements defined for this particular goal.
Total Goal Value	Goals	This is the total value used in Google Analytics' ROI calculations, and can be either a set value for the page or a dynamic value pulled from your e-commerce receipt page.
Goal 1-4 Value	Goals	If goals are configured, the total cumulative value for this particular goal. This definition applies for Goal1 - Goal4 Values.
Per Visit Goal Value	Goals	This is the value used in Google Analytics' ROI calculations per visit, and can be either a set value for the page or a dynamic value pulled from your e-commerce receipt page.
Goal Conversion Rate	Goals	In the context of Campaign Tracking, the percentage of sessions on a site that result in a conversion goal being reached on that site.
Unique Purchases	E-Commerce	The total number of times this product was seen in a transaction.
Product Revenue	E-Commerce	Total of quantity multiplied by the price of all items in UTM:I field(s).
Quantity	E-Commerce	The total number of items sold for the product (or group of products).
Revenue	E-Commerce	Total as denoted in the UTM:T field
Per Visit Value	E-Commerce	Average per-visit value is the average value of a visit to your site and is calculated as Revenue divided by Visits.
RPC	E-Commerce	Revenue-per-click.

Average Value	E-Commerce	The average value of an e-commerce transaction.
Shipping	E-Commerce	The cost of shipping for a transaction.
Tax	E-Commerce	The amount of tax applied to a transaction. This value should be a number without any monetary symbols or commas in the value.
Transactions	E-Commerce	The total number of transactions.
Cost	Advertising	Campaign cost
Impressions	Advertising	A display of a referral link or advertisement on a web page. This metric accounts for the total number of impressions for a campaign.
CTR	Advertising	Click through rate is the percentage of impressions that resulted in a click.
CPC	Advertising	Cost-per-click is the average cost you paid for each click on your search ad(s).
CPM	Advertising	This stands for cost-per-thousand impressions. A CPM pricing model means advertisers pay for impressions received.

**SOURCE:** <http://support.google.com/googleanalytics/bin/answer.py?hl=en&answer=99118>

**NOTE:** Interpreting these rates takes careful consideration of the web page. See Allen (2011) for more information.

## Appendix I: Indiana Public Media (IPM) Pageviews - Calendar Year 2011

	Page	Pageviews	Unique Pageviews	Avg. Time on Page	Bounce Rate	% Exit
1	/radio/	146,193	112,124	0:01:50	59.05%	53.12%
2	/	61,046	29,431	0:01:38	52.72%	26.45%
3	/amomentofscience/a-ring-around-the-moon/	59,216	55,321	0:03:57	93.20%	92.28%
4	/tv/	36,213	23,310	0:02:03	33.82%	29.49%
5	/amomentofscience/	30,234	19,737	0:01:20	39.87%	30.89%
6	/amomentofscience/miss-muffet-curd- s-whey/	27,310	26,194	0:02:41	94.87%	94.08%
7	/news/	26,300	16,322	0:02:11	37.26%	28.25%
8	/harmonia/	23,919	17,001	0:01:17	44.99%	37.31%
9	/tv/program-schedule/	21,920	18,693	0:02:31	85.19%	77.55%
10	/amomentofscience/dog-mouth- vs-human-mouth/	20,091	18,704	0:04:12	92.70%	91.06%
11	/earheats/	17,086	12,769	0:01:44	49.85%	41.27%
12	/amomentofscience/can- lightning-strike-you-in-the- shower/	15,187	14,701	0:02:52	96.17%	95.56%
13	/amomentofscience/how-do- paper-towels-absorb-water/	13,787	11,509	0:05:11	84.47%	81.46%
14	/amomentofscience/a-painful- way-to-grow-taller/	12,831	12,214	0:04:04	94.73%	93.29%
15	/amomentofscience/do-cats- overheat/	11,921	11,535	0:03:10	96.07%	95.26%
16	/events/	11,410	9,921	0:03:48	81.02%	70.50%
17	/radio/program-schedule/	11,204	9,306	0:02:35	72.67%	58.23%
18	/amomentofscience/refreezing- meat/	9,724	9,388	0:02:26	95.48%	94.08%
19	/amomentofscience/why- cashews-arent-sold-in-the-shell/	9,682	9,181	0:02:28	92.97%	91.93%
20	/about/contact/	9,447	6,296	0:01:26	49.97%	32.87%
21	/arts/	8,837	6,970	0:01:04	32.05%	23.20%
22	/nightlights/	8,791	6,930	0:01:13	54.35%	44.58%
23	/amomentofscience/podcasts/	7,674	4,467	0:01:08	40.56%	23.36%
24	/about/	7,333	5,890	0:00:55	33.89%	24.03%
25	/election/	7,222	4,033	0:00:58	47.82%	30.92%
26	/amomentofscience/waste-in- space/	7,023	4,901	0:04:23	73.13%	64.10%
27	/amomentofscience/archives/	6,895	4,751	0:00:58	37.54%	23.02%

28	/news/bloomington-police-search-missing-woman/	6,761	6,106	0:03:05	86.70%	80.70%
29	/about/jobs/	6,692	4,260	0:00:44	54.37%	29.68%
30	/about/staff/	6,668	4,793	0:02:42	69.81%	50.85%
31	/amomentofscience/why-popcorn-pops-grains/	6,642	5,985	0:04:42	88.10%	86.28%
32	/amomentofscience/sunburn-through-a-window/	6,174	5,915	0:02:38	95.40%	94.72%
33	/amomentofscience/insect-color-vision/	6,137	5,355	0:03:05	87.22%	84.49%
34	/news/indiana-university-basketball-beats-1-kentucky-buzzer-24593/	6,071	5,081	0:02:16	79.69%	77.65%
35	/harmonia/archives/	5,872	4,522	0:00:28	29.29%	13.78%
36	/amomentofscience/positions-of-the-uterus/	5,695	5,134	0:02:28	89.26%	88.02%
37	/communities/bloomington/	5,506	4,142	0:01:04	41.74%	30.91%
38	/about/faq/	5,476	4,736	0:01:27	74.73%	46.90%
39	/amomentofscience/can-fish-smell/	5,306	5,023	0:03:51	94.30%	92.89%
40	/amomentofscience/why-salt-makes-you-thirsty/	5,263	4,950	0:04:40	92.34%	89.51%
41	/amomentofscience/what-is-a-fruit-really/	4,793	4,479	0:04:53	92.92%	91.80%
42	/theweeklyspecial/	4,770	3,349	0:00:55	32.14%	24.86%
43	/amomentofscience/ice-slippery/	4,747	4,655	0:01:31	97.66%	97.03%
44	/amomentofscience/sleeping-with-plants/	4,551	4,311	0:03:57	94.25%	92.62%
45	/news/lauren-spierers-parents-talk-wfiuwtiu-news/	4,507	4,051	0:04:39	83.02%	77.32%
46	/amomentofscience/moon-tanning/	4,493	4,326	0:03:36	95.66%	94.75%
47	/amomentofscience/how-to-blow-your-nose/	4,491	4,268	0:02:19	93.50%	92.12%
48	/amomentofscience/a-brief-history-of-eyeglasses/	4,409	3,927	0:04:56	88.62%	86.50%
49	/amomentofscience/theres-moss-on-the-north-side/	4,357	4,183	0:03:26	94.73%	93.96%
50	/news/special-features/cultivating-afghanistan/	4,285	3,266	0:01:10	72.92%	70.97%

NOTE: We chose to limit our time to the calendar year of 2011 because it is long enough to observe consistent trends yet does not coincide with the period of our research during which we visited the website many times.

## Appendix J: Indiana Public Media (IPM) Referral Traffic - Calendar Year 2011

	Source	Visits	Pages/Visit	Avg. Visit Duration	% New Visits	Bounce Rate
1	facebook.com	81,395	1.57	0:01:36	55.26%	79.36%
2	google.com	55,901	1.34	0:00:35	92.16%	74.72%
3	stumbleupon.com	14,044	1.14	0:00:11	94.94%	81.34%
4	twitter.com	12,328	1.45	0:01:21	56.49%	79.86%
5	reddit.com	8,455	1.06	0:00:04	98.04%	97.02%
6	t.co	8,287	1.48	0:01:29	58.50%	81.61%
7	m.facebook.com	7,621	1.15	0:00:31	80.00%	90.75%
8	indiana.edu	7,475	2.32	0:01:56	43.93%	56.52%
9	wtiu.indiana.edu	5,821	2.98	0:03:20	38.33%	34.75%
10	google.co.uk	5,153	1.24	0:00:24	95.05%	81.66%
11	npr.org	4,772	2.93	0:02:43	56.71%	46.69%
12	en.wikipedia.org	4,696	1.74	0:01:28	82.52%	74.89%
13	news.google.com	4,292	1.31	0:00:38	82.83%	84.60%
14	google.ca	3,736	1.32	0:00:28	96.09%	77.09%
15	wfiu.indiana.edu	3,433	2.06	0:02:20	20.13%	61.11%
16	pbs.org	2,895	2.18	0:06:44	38.86%	76.20%
17	google.co.in	2,602	1.22	0:00:29	91.81%	84.74%
18	indianapublicmedia.org	2,239	2.91	0:02:58	73.20%	48.91%
19	iub.edu	2,127	2.6	0:01:40	30.37%	45.56%
20	google.com.au	2,064	1.24	0:00:30	92.39%	81.88%
21	google.de	2,046	1.22	0:00:35	93.70%	84.12%
22	search.mywebsearch.com	1,758	1.51	0:01:05	90.67%	80.38%
23	answers.yahoo.com	1,418	1.2	0:00:29	94.36%	91.68%
24	google.fr	1,408	1.34	0:00:38	90.27%	75.28%
25	google.it	1,241	1.36	0:00:26	91.46%	71.72%
26	google.es	1,151	1.35	0:00:39	90.88%	73.85%
27	images.google.com	1,081	1.3	0:00:34	92.88%	76.32%
28	wfiu.org	1,075	2.59	0:02:51	25.67%	52.28%
29	dogpile.com	975	2.33	0:02:36	65.44%	68.72%
30	google.com.br	966	1.26	0:00:40	93.17%	76.92%
31	google.nl	932	1.38	0:00:38	91.42%	71.46%
32	swagbucks.com	909	1.76	0:00:52	83.94%	73.93%
33	toeflcoach.blogspot.com	837	2.99	0:03:34	8.12%	37.51%
34	hootsuite.com	832	1.33	0:01:04	48.68%	82.69%
35	organissimo.org	771	1.86	0:01:56	53.96%	66.67%
36	opinionator.blogs.nytimes.com	770	2.19	0:04:45	83.90%	66.23%
37	google.com.ph	699	1.21	0:01:44	98.57%	82.40%

38	google.pl	642	1.34	0:00:39	95.17%	73.68%
39	radioreader.net	633	2.82	0:03:18	47.39%	42.02%
40	music.indiana.edu	589	1.77	0:01:10	61.29%	71.31%
41	36ohk6dgmcd1n.yom.mail.yaho o.net	581	1.91	0:03:25	63.34%	69.19%
42	blogcatalog.com	580	1.41	0:00:31	99.31%	73.97%
43	ehow.com	574	1.4	0:00:42	95.12%	80.66%
44	10.82.16.1	570	2.44	0:04:00	6.32%	49.65%
45	youtube.com	544	2.34	0:02:51	56.25%	60.66%
46	allaboutjazz.com	537	1.72	0:01:31	83.61%	65.18%
47	jrabold.net	526	2.01	0:02:37	36.31%	64.45%
48	k-web.org	483	1.65	0:01:22	90.89%	78.26%
49	google.be	458	1.35	0:00:29	87.55%	71.83%
50	invesp.com	425	2.29	0:01:38	81.18%	58.12%

## Appendix K: Indiana Public Media (IPM) Shared URLs (September 19<sup>th</sup> – December 31<sup>st</sup>, 2011)

	Shared URL	Visits	Pageviews	Avg. Visit Duration	Data Hub Activities	Pages /Visit
1	<a href="http://indianapublicmedia.org/amomentofscience/a-ring-around-the-moon/">indianapublicmedia.org/amomentofscience/a-ring-around-the-moon/</a>	2,336	2,494	0:00:17	0	1.07
2	<a href="http://indianapublicmedia.org/radio/">indianapublicmedia.org/radio/</a>	560	1,351	0:02:53	0	2.41
3	<a href="http://indianapublicmedia.org/">indianapublicmedia.org/</a>	471	1,087	0:03:10	0	2.31
4	<a href="http://indianapublicmedia.org/news/iu-professor-attempts-catalogue-11-million-galaxies-23813/">indianapublicmedia.org/news/iu-professor-attempts-catalogue-11-million-galaxies-23813/</a>	315	403	0:00:26	0	1.28
5	<a href="http://indianapublicmedia.org/eartheats/cranberry-jalapeo-persimmon-chutney/">indianapublicmedia.org/eartheats/cranberry-jalapeo-persimmon-chutney/</a>	254	361	0:00:22	0	1.42
6	<a href="http://indianapublicmedia.org/news/">indianapublicmedia.org/news/</a>	172	688	0:07:33	0	4
7	<a href="http://indianapublicmedia.org/news/study-finds-condoms-detract-sexual-pleasure-20757/">indianapublicmedia.org/news/study-finds-condoms-detract-sexual-pleasure-20757/</a>	154	179	0:00:24	0	1.16
8	<a href="http://indianapublicmedia.org/eartheats/banana-oatmeal-bars/">indianapublicmedia.org/eartheats/banana-oatmeal-bars/</a>	139	163	0:00:28	0	1.17
9	<a href="http://indianapublicmedia.org/eartheats/ground-beef-recalled-16-states/">indianapublicmedia.org/eartheats/ground-beef-recalled-16-states/</a>	139	172	0:00:53	0	1.24
10	<a href="http://indianapublicmedia.org/services/">indianapublicmedia.org/services/</a>	139	206	0:05:52	0	1.48
11	<a href="http://indianapublicmedia.org/eartheats/">indianapublicmedia.org/eartheats/</a>	137	418	0:03:28	0	3.05
12	<a href="http://indianapublicmedia.org/eartheats/black-walnut-maple-butter/">indianapublicmedia.org/eartheats/black-walnut-maple-butter/</a>	136	165	0:00:15	0	1.21
13	<a href="http://indianapublicmedia.org/news/city-supports-occupy-bloomington-mans-death-23052/">indianapublicmedia.org/news/city-supports-occupy-bloomington-mans-death-23052/</a>	123	144	0:00:23	4	1.17
14	<a href="http://indianapublicmedia.org/amomentofscience/frozen-fish/">indianapublicmedia.org/amomentofscience/frozen-fish/</a>	105	109	0:00:01	0	1.04
15	<a href="http://indianapublicmedia.org/news/indiana-governor-daniels-give-endorsement-24092/">indianapublicmedia.org/news/indiana-governor-daniels-give-endorsement-24092/</a>	89	99	0:00:33	0	1.11
16	<a href="http://indianapublicmedia.org/amomentofscience/sugar-high-myth-or-fact/">indianapublicmedia.org/amomentofscience/sugar-high-myth-or-fact/</a>	88	93	0:00:16	0	1.06
17	<a href="http://indianapublicmedia.org/amomentofscience/caulerpa-fascinating-singlecelled-organism/">indianapublicmedia.org/amomentofscience/caulerpa-fascinating-singlecelled-organism/</a>	86	103	0:00:22	0	1.2
18	<a href="http://indianapublicmedia.org/news/bloomington-murder-suspect-turns-23515/">indianapublicmedia.org/news/bloomington-murder-suspect-turns-23515/</a>	85	102	0:00:53	0	1.2
19	<a href="http://indianapublicmedia.org/amomentofscience/">indianapublicmedia.org/amomentofscience/</a>	83	219	0:03:09	2	2.64
20	<a href="http://indianapublicmedia.org/eartheats/vegan-coconut-pumpkin-soup/">indianapublicmedia.org/eartheats/vegan-coconut-pumpkin-soup/</a>	79	118	0:01:31	1	1.49

21	indianapublicmedia.org/eartheats/raw-milk-controversy-case-rawesome/	78	107	0:02:07	0	1.37
22	indianapublicmedia.org/news/indiana-limestone-company-strikers-strike-deal-24333/	78	124	0:02:07	0	1.59
23	indianapublicmedia.org/eartheats/classic-blueberry-pie-glutenfree/	77	98	0:00:14	0	1.27
24	indianapublicmedia.org/news/silver-alert-81-year-missing-bloomington-walmart-24849/	77	103	0:00:25	0	1.34
25	indianapublicmedia.org/news/governor-ohio-bargaining-vote-affect-indiana-23280/	76	89	0:00:11	0	1.17
26	indianapublicmedia.org/news/indiana-university-basketball-beats-1-kentucky-buzzer-24593/	76	96	0:00:38	0	1.26
27	indianapublicmedia.org/tv/	76	182	0:03:26	0	2.39
28	indianapublicmedia.org/amomentofscience/facebook-science-pages/	75	165	0:01:33	0	2.2
29	indianapublicmedia.org/amomentofscience/moon-tanning/	73	75	0:00:01	9	1.03
30	indianapublicmedia.org/news/post-office-opens-bloomington-21734/	73	92	0:00:40	0	1.26
31	indianapublicmedia.org/amomentofscience/siamese-cats-crosseyed/	70	100	0:01:05	1	1.43
32	indianapublicmedia.org/momentofindianahistory/letterman-scholarship/	68	68	0:00:00	0	1
33	indianapublicmedia.org/news/occupy-bloomington-protestors-camp-downtown-21666/	67	93	0:01:25	7	1.39
34	indianapublicmedia.org/amomentofscience/a-painful-way-to-grow-taller/	64	67	0:00:04	0	1.05
35	indianapublicmedia.org/news/protesters-arrested-kelley-school-demonstration-24126/	63	77	0:00:40	0	1.22
36	indianapublicmedia.org/amomentofscience/the-first-broccoli/	60	63	0:00:05	1	1.05
37	indianapublicmedia.org/amomentofscience/difficult-remember-dreams/	59	82	0:00:18	0	1.39
38	indianapublicmedia.org/eartheats/butter-nut-squash-ways/	58	75	0:01:48	0	1.29
39	indianapublicmedia.org/eartheats/joel-salatin-folks-normal/	57	89	0:03:08	0	1.56
40	indianapublicmedia.org/amomentofscience/a-lump-in-your-throat/	55	83	0:00:52	0	1.51



41	<a href="http://indianapublicmedia.org/amomentofscience/the-renaissance-organ/">indianapublicmedia.org/amomentofscience/the-renaissance-organ/</a>	55	58	0:00:30	0	1.05
42	<a href="http://indianapublicmedia.org/eartheats/honey-honey-honey/">indianapublicmedia.org/eartheats/honey-honey-honey/</a>	53	74	0:04:34	0	1.4
43	<a href="http://indianapublicmedia.org/eartheats/mustard-marinated-olives/">indianapublicmedia.org/eartheats/mustard-marinated-olives/</a>	53	63	0:00:25	0	1.19
44	<a href="http://indianapublicmedia.org/nightlights/burning-bud-bud-powell-live-19441953/">indianapublicmedia.org/nightlights/burning-bud-bud-powell-live-19441953/</a>	52	95	0:01:37	0	1.83
45	<a href="http://indianapublicmedia.org/eartheats/planting-seedlings-eggshells/">indianapublicmedia.org/eartheats/planting-seedlings-eggshells/</a>	51	54	0:00:38	0	1.06
46	<a href="http://indianapublicmedia.org/news/occupy-indiana-rallies-indianapolis-21617/">indianapublicmedia.org/news/occupy-indiana-rallies-indianapolis-21617/</a>	50	60	0:00:10	0	1.2
47	<a href="http://indianapublicmedia.org/arts/artist-making-bassoonist-meridith-wright/">indianapublicmedia.org/arts/artist-making-bassoonist-meridith-wright/</a>	48	65	0:01:56	0	1.35
48	<a href="http://indianapublicmedia.org/eartheats/sweet-treat-eid-ul-adha/">indianapublicmedia.org/eartheats/sweet-treat-eid-ul-adha/</a>	48	89	0:01:48	0	1.85
49	<a href="http://indianapublicmedia.org/eartheats/tony-tiger-going-anywhere/">indianapublicmedia.org/eartheats/tony-tiger-going-anywhere/</a>	48	63	0:00:22	0	1.31
50	<a href="http://indianapublicmedia.org/momentofindianahistory/night-rained-tears/">indianapublicmedia.org/momentofindianahistory/night-rained-tears/</a>	47	62	0:00:34	0	1.32

NOTE: This service only started on September 19<sup>th</sup> and we chose to end our observation on December 31<sup>st</sup> because it is long enough to observe consistent trends yet does not coincide with the period of our research during which we visited the website many times.

## Appendix L: Stations Website Evaluation Rubric

CATEGORY	3: excellent	2: room for improvement	1: bare minimum	0: non-existent
<b>Content</b>	The site has a clear mission statement and its content reflects the statement's outlook and goals.	The site has a clear mission statement but its content does not adequately reflect the statement's outlook and goals.	The site lacks a mission statement but has a consistent theme for its content.	The site lacks both a mission statement and theme for its content.
	75-100% local or regional produced programs on the website	50-75% local or regional produced programs on the website	25-50% local or regional produced programs on the website	less than 25% local or produced regional programs on the website
	There are high quality articles, both long and short in length, that cover variety of topics. Almost all content is station generated.	There are more shorter articles. There is less variety in topics.	Content consists mostly of short articles. Some links to non-station generated content (NPR site).	There are only links to non-station generated content (NPR site).
<b>Layout</b>	The Web site has an exceptionally attractive and usable layout. It is easy to locate all important elements. White space, graphic elements and/or alignment are used effectively to organize material.	The Web pages have an attractive and usable layout. It is easy to locate all important elements.	The Web pages have a usable layout, but may appear busy or boring. It is easy to locate most of the important elements.	The Web pages are cluttered looking or confusing. It is often difficult to locate important elements.
<b>Navigation</b>	Links for navigation are clearly labeled, consistently placed, allow the reader to easily move from a page to related pages (forward and back), and take the reader where s/he expects to go. A user does not become lost.	Links for navigation are clearly labeled, allow the reader to easily move from a page to related pages (forward and back), and internal links take the reader where s/he expects to go. A user rarely becomes lost.	Links for navigation take the reader where s/he expects to go, but some needed links seem to be missing. A user sometimes gets lost.	Some links do not take the reader to the sites described. A user typically feels lost.
<b>Background</b>	Background is exceptionally attractive, consistent across pages, adds to the theme or purpose of the site, and does not detract from readability.	Background is attractive, consistent across pages, adds to the theme or purpose of the site, and does not detract from readability.	Background is less attractive and consistent across pages and does not detract from readability.	Background detracts from the readability of the site.
<b>Color Choices</b>	Colors of background, fonts, unvisited and visited links form a pleasing palette, do not detract from the content, and are consistent across pages.	Colors of background, fonts, unvisited and visited links do not detract from the content, and are consistent across pages.	Colors of background, fonts, unvisited and visited links do not detract from the content.	Colors of background, fonts, unvisited and visited links make the content hard to read or otherwise distract the reader.

<b>Fonts</b>	The fonts are consistent, easy to read and point size varies appropriately for headings and text. Use of font styles (italic, bold, underline) is used consistently and improves readability.	The fonts are consistent, easy to read and point size varies appropriately for headings and text.	The fonts are consistent and point size varies less appropriately for headings and text.	A wide variety of fonts, styles and point sizes was used.
<b>Graphics</b>	Graphics are related to the theme/purpose of the site, are thoughtfully cropped, are of high quality and enhance reader interest or understanding.	Graphics are related to the theme/purpose of the site, are of good quality and enhance reader interest or understanding.	Graphics are related to the theme/purpose of the site, and are of good quality.	Graphics seem randomly chosen, are of low quality, distract the reader. OR: non-existent.
<b>Images (accessibility)</b>	All images, especially those that are used for navigation, have an ALT tag that describes the image and its link so people who are visually impaired can use the Web site well.	Some images used for navigation have an ALT tag that describes the image and where it links to so people who are visually impaired can use the Web site well.	Almost no images used for navigation have an ALT tag that describes the image and where it links to so people who are visually impaired can use the Web site well.	No images are used and the needs of visually impaired Internet users are ignored.
<b>Sounds</b>	Music, audio clips and/or sounds are thoughtfully edited and are presented in high quality.	Music, audio clips and/or sounds are thoughtfully edited and are presented in good quality.	Music, audio clips and/or sounds are well edited and are presented in fair quality.	Music, audio clips and/or sounds are poorly edited and are presented in poor quality.
<b>Social Media and Community Engagement Strategies</b>	<b>social media structure:</b> The site has an overall social media presence; most programs have their own social media presence; a social media center organizes this	the site has an overall social media presence; most or all programs have their own social media presence; <i>no social media center</i>	the site has an overall social media presence; <i>most or all programs lack a social media presence; no social media center</i>	no use of social media to promote the station or its individual programs
	<b>specific program interaction:</b> can share each program's content through popular SM; can comment directly on the site; most "commented" items are easily seen	can share each program's content through popular SM; can comment directly on the site; <i>most "commented" items are not shown</i>	can share each program's content through popular SM; <i>cannot comment directly on the site; most "commented" items are not shown</i>	no opportunity for program interaction
	<b>community events promotion:</b> features a regularly updated community events calendar; the public can submit events; the public can export events to their own calendar; 4. can share events through SM	The site's calendar or forum is missing 1-2 of the four "excellent" criteria	The site has a <u>basic</u> forum for posting community events; <i>not open for public submissions; can't export events to other calendars; can't share via social media</i>	No community events calendar or postings

## Appendix M: Summary of Station Scores from Website Rubric

Stations	Content Scores (9 possible)	Social Media and Community Engagement Scores (9 possible)	Website Design Scores (25 possible)	Total Scores
WBUR – Boston, MA	8	7	24	<b>39</b>
KQED – San Francisco/N.California	7	9	21	<b>37</b>
WBEZ – Chicago, IL	8	6	20	<b>34</b>
WFIU - Bloomington, IN	7	9	17	<b>33</b>
KUT – Austin, TX	6	4	18	<b>28</b>
WPSU – State College, PA	5	4	18	<b>27</b>
Prairie Public Radio - North Dakota	4	4	18	26
KUOW – Seattle, WA	9	4	10	23
Public Radio 90 (WNMU) – Marquette, MI	4	2	16	22
KCRW – Santa Monica, CA	3	8	10	21
WBAA – West Lafayette, IN	6	6	9	21
Boise State Public Radio – Boise, ID	6	2	12	20
KPBX - Spokane, WA	4	4	12	20
KANZ – Garden City, KS	4	0	15	19
WBOI- Fort Wayne, IN	3	3	13	19
KRTS – Marfa, TX	3	2	13	18
Texas Public Radio – San Antonio, TX	6	1	11	18
WKAR – East Lansing, MI	4	4	9	17
SC ETV Radio – South Carolina	3	1	13	17
KVPR – Fresno, CA	3	2	8	13
WPR – Madison, WI	4	1	5	10
Kentucky Public Radio – seven communities n Kentucky	4	6	13	23
Classical South Florida, Inc. – Miami and West Palm Beach, FL	2	1	11	14

## Appendix N: WFIU Local Programming Fund Drive (FY00-FY05)

<u>PROGRAM GENRE</u>	<u>2000</u>	<u>2001</u>	<u>2002</u>	<u>2003</u>	<u>2004</u>	<u>2005</u>
<i>Classical Music:</i>						
Ether Game	\$ 3,113	\$ 2,682	\$ 3,485	\$ 4,471	\$ 1,900	\$ 3,105
Harmonia	\$ 2,655	\$ 1,920	\$ 1,770	\$ 1,615	\$ 1,965	\$ 1,830
<b>Subtotal - Classical</b>	<b>\$ 31,631</b>	<b>\$ 33,989</b>	<b>\$ 34,025</b>	<b>\$ 35,108</b>	<b>\$ 35,934</b>	<b>\$ 35,913</b>
<b>Total local programming</b>	<b>\$ 5,768</b>	<b>\$ 4,602</b>	<b>\$ 5,255</b>	<b>\$ 6,086</b>	<b>\$ 3,865</b>	<b>\$ 4,935</b>
<b>Local % of category</b>	<b>18%</b>	<b>14%</b>	<b>15%</b>	<b>17%</b>	<b>11%</b>	<b>14%</b>
<i>News/Information:</i>						
A Moment of Science	\$ 50	\$ 60	\$ 60	\$ -	\$ 100	\$ -
Ask The Mayor	-	-	-	-	-	-
Earth Eats	-	-	-	-	-	-
Noon Edition	\$ 1,495	\$ 2,610	\$ 2,554	\$ 2,310	\$ 2,342	\$ 2,170
Profiles	\$ 410	\$ 480	\$ 435	\$ 640	\$ 835	\$ 945
<b>Subtotal - News/Info</b>	<b>\$ 72,401</b>	<b>\$ 91,493</b>	<b>\$ 91,694</b>	<b>\$ 87,151</b>	<b>\$ 96,493</b>	<b>\$101,498</b>
<b>Total local programming</b>	<b>\$ 1,955</b>	<b>\$ 3,150</b>	<b>\$ 3,049</b>	<b>\$ 2,950</b>	<b>\$ 3,277</b>	<b>\$ 3,115</b>
<b>Local % of category</b>	<b>3%</b>	<b>3%</b>	<b>3%</b>	<b>3%</b>	<b>3%</b>	<b>3%</b>
<i>Jazz/Blues:</i>						
Big Bands/Afterglow	\$ 1,885	\$ 2,065	\$ 2,570	\$ 2,930	\$ 2,205	\$ 2,375
Just You & Me (M-F)	\$ 14,345	\$ 10,150	\$ 10,011	\$ 12,635	\$ 11,912	\$ 12,557
Night Lights	-	-	-	-	\$ 1,315	\$ 845
<b>Subtotal - Jazz/Blues</b>	<b>\$ 17,475</b>	<b>\$ 13,095</b>	<b>\$ 14,176</b>	<b>\$ 16,850</b>	<b>\$ 18,176</b>	<b>\$ 17,452</b>
<b>Total local programming</b>	<b>\$ 16,230</b>	<b>\$ 12,215</b>	<b>\$ 12,581</b>	<b>\$ 15,565</b>	<b>\$ 15,432</b>	<b>\$ 15,777</b>
<b>Local % of category</b>	<b>93%</b>	<b>93%</b>	<b>89%</b>	<b>92%</b>	<b>85%</b>	<b>90%</b>
<i>Humor/Variety:</i>						
<b>Subtotal- Humor/Variety</b>	<b>\$ 28,123</b>	<b>\$ 29,412</b>	<b>\$ 23,117</b>	<b>\$ 29,438</b>	<b>\$ 37,473</b>	<b>\$ 23,926</b>
<b>Total local programming</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>
<b>Local % of category</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<i>World Music:</i>						
<b>Subtotal - World</b>	<b>\$ 3,285</b>	<b>\$ 3,387</b>	<b>\$ 1,735</b>	<b>\$ 1,600</b>	<b>\$ 2,060</b>	<b>\$ 1,290</b>
<b>Total local programming</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>
<b>Local % of category</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<i>Other:</i>						
Artworks	\$ -	\$ -	\$ -	\$ -	\$ -	\$ -
Poet's Weave	\$ 25	\$ 105	\$ 205	\$ 20	\$ 35	\$ 315
Focus on Flowers	-	-	-	-	\$ 240	\$ 165
<b>Subtotal - Other</b>	<b>\$ 2,850</b>	<b>\$ 2,989</b>	<b>\$ 3,300</b>	<b>\$ 3,190</b>	<b>\$ 3,630</b>	<b>\$ 2,185</b>
<b>Total local programming</b>	<b>\$ 25</b>	<b>\$ 105</b>	<b>\$ 205</b>	<b>\$ 20</b>	<b>\$ 275</b>	<b>\$ 480</b>
<b>Local % of category</b>	<b>1%</b>	<b>4%</b>	<b>6%</b>	<b>1%</b>	<b>8%</b>	<b>22%</b>
<b>Program Totals</b>	<b><u>\$155,765</u></b>	<b><u>\$174,356</u></b>	<b><u>\$168,047</u></b>	<b><u>\$173,337</u></b>	<b><u>\$193,766</u></b>	<b><u>\$182,264</u></b>
<b>Total local programming</b>	<b>\$ 23,978</b>	<b>\$ 20,072</b>	<b>\$ 21,090</b>	<b>\$ 24,621</b>	<b>\$ 22,849</b>	<b>\$ 24,307</b>

SOURCE: Fund Drive Data WFIU

## Appendix O: WFIU Local Programming Fund Drive (FY05-FY11)

<b>PROGRAM GENRE</b>	<b>2006</b>	<b>2007</b>	<b>2008</b>	<b>2009</b>	<b>2010</b>	<b>2011</b>
<i>Classical Music:</i>						
Ether Game	\$ 2,925	\$ 4,185	\$ 2,137	\$ 2,570	\$ 2,570	\$ 1,605
Harmonia	\$ 1,610	\$ 1,112	\$ 1,820	\$ 1,520	\$ 1,260	\$ 1,655
<b>Subtotal - Classical</b>	<b>\$ 39,596</b>	<b>\$ 36,585</b>	<b>\$ 36,087</b>	<b>\$ 35,627</b>	<b>\$ 42,760</b>	<b>\$ 39,703</b>
<b>Total local programming</b>	<b>\$ 4,535</b>	<b>\$ 5,297</b>	<b>\$ 3,957</b>	<b>\$ 4,090</b>	<b>\$ 3,830</b>	<b>\$ 3,260</b>
<b>Local % of category</b>	<b>11%</b>	<b>14%</b>	<b>11%</b>	<b>11%</b>	<b>9%</b>	<b>8%</b>
<i>News/Information:</i>						
A Moment of Science	\$ 25	\$ 410	\$ 270	\$ -	\$ 140	\$ 270
Ask The Mayor	-	\$ 450	\$ -	\$ -	\$ -	\$ -
Earth Eats	-	\$ -	\$ -	\$ 100	\$ 400	\$ 742
Noon Edition	\$ 3,000	\$ 3,100	\$ 2,580	\$ 3,415	\$ 2,865	\$ 2,867
Profiles	\$ 275	\$ 435	\$ 190	\$ 220	\$ 400	\$ 165
<b>Subtotal - News/Info</b>	<b>\$ 127,203</b>	<b>\$ 117,638</b>	<b>\$ 117,491</b>	<b>\$ 123,116</b>	<b>\$ 116,381</b>	<b>\$ 116,664</b>
<b>Total local programming</b>	<b>\$ 3,300</b>	<b>\$ 4,395</b>	<b>\$ 3,040</b>	<b>\$ 3,735</b>	<b>\$ 3,805</b>	<b>\$ 4,044</b>
<b>Local % of category</b>	<b>3%</b>	<b>4%</b>	<b>3%</b>	<b>3%</b>	<b>3%</b>	<b>3%</b>
<i>Jazz/Blues:</i>						
Big Bands/Afterglow	\$ 3,605	\$ 4,259	\$ 2,980	\$ 1,955	\$ 2,405	\$ 2,345
Just You & Me (M-F)	\$ 13,757	\$ 12,275	\$ 11,830	\$ 13,365	\$ 15,535	\$ 12,790
Night Lights	\$ 1,440	\$ 2,250	\$ 2,140	\$ 1,395	\$ 3,420	\$ 1,995
<b>Subtotal - Jazz/Blues</b>	<b>\$ 20,617</b>	<b>\$ 19,556</b>	<b>\$ 18,155</b>	<b>\$ 17,925</b>	<b>\$ 22,475</b>	<b>\$ 18,750</b>
<b>Total local programming</b>	<b>\$ 18,802</b>	<b>\$ 18,785</b>	<b>\$ 16,950</b>	<b>\$ 16,715</b>	<b>\$ 21,360</b>	<b>\$ 17,130</b>
<b>Local % of category</b>	<b>91%</b>	<b>96%</b>	<b>93%</b>	<b>93%</b>	<b>95%</b>	<b>91%</b>
<i>Humor/Variety:</i>						
<b>Subtotal- Humor/Variety</b>	<b>\$ 40,936</b>	<b>\$ 39,664</b>	<b>\$ 34,264</b>	<b>\$ 30,519</b>	<b>\$ 35,641</b>	<b>\$ 35,485</b>
<b>Total local programming</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>
<b>Local % of category</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<i>World Music:</i>						
<b>Subtotal - World</b>	<b>\$ 2,065</b>	<b>\$ 1,420</b>	<b>\$ 2,070</b>	<b>\$ 1,768</b>	<b>\$ 3,620</b>	<b>\$ 1,945</b>
<b>Total local programming</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>
<b>Local % of category</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>	<b>0%</b>
<i>Other:</i>						
Artworks	\$ -	\$ 255	\$ 375	\$ 800	\$ 315	\$ 175
Poet's Weave	\$ 150	\$ 125	\$ 150	\$ 1,100	\$ 340	\$ -
Focus on Flowers	\$ 220	\$ 465	\$ 270	\$ -	\$ 390	\$ -
<b>Subtotal - Other</b>	<b>\$ 2,310</b>	<b>\$ 4,245</b>	<b>\$ 4,575</b>	<b>\$ 5,580</b>	<b>\$ 4,165</b>	<b>\$ 2,338</b>
<b>Total local programming</b>	<b>\$ 370</b>	<b>\$ 845</b>	<b>\$ 795</b>	<b>\$ 1,900</b>	<b>\$ 1,045</b>	<b>\$ 175</b>
<b>Local % of category</b>	<b>16%</b>	<b>20%</b>	<b>17%</b>	<b>34%</b>	<b>25%</b>	<b>7%</b>
<b>Program Totals</b>	<b>\$232,727</b>	<b>\$229,748</b>	<b>\$222,822</b>	<b>\$227,285</b>	<b>\$247,757</b>	<b>\$248,168</b>
<b>Total local programming</b>	<b>\$ 27,007</b>	<b>\$ 29,321</b>	<b>\$ 24,742</b>	<b>\$ 26,440</b>	<b>\$ 30,040</b>	<b>\$ 24,609</b>
<b>Local % of total</b>	<b>12%</b>	<b>13%</b>	<b>11%</b>	<b>12%</b>	<b>12%</b>	<b>10%</b>

SOURCE: Fund Drive Data WFIU

## Appendix P: Classical South Florida Homepage

**CLASSICAL SOUTH FLORIDA**  
A NON-PROFIT, LISTENER-SUPPORTED 501(C)(3) COMMUNITY ORGANIZATION.

**89.7 MIAMI** | **90.7 FM WEST PALM BEACH**  
**101.9 FM NEWS WEST PALM BEACH**

MEMBERSHIP ABOUT HOSTS CONTACT PROGRAMS **DONATE**

**All-Classical Public Radio**  
Miami 89.7 FM  
West Palm Beach 90.7 FM  
[89.7 PLAYLIST](#) | [89.7 SCHEDULE](#) | [90.7 SCHEDULE](#)

**LISTEN LIVE**  
[Windows Stream](#)  
[MP3 Stream](#)

**WPBI NEWS**  
**LISTEN LIVE**  
[MP3 Stream](#)

**ON 89.7**  
Classical Music Programming with Caroline Breder-Watts

**Thank you, members!** There is still time to contribute. **CONTRIBUTE NOW**

SOURCE: <http://classicalsouthflorida.publicradio.org/>

## Appendix Q: Classical South Florida Landing Page during Online Fund Drive



**Contribute to  
Classical South Florida  
TODAY!**

Help us end  
this member drive  
successfully.

**CONTRIBUTE NOW**

[or Continue to ClassicalSouthFlorida.org >>](http://ClassicalSouthFlorida.org)

SOURCE: <http://classicalsouthflorida.publicradio.org/>



## Appendix R: Website User Survey

1. What is your gender? (radio button-check one)
  - a. Male
  - b. Female
  
2. How old are you? (radio button-check one)
  - a. Under 18 years old
  - b. 18-22 years old
  - c. 23-35 years old
  - d. 36-45 years old
  - e. 46-55 years old
  - f. 56-65 years old
  - g. Over 65 years old
  
3. Do you listen to WFIU on the radio? (radio button-check one)
  - a. Yes
  - b. No
  
4. What was the main reason you came to the WFIU website today? (radio button-check one)
  - a. I came to make a pledge or donation.
  - b. I came to listen to one of the live stations streaming over the internet.
  - c. I came to get local or regional news.
  - d. I came for a specific program such as *Earth Eats*, *State Impact Indiana*, *Artworks*, etc.
  - e. I came to find out about community events happening in my area.
  - f. Other, please explain. (Offer text box)
  
5. What social media platform do you use the most? (radio button - check one)
  - a. Facebook
  - b. Twitter
  - c. MySpace
  - d. Google+
  - e. LinkedIn
  - f. Blogs
  - g. Flickr
  - h. YouTube
  - i. I do not use social media.
  - j. Other, please explain. (Offer text box)
  
6. Which of the WFIU or Indiana Public Media social media feeds are you following?

Social media feeds	Yes	No
Facebook		
Twitter		
RSS feeds		
Podcasts		
YouTube		
Flicker		

## **Appendix S: Online Resources on Underwriting**

WBUR finds ROI for stores in underwriting (2011) Retrieved from <http://www.current.org/funding/funding1117underwriting.html>

Corporate Public Broadcasting (2004). Having it all: How Public Radio Stations Can Provide Great Service and Live within Their Means. Retrieved from [http://cpb.org/stations/reports/havingitall\\_radioreport\\_04.pdf](http://cpb.org/stations/reports/havingitall_radioreport_04.pdf)

Underwriting Dashboard for a Down Economy, PBMA (2009). Retrieved from <http://www.marketengenuity.com/documents/PRPHndout-UndrwrtnngDashDownEcon-PBMA09.pdf>

New England Public Radio Fact Sheet. Retrieved from [http://nepr.net/sites/default/files/NEPR\\_Media\\_Kit\\_RFor\\_Web\\_rev\\_MAR\\_2012.pdf](http://nepr.net/sites/default/files/NEPR_Media_Kit_RFor_Web_rev_MAR_2012.pdf)

WAER Audience Profile. Retrieved from <http://www.waer.org/WAER%20Demos.pdf>

Grow the audience for public radio Performance of Public Radio News Stations Predicting the Audience (2011). Retrieved from <http://www.srg.org/GTA/NewsStations-PredictingTheAudience.pdf>

## Appendix T: Comparison of WFHB’s and WFIU’s Current Underwriters

**Shared underwriters include:** Abundant Harvest Farms, Bloomingfoods, Buskirk-Chumley Theatre, By-Hand Gallery, Café Django, FARM Bloomington, Nick’s English Hut, Oliver Winery, Story Inn, The Olive Leaf, Trojan Horse, Twisted Limb Paper, and Yarns Unlimited.

Other underwriters of WFHB that could be interested in sponsoring WFIU include:

<p>Argentum Jewelry          Big Sister Productions          Bikesmiths          Bloom Magazine          Bloomington Board of Realtors          Bloomington Convention and Visitors Bureau          Bloomington Hardware          Bloomington Hospital          Bloomington Pedal Power          Bloomington Playwrights Project          Bloomington Pops          Bloomington Realty          Bluebird          Brown County Coffee          Buccetos          Cabin Restaurant and Lounge          Deppert Agency          IU English Department          Gail Fairfield          FARM Bloomington          Fine Print Gallery          Gene Arnholt          Hurlow Wealth Management          IU Bloomington Continuing Studies          Jane Henderson          Karen Pitkin          KRC Catering</p>	<p>LB Stant and Associates          Lotus Music and Arts Festival          Medicaid Solutions          Messina Group          Michael Lindsay Photography &amp; Video          Midwest Audio          Mike's Dance Barn          Muddy Boots Cafe          NR Hiller Design          Ohio River Valley Folk Festival          One World          Outback Concerts          Pine Room Tavern          Pinnacle School          Players Pub          Relish          Roadworthy Guitars          Russian Recording          Smithville Digital          Solar Systems of Indiana          Stafford and Associates          The Computer Clinic          The Hidden Closet          Victory Lane          Wandering Turtle          Weed Patch Music Company          X- Printwear</p>
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## Appendix U: General Matching of WFIU's Underwriter Category with Possible Program Category

<b>Underwriter Category</b>	<b>Possible Program Category</b>
<b>Arts and Entertainment</b>	Classical Jazz & Blues World Music Humor & Variety
<b>Real Estate and Investment</b>	News & Information Classical Jazz & Blues
<b>Home &amp; Office Services</b>	Jazz & Blues Humor & Variety News/Information
<b>IU-affiliated</b>	Classical Jazz & Blues World Music News & Information
<b>Medical Services</b>	News & Information
<b>Restaurants &amp; Cafes</b>	Classical Jazz & Blues Humor & Variety News & Information
<b>Other</b>	Humor & Variety World Music Jazz & Blues News & Information

## Appendix V: Matching WFIU Underwriters with Specific Programs

Type of programs	Categories of Underwriters	Specific Programs	Ideas
<b>Classical Music</b>	Arts and Entertainment  IU-affiliated  Restaurants and Cafes  Real Estate & Investment	<i>Adventures in Good Music</i> <i>Chicago Symphony</i> <i>Locally Produced Music</i> <i>Ether Game</i> <i>From The Top</i> <i>Harmonia</i> <i>IU Chamber Music</i> <i>Opera</i> <i>Performance Today</i> <i>Pipedreams</i> <i>Saint Paul Sunday</i> <i>Schickele Mix</i> <i>Vocal Scene</i> <i>Wed 8-10 Symphony</i> <i>Indianapolis Symphony</i> <i>European Symphonies</i> <i>Overnight Classical Music</i> <i>Compact Discoveries</i> <i>West Side Story Special</i> <i>Sounds Choral</i> <i>Concertgebouw</i> <i>With Heart and Voice</i> <i>The Score</i>	Various underwriters both from IU departments and non-IU businesses would be suitable to underwrite for these types of programs. Incorporating more performances and interviews with local musicians, artists, and IU or Ivy Tech students is a great way to embed underwriters into these programs.  Also, upscale restaurants and cafés as well as the arts and entertainment community should be targeted. Classical music programs will be less attractive programs for organizations to underwrite that provide home and office or medical services.
<b>News/ Information</b>	Home and Office Services  Real Estate & Investment  Medical Services  IU-affiliated  Restaurants and Cafes	<i>A Moment of Science</i> <i>All Things Considered</i> <b><i>Ask The Mayor</i></b> <i>BBC News</i> <i>Congressional Moment</i> <b><i>Earth Eats</i></b> <i>Earthnote</i> <i>Election Coverage</i> <i>Fresh Air</i> <i>Living on Earth</i> <i>Local News</i> <i>Marketplace</i> <i>Morning Edition (M-F)</i> <i>Movie Review</i> <i>Nature Conservancy</i>	<b><i>Ask The Mayor</i></b> has great potential to attract underwriters, especially local public and nonprofit organizations from various locations in Indiana. Since this program has featured mayors from four different locations (Columbus, Terre Haute, Bloomington and Kokomo), we suggest that WFIU find underwriters in these locations to fit with the program’s schedule.  <b><i>Earth Eats</i></b> would appeal to local

	<p>Other</p> <p><i>In general, all categories of underwriters can be matched with news and information programs.</i></p>	<p><i>Noon Edition</i>  <i>NPR News</i>  <i>NPR's Obama Press Conference</i>  <i>NPR's Putin Interview</i>  <i>Profiles</i>  <i>Savvy Traveler</i>  <b><i>Sound Medicine</i></b>  <i>Stardate</i>  <i>Talking History</i>  <i>Travel with Rick Steves</i>  <i>The State We're In</i>  <i>Weekend Edition (Sat/Sun)</i></p>	<p>chefs and food experts from food companies or restaurants. Employees from these businesses can also be interviewed on this show. This is a great way to embed the image of the underwriter into the program. Obviously, local restaurants like Farm Bloomington and grocery stores like Bloomingfoods are more likely to underwrite than franchise restaurants.</p> <p><b><i>Sound Medicine</i></b> could be underwritten by businesses and organizations working in the medical services field. One way to do this is to interview doctors or health specialists working for these underwriters in the program.</p>
<b><i>Jazz/Blues</i></b>	<p>Arts and Entertainment</p> <p>Home and Office Services</p> <p>IU-affiliated</p> <p>Restaurants &amp; Cafes</p> <p>Real Estate &amp; Investment</p> <p>Other</p>	<p><i>Big Bands/Afterglow</i>  <i>Jazz Inspired</i>  <i>Just You &amp; Me (M-F)</i>  <i>Marian McPartland's Piano Jazz</i>  <i>Worldwide Jazz</i>  <i>Portraits in Blue</i>  <i>Night Lights</i></p>	<p>Local restaurants and cafes that offer live music could be potential underwriters for these types of programs. For example, WFIU should target upscale restaurants because these patrons are more likely to listen to this type of music.</p>
<b><i>Humor/Variety</i></b>	<p>Arts and Entertainment</p> <p>Restaurants and Cafes</p> <p>Home and</p>	<p><i>A Prairie Home Companion</i>  <b><i>Car Talk</i></b>  <i>Radio Reader</i>  <i>Says You!</i>  <i>This American Life</i>  <i>The Moth Radio Hour</i>  <i>Weekend Radio</i></p>	<p><b><i>Car Talk</i></b> is suitable for underwriters such as Worldwide Automatic Services.</p> <p><b><i>Special Comedy Program</i></b> can be matched with local bars that offer stand-up comedy, for example.</p>

	Office Services  Other	<i>Writers' Almanac</i> <b><i>Special Comedy Program</i></b> <i>Wait Wait...Don't Tell Me</i>	
<b><i>World Music</i></b>	Arts and Entertainment  IU-affiliated  Restaurants and Cafes	<i>Afropop Worldwide</i> <i>Celtic Connections</i> <i>One World</i> <i>Thistle &amp; Shamrock</i>	Similar to the classical music programs, WFIU can target various underwriters, especially those in the arts and entertainment industry.
<b><i>Other</i></b>	Arts and Entertainment  Home and Office Services  Other	<b><i>Artworks</i></b> <i>Broadway Revisited</i> <i>Folk Sampler</i> <i>Hearts of Space</i> <i>Hometown</i> <i>McRobbie Commentary</i> <i>Poets Weave</i> <b><i>Focus on Flowers</i></b>	<b><i>Artworks</i></b> would be a good program to match with museums and galleries such as the IU Art Museum.  <b><i>Focus on Flowers</i></b> would be very suitable for underwriters in the field of home and office services such as Designscape Horticultural Services and similar businesses in the region.

## **Appendix W: Innovative Practices Committee (IPC) Selected Stations with Key Practices and Criteria for Selection (22 Stations Total)**

### KCRW – Santa Monica, CA

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- Affiliated with Santa Monica College
- Fringe benefits card
- Streaming broadcasts, podcasts, and social media presence
- Supported by 55,000 member/subscribers

### WBUR – Boston, MA

---

- 2011 award for best large market radio website
- Looks similar to [www.nytimes.com](http://www.nytimes.com)
- Streaming broadcasts, podcasts, and social media presence
- Relies on funding from listener support, corporate underwriters, CPB and hundreds of volunteers

### WBEZ – Chicago, IL

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- Part of Chicago Public Media
- Streaming broadcasts, podcasts, and social media presence
- Vocalo: programming/station for younger listeners

### KUOW – Seattle, WA

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- Affiliated with University of Washington
- Part of Puget Sound Public Radio
- Majority of applied revenue from individuals and businesses
- Streaming broadcasts, podcasts, and social media presence

### KUT – Austin, TX

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- Affiliated with University of Texas at Austin
- One of the best performing stations in the nation
- Streaming broadcasts, podcasts, and social media presence

### KQED – San Francisco/Northern California

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- Pledge-free streaming program with donation
- Interactive educational resources
- Streaming broadcasts, podcasts, and social media presence

### WBAA – West Lafayette, IN

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- Affiliated with Purdue University
- Demographics and lifestyles of listeners similar to WFIU
- Broad listening population
- WBAA organizes its development staff differently than WFIU

### WKAR – East Lansing, MI

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- Affiliated with Michigan State University Broadcasting Services
- Broadcasts to 40,000-plus student body

WPSU – State College, PA

---

- Affiliated with Penn State University
- Partnerships with stations’ affiliated universities

WPR – Madison, WI

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- Affiliated with University of Wisconsin
- Partnership of the Educational Communications Board and University of Wisconsin

KRTS – Marfa, TX

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- Small, independent station in far west Texas
- Broadcasts to six counties with ~15,000 people
- Relies heavily on federal funding (close to 50 percent)

KANZ (High Plain Public Radio) – Garden City, KS (also operates a studio in Amarillo, TX)

---

- Coverage area primarily rural and agricultural
- Both congressional districts in KS and TX are conservative
- Founded in the late 1970s and 1980s in areas that never had NPR before

Prairie Public Radio - North Dakota (studios in Grand Forks, Fargo, & Bismarck)

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- Covers a primarily rural and conservative state
- Has active partnerships with North Dakota State University & University of North Dakota
- North Dakota congressional district held by conservatives

Public Radio 90 (WNMU) – Marquette, MI

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- Broadcasts in conservative area (Upper Peninsula)
- Congressional seat held by conservative
- Partnership with Northern Michigan University
- History of financial problems

Boise State Public Radio – Boise, ID

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- Broadcasts in conservative area
- Both Idaho congressional districts held by conservatives
- Partnership with Boise State
- Strong social media presence

SC ETV Radio – South Carolina (headquarters in Columbia)

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- Broadcasts in conservative state
- Relies quite heavily on state & federal funding (state pays for infrastructure & salaries)
- Experienced recent budget battle between conservative governor (Nikki Haley) and state legislature

#### KPBX - Spokane, WA

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- Receives significant funding from royalties and programs/services revenue from “services for the blind”
- Same asset range as WFIU
- Similar demographics and political orientation as Bloomington

#### WBOI- Fort Wayne, IN

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- Receives significant amount of corporate underwriting revenue
- Conducts successful fundraising events
- Same asset range as WFIU

#### KVPR- Fresno, CA (also has a station in Bakersfield, KPRX)

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- Highly successful fundraising events (wine tastings)
- Same asset and income range as WFIU

#### Texas Public Radio- San Antonio, TX (three stations in the San Antonio area)

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- Almost all revenue comes from contributions, gifts, and grants
- This consortium has fewer assets, but similar income as WFIU

#### Kentucky Public Radio- seven communities in Kentucky

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- Although this consortium of seven stations (Richmond, Lexington, Louisville, Bowling Green, Morehead, Highland Heights, and Murray) has much higher income and assets than WFIU, they receive over half of their income from corporate underwriting
- Experienced in enhancing successful corporate relations

#### Classical South Florida, Inc.- Miami and West Palm Beach, FL

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- Two stations: one classical and one news
- Same asset and income range as WFIU
- Similar financing structure as WFIU

## **Criteria for Station Selection**

### Website criteria:

We chose stations with websites that were visually appealing and easy to navigate. We looked for stations involved with different aspects of social media and streaming programming or podcasts. These two aspects of a website have the potential to engage users in the site and station. We also looked for stations and websites that used innovative ways to increase its membership and donations, such as stations that offered continuous music or programming during a membership drive if a donation was made. We found stations whose websites captured more than one public media option, such as multiple radio stations or radio and television. Finally, we looked for stations that were affiliated with a college or university in hopes to overlap with some of the needs of the IU relationship criteria. With all these criteria in mind, our

search began by singling out large cities as they may have the resources needed to produce a quality website.

#### University relationship criteria:

We focused on stations that have a strong affiliation with universities in their respective listening areas. The Big Ten universities share similarities in demographics and missions. Data on membership statistics (e.g., student, faculty, staff, non-student members), and underwriting records provide a good assessment on the university impact for stations. We sought stations that incorporate academic and university programming to leverage financial support. These stations offer innovative ways to tie the university to the station and increase donor support from alumni, students, faculty, and staff. Finally, comparing similar relationships with peer institutions provides solid data that can be used to make recommendations of practices that can be implemented at WFIU.

#### Federal funding criteria:

We were interested in choosing stations that increased the diversity of stations selected for comparison. With the recent politicization of public radio, we were particularly interested in stations or consortium groups that broadcast in primarily politically conservative areas. We were also interested in including stations broadcasting to less populated and more rural areas to analyze whether or not these types of stations are more vulnerable to potential future budget cuts in federal funding. We looked at the age of some stations and decided to include stations with a range of ages to examine whether newer stations must rely more heavily on federal funding. During the process of researching stations, we came across stations that operate under a larger entity than WFIU and cover an entire state or large geographic area with multiple studios and numerous broadcasting towers, which we included in the model of analysis.

#### Revenue criteria:

We focused primarily on stations, or consortiums of stations, that utilize successful revenue generation strategies. Specifically, we located stations that secure a significant amount of funding from programs and services, particularly corporate underwriting, stations that have strong relationships with members/donors as reflected by the proportion of their total income which comes from donations and gifts, and stations that benefit from events and other innovative fundraising strategies. In recognition of the fact that capacity to implement strategies is critical, we limited our search to stations and consortiums of stations in the same asset and annual income/revenue classes as WFIU (with one exception). According to the 2010-2011 audit report, WFIU's assets were \$2.2 million during this time period and income/revenue was \$2.8 million. We used Guidestar to search for stations in the relevant asset and income/revenue ranges (\$1-\$2.5 million and \$2.5-\$5 million, respectively). These income/revenue and asset ranges, while not a perfect reflection of capacity, were meant to serve as a proxy, as other relevant data such as staff size, is not easily obtained in a short timeframe. Additionally, we wanted to find an example of a station with a different development staff organizational structure than WFIU. We chose this criterion to determine if a different structure might assist WFIU in maximizing existing revenue generation resources and facilitate communication across development staff members.

## Appendix X: Methodology for Guidestar Comparison Station Selection

Because IU includes the station in its tax files, WFIU does not have an IRS form 990 on file with Guidestar. We were unable to find Guidestar records for a number of other stations, like Penn State's radio station, which has a similar university-affiliated structure. Although WFIU and several other stations are unlisted as individual entities on Guidestar, we felt Guidestar would still be a valuable resource for identifying unique alternative revenue ideas. Guidestar has a strong reputation for its relatively comprehensive collection of financial information for nonprofit organizations (i.e., form 990's), and its search functions allow researchers to narrow in on a variety of organizational characteristics.

To find appropriate comparison stations, we performed keyword, geographic, and NTEE code searches. The national taxonomy of exempt entities (NTEE) classification system assigns codes to nonprofits based on the organizations' primary functions. We conducted the primary search using the NTEE code for "radio," A34. Since WFIU had \$2,212,552 in net assets in 2011 (WFIU Financial Records 2012) and is recognized by the IRS as an exempt entity, we narrowed our search to all NTEE code A34 501(c)(3) public charities with assets between \$1.0 million and \$2.5 million. The results were 38 total organizations categorized as follows:

- *Support of radio (i.e., foundations, associations, etc.):* Seven organizations, or 18 percent of search results
- *Religious radio (featuring only religious programming):* Nine organizations, or 24 percent of search results
- *Bilingual radio (broadcasting in an equal distribution of English and another language):* Two organizations, or five percent of search results
- *Reading services for the visually impaired (as entity's primary purpose):* Three organizations, or eight percent of search results
- *Radio stations:* 17 organizations, or 45 percent of search results

We also conducted a similar search for NTEE code A34, 501(c)(3) public charity organizations with annual income/revenue between \$2.5 million and \$5.0 million, because WFIU's 2011 financial statements report \$2,788,010 in income/revenue. This search resulted in 15 organizations. Using the same categories as the previous search, the results were as follows:

- *Support of radio:* Four organizations, or 27 percent of results
- *Religious radio:* Two organizations or 13 percent of search results
- *Bilingual radio:* One organization, or seven percent of search results
- *Reading services for the visually impaired:* Zero organizations, or zero percent of search results
- *Radio stations:* Eight organizations, or 53 percent of search results

Only five of the 53 organizations generated from the two searches shared the same assets and income/revenue as WFIU. For the purposes of our analysis, the category we identified as "radio stations" is most relevant, and only two of the search results fell into that classification. Considering the overlap, our two combined searches provided us with a total of 23 "radio stations" to use as comparison groups.

To narrow the search even further, we used the Guidestar “keyword” function and searched for all keyword “radio” results for 501(c)(3) public charities with assets of \$1.0 to \$2.5 million and income/revenue of \$2.5 to \$5.0 million. The criteria asset and income/revenue were combined in this search because the search for these categories individually produced 4,349 organizations, which were too many to be sorted and categorized in the time period provided. The combined asset and income/revenue search produced 30 organizations. We also searched for 501(c)(3) public charities with assets of \$1.0 to \$2.5 million and income/revenue of \$2.5 to \$5.0 million using keyword “public radio” which produced the exact same list of results as the keyword search for “radio.” Using the same categories as the NTEE code searches, with one addition, the results were:

- *Support of radio*: Two organizations, or seven percent of search results
- *Religious radio*: 14 organizations, or 46 percent of search results
- *Bilingual radio*: Two organizations, or seven percent of results
- *Reading services for the visually impaired*: Zero organizations, or zero percent of search results
- *Radio stations*: Four organizations, or 13 percent of search results
- *Other (primary function is not related to radio production or support)*: Eight organizations, or 27 percent of search results

Out of the four “radio stations” found in the keyword search, two were duplicates from the original NTEE searches, meaning we were able to identify two new stations for a total of 25 organizations classified as “radio stations.”

Additional, we sorted the keyword search resulting in 4,349 organizations by relevance (another search function of Guidestar). The first 50 organizations were categorized “radio stations,” and out of that 50, 28 were new results, bringing our total search results to 53 organizations.

We conducted another search using the geographic search tool. First, we searched for NTEE code A34 501(c)(3) public charities in Indiana regardless of asset or income/revenue class, which produced 10 organizations. Of the 10 organizations, five were classified as “radio stations.” We also searched within all Indiana 501(c)(3) public charities using the keyword “radio,” regardless of asset or income/revenue class, and again, with the keyword “public radio.” Both searches produced the same 84 organizations, and we categorized them as follows:

- *Support of radio*: 19 organizations, or 23 percent of search results
- *Religious radio*: 30 organizations, or 36 percent of search results
- *Bilingual radio*: One organization, or one percent of search results
- *Reading services for the visually impaired*: One organization, or one percent of search results
- *Radio stations*: 15 organizations, or 18 percent of search results
- *Other*: 18 organizations, or 21 percent of search results

Of the 15 “Radio Stations” results in the keyword and NTEE code searches for Indiana, 12 were new to the previously formed list. The results from these initial searches provided us with 65 total stations, a sufficient data set for evaluation.

# Appendix Y: Content Map of WFIU genres and Content Map of Coder genres

## WFIU Genres

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
12:00 AM	Through the Night with Peter Van de Graaff					Jazz with Bob Parlocha	Classical Music
12:30 AM	[NPR News 12:01 am]						
1:00 AM							
1:30 AM							
2:00 AM	Undefined						
2:30 AM							
3:00 AM							
3:30 AM							
4:00 AM							
4:30 AM							
5:00 AM	BBC World Service					Classical Music [Community Minute 5:58 am; NPR News 7:01 am; State and Local News 7:04 am, 8:34	Classical Music [Community Minute 5:58 am; NPR News 7:01 am; Focus on Flowers 7:07 am]
5:30 AM	Morning Edition						
6:00 AM	[State and Local News 6:06, 7:06, 8:06 am; Community Minute 8:50 am; 8:51 am						
6:30 AM	Marketplace Morning Report; Indiana Business News 8:59 am]						
7:00 AM						Weekend Edition [State and Local News: 9:34 am]	
7:30 AM							
8:00 AM							
8:30 AM							
9:00 AM	Classical Music with George Walker					Car Talk	This American Life
9:30 AM	[10:01 am BBC News; 10:58 am A Moment of Science; 11:01 am NPR News; Moment of						
10:00 AM	Indiana History (M) 11:26 am]						
10:30 AM							
11:00 AM						Wait Wait...Don't Tell Me!	The Moth Radio Hour/Radiolab
11:30 AM	The Radio Reader [Community Minute 11:51 am]						
12:00 PM	Fresh Air [NPR News 12:01 pm;]	Ask the Mayor	Fresh Air	Fresh Air	Noon Edition	Says You!	Harmonia
12:30 PM	State and Local News:12:04 pm]	Fresh Air				Earth Eats	
1:00 PM	Performance Today					Metropolitan Opera	With Heart and Voice
1:30 PM	[NPR News 2:01 & 3:01 pm; Composers Datebook 3:25 pm (M-W); Focus on the Flowers						
2:00 PM	3:25 pm (Th-F); Community Minute 3:27 pm]						
2:30 PM							
3:00 PM						The Score [Poet's Weave 2:01 pm]	Travel with Rick Steves [NPR News The State We're In [NPR News 4:01 pm]
3:30 PM	Just You & Me with David Brent Johnson						
4:00 PM	[4:58 pm: A Moment of Science]						
4:30 PM							
5:00 PM	All Things Considered					All Things Considered	
5:30 PM	[5:04 & 5:33 pm: State and Local News]						
6:00 PM						A Prairie Home Companion	Sound Medicine [NPR News 6:01 pm]
6:30 PM	Marketplace						
7:00 PM	Classical Music	Artworks	Classical Music [Moment of Indiana History 7:58 pm (W)]		Fresh Air	Profiles	
7:30 PM							
8:00 PM	BP Chicago	EtherGame	Live at the Concertgebouw	Chamber Music	Jazz at Lincoln	The Folk Sampler	The New York
8:30 PM	Symphony	Sounds Choral		Society of	Center [Moment of	[Hometown with	Philharmonic This
9:00 PM	Orchestra			Harmonia	The Big Bands	Celtic Connections	Week
9:30 PM							
10:00 PM	Pipedreams	Horizons in	The Record	Late Night	Afterglow	Afropop Worldwide	Music from the
10:30 PM	[BBC News: 10:01pm]	Music [BBC	Shelf [BBC	Classical	[BBC News:		Hearts of Space
11:00 PM		Through the Night with Peter Van de Graaff		[BBC News: 10:01pm]	Beale Street	Night Lights	Classical Music
11:30 PM					Caravan		

### Key:

Classical Music	Jazz/Variety	News/Information	Special	Variety Shows	Undefined
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## Coder Genres

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
12:00 AM	Through the Night with Peter Van de Graaff					Jazz with Bob Parlocha	Classical Music
12:30 AM	[NPR News 12:01 am]						
1:00 AM							
1:30 AM							
2:00 AM	Undefined						
2:30 AM							
3:00 AM							
3:30 AM							
4:00 AM							
4:30 AM							
5:00 AM	BBC World Service					Classical Music [Community Minute	Classical Music [Community
5:30 AM							
6:00 AM	Morning Edition					5:58 am; NPR News 7:01 am; State and Local News 7:04 am; Focus on Flowers 7:07 am]	Minute 5:58 am; NPR News 7:01 am; Focus on Flowers 7:07 am]
6:30 AM	[State and Local News 6:06, 7:06, 8:06 am; Community Minute 8:50 am; 8:51 am						
7:00 AM	Marketplace Morning Report; Indiana Business News 8:59 am]						
7:30 AM							
8:00 AM						Weekend Edition [State and Local News: 9:34 am]	
8:30 AM							
9:00 AM	Classical Music with George Walker					Car Talk	This American Life
9:30 AM	[10:01 am BBC News; 10:58 am A Moment of Science; 11:01 am NPR News; Moment of						
10:00 AM	Indiana History (M) 11:26 am]						
10:30 AM							
11:00 AM						Wait Wait...Don't Tell Me!	The Moth Radio Hour/Radiolab
11:30 AM	The Radio Reader [Community Minute 11:51 am]					Says You!	Harmonia
12:00 PM	Fresh Air [NPR News 12:01 pm;	Ask the Mayor	Fresh Air	Fresh Air	Noon Edition	Earth Eats	
12:30 PM	State and Local News:12:04 pm]	Fresh Air					
1:00 PM	Performance Today					Metropolitan Opera	With Heart and Voice
1:30 PM	[NPR News 2:01 & 3:01 pm; Composers Datebook 3:25 pm (M-W); Focus on the Flowers						
2:00 PM	3:25 pm (Th-F); Community Minute 3:27 pm]						
2:30 PM							
3:00 PM							
3:30 PM	Just You & Me with David Brent Johnson						
4:00 PM	[4:58 pm: A Moment of Science]						The Score [Poet's Weave 2:01 pm]
4:30 PM							Travel with Rick Steves [NPR News
5:00 PM	All Things Considered					All Things Considered	The State We're In [NPR News 4:01
5:30 PM	[5:04 & 5:33 pm: State and Local News]						
6:00 PM							
6:30 PM	Marketplace					A Prairie Home Companion	Sound Medicine [NPR News 6:01 Profiles
7:00 PM	Classical Music	Artworks	Classical Music [Moment of Indiana History 7:58 pm (W)]	Fresh Air			
7:30 PM							
8:00 PM	BP Chicago	EtherGame	Live at the Concertgebou	Chamber Music Society of Lincoln	Jazz at Lincoln Center [Moment of	The Folk Sampler [Hometown with	The New York Philharmonic This Week
8:30 PM	Symphony Orchestra	Sounds Choral	w	Harmonia	The Big Bands	Celtic Connections	
9:30 PM							
10:00 PM	Pipedreams	Horizons in Music [BBC	The Record Shelf	Late Night Classical	Afterglow [BBC News:	Afropop Worldwide	Music from the Hearts of Space
10:30 PM	[BBC News: 10:01pm]	Through the Night with Peter Van de Graaff		[BBC News: 10:01pm]	Beale Street Caravan	Night Lights	Classical Music
11:00 PM							
11:30 PM							

### Key:

Classical Music	Jazz Music	News	Instructional	Entertainment
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Public Affairs	Ethnic Music	Trend Music	Public Health	Undefined
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## Appendix Z: Five-Year Trends for Percentage of Public Support by Genre

Public Support According to WFIU Breakdown					
	2011	2010	2009	2008	2007
Classical Music	18.48	19.03	16.67	17.00	16.72
News/Information	54.29	51.79	57.60	55.35	53.75
Jazz/Blues	9.71	11.61	9.21	9.53	9.58
Humor/Variety	16.84	16.36	15.82	17.47	18.26
Special	0.68	1.21	0.69	0.65	1.68

Public Support According to Code Breakdown					
	2011	2010	2009	2008	2007
Classical Music	17.75	17.84	15.32	15.86	14.69
News	16.99	18.02	16.75	17.27	17.05
Jazz Music	9.32	10.44	9.33	8.81	9.19
Entertainment	17.63	17.14	16.06	17.89	20.51
Instructional	0.22	0.17	0.00	0.13	0.21
Trend Music	0.50	1.21	1.57	1.69	1.37
Ethic Music	0.91	1.61	0.82	0.97	0.65
Public Health	0.13	0.47	0.66	0.26	0.21
Public Affairs	36.55	33.10	39.49	37.12	36.13



## **Appendix AA: Focus Group Consent Form Template**

### **Focus Group Participants**

There are a number of different ways WFIU can structure its focus group research—each contingent upon the level of statistical power and the kinds of results the station is hoping to find. For instance, if the station is looking for a reason to justify its current levels of classical music content or is interested in developing innovative methods to increase support for classical music programming, it should recruit participants based on donor records, taking special care to select people who demonstrate a clear passion and commitment to this genre of programming. Exploiting donor interests and linkage to the station is one of the best tools WFIU has for recruiting participants for this kind of study.

If the station is looking for a more objective opinion from a representative sample, it should recruit participants from pools of listeners that do and do not make financial contributions. This would ensure that WFIU captures the opinion of current donors as well as non-contributing audiences that value public radio. Discussions/debates about content pros and cons, reasons for contributing or for withholding donations, etc. are more likely to emerge from a heterogeneous group of listeners. One way that WFIU could structure this kind of study is through on-air recruitment that incentivizes participation through a prize raffle or a voucher for a local service. In order to achieve the least biased results, WFIU should randomly select participants from the total pool of volunteers and randomly assign those selected to focus groups.

WFIU can choose to narrow or broaden the focus of the discussion by adjusting the research objectives outlined above. In order to determine the size of the focus group(s) and the number of sessions to hold, WFIU should consider those research objectives in conjunction with time, budget, and staff limitations. Focus group studies can be as large or as small as the station desires, but on average, researchers tend to use several smaller groups (four to eight groups, four to six people per group), rather than one large group. A smaller group helps to create a less intimidating environment, where participants feel more comfortable expressing their ideas and opinions.

Additionally, WFIU must identify a focus group moderator to facilitate the discussion, take notes, and make observations. Some researchers use video or voice recording to ensure an accurate representation of the discussions, and some utilize one or two additional note takers. If the station plans to hold multiple focus group sessions, it should make every effort to use the same moderator in order to achieve a high level of consistency in questions and responses. Additionally, to gather the least biased results, WFIU should make every effort to select a moderator (and note-taker) that has an objective opinion of the station nor is employed by the station. The participants should not feel that the moderator or the note-taker represents the radio station; discussions led by station managers or staff members are likely create a higher degree of bias influencing the way questions are asked and answered. Recognizing that WFIU may have limited funds for hiring an outside consultant to serve as a moderator, we suggest that the station leverage its relationship with the university to identify a qualified student or faculty member to take on this role.

## Structuring the Discussion

Time expectations should be clearly defined to participants beforehand to ensure their undivided attention and engagement. WFIU should note that sessions longer than one hour may generate diminishing returns. In addition to identifying a date and time (or multiple dates and times), WFIU will need to reserve a quiet room or space, at the station or elsewhere, where the focus group will not be disturbed. How the room is set up can help or hinder discussions. Therefore, we recommend that WFIU set up a round-table discussion where all participants, including the moderator, can see each other clearly. To help create an open, participative environment, WFIU must ensure everyone has their own seat and an appropriate amount of personal space. Extra chairs and large gaps between people, however, may have a negative effect on the discussion. Depending on the time of day the focus group is held, it may also be helpful to provide light refreshments and snacks.

While the station managers and staff should be removed from the discussion itself, this does not mean they do not play an important role in ensuring participants are comfortable and mentally prepared for the study. Managers and staff should take an active role in communicating with participants before the day of focus group, and on that day should welcome them, offer refreshments, give them a tour of the general area and facilities, and thank them for their willingness to participate in the study. Additionally, WFIU should make sure that participants are given two consent and release forms, one to sign and one to keep (see Appendix AA for an example). This will help to ensure anonymity for participants and release WFIU from any liabilities associated human subjects and study results.

The moderator should be prepared to address a number of questions on behalf of the station, but discussions are likely to center on a number of different topics—both related and unrelated to the questions—because of the organic nature of focus group dialogues. WFIU should be prepared for feedback on topics such as:

- Accessibility: Can listeners make contact with the station by phone, email, walk-ins, or other online resources?
- Presentation and style: How do listeners regard their on-air relationship with the station? Do they feel that the presenters are ‘friends,’ knowledgeable, representative of the community?
- Local vs. national news and information: Do listeners choose the station for its local, national, or international content, or a mix of the three?
- Music: What do listeners like or dislike about the music programming?
- Diversity: Are listeners aware of the communities within communities the station broadcasts to? Do they appreciate the variation of the programming for the different listeners you serve?

## Analyzing Data

Once WFIU completes appropriate data collection—using written moderator and note-taker observations, vocal recordings, or film—the next step is deciding how to make sense of the information collected. Based on depth of analysis, available analytical skills and software, and the time period that WFIU has to turn around data, there are a number of methods that the station

could employ. Below is a list of the most immediately feasible analyses, but WFIU should explore additional statistical methods if it hopes to generate statistically significant, quantitative findings.

- **Moderator/Note-Taker Feedback:** Based on their notes and observations of the discussion, the moderator and note-taker can give WFIU a fairly immediate summary—either a verbal summary directly following the discussion or a written summary submitted to the station within a few days of the discussion.
- **Transcription Analysis:** If WFIU chooses to utilize its recording studio for the focus group discussion, it can generate a full transcription of the conversation. This may require hiring professional or volunteer transcribers or purchasing audio transcription software. Based on the transcribed document, WFIU can systematically identify issues that the participants found most important by categorizing responses into different groupings and counting various word/response frequencies.
- **Key Word/Phrase Analysis:** using either a discussion’s transcription or replaying the audio recording, analysts can code responses based on how they identify certain words and phrases. For example, coders will determine categories such as “Classical Music,” “Fund Drives,” or “*All Things Considered*,” and then attribute words and phrases to the appropriate section. When these are collated it will give WFIU a collective idea of the various views participants have concerning each category.

## **Conclusions and Additional Recommendations**

Once WFIU has conducted one round of focus groups, it may wish to hold follow up sessions or additional focus groups to continue the conversation or to brainstorm solutions to problems brought up in the first round. How often the station conducts new sessions or follow-up sessions depends on the type of results desired and what resources are available to WFIU. Perhaps in the first focus group discussion, WFIU finds that participants feel disconnected from the station during fund drives. Based on those results, WFIU may want to make changes and follow-up with the same participants in a second focus group session sometime after the changes have been implemented. On the other hand, WFIU may find that focus groups help to supply the station a regular overview of the current strengths and weaknesses in content, program delivery, and customer service. Based on these findings, WFIU may decide to conduct an annual or bi-annual focus group discussion to maintain these high levels of audience feedback and contribution.

## Appendix AB: Focus Group Consent Form Template



### Consent to Participate in Focus Group

You have been asked to participate in a focus group conducted by WFIU. The purpose of the group is to understand your impression, both positive and/or negative, of our current program schedule. The information gathered from the focus group will be used to adjust our program schedule and content to better fit the needs and wants of the community that we serve.

You can choose whether or not to participate in the focus group and you can withdraw at any time. Although the focus group will be recorded and notes taken, your responses will remain anonymous and no names will be mentioned in the final report.

There are no right or wrong answers to the focus group questions. We want to hear many different viewpoints and would like to hear from everyone. We hope you can be honest even when your responses may differ from those being given by others in the group. In order to encourage the right atmosphere, we ask that only one individual speak at a time in the group and that responses made by all participants are kept confidential within the group.

We are sincerely thankful for your willingness to participate in this discussion, and your interest in improving the quality of our program service delivery. Please sign below to indicate that you understand the terms and objectives of this study, and are a willing participant.

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I understand this information and agree to participate under the conditions stated above:

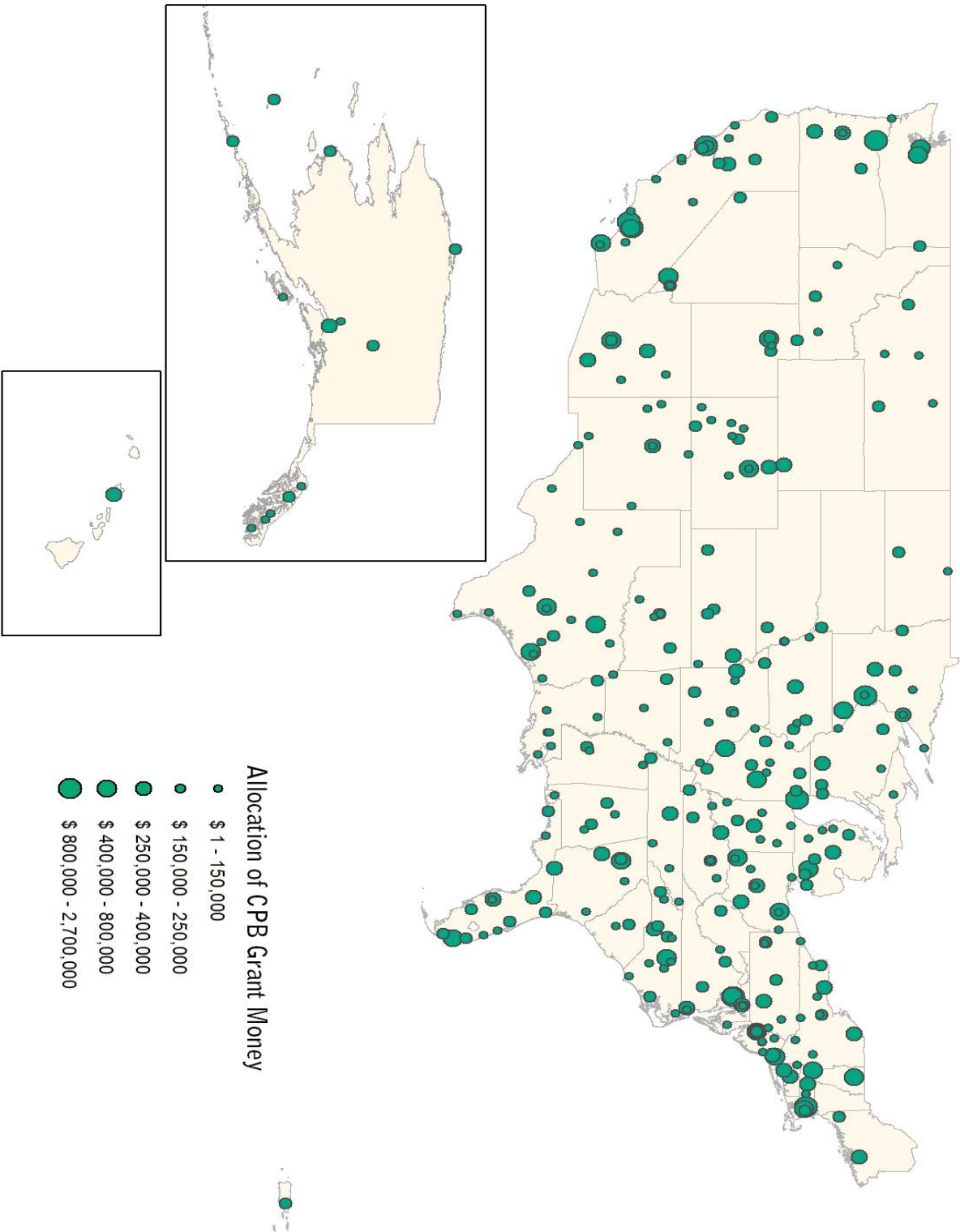
Name (Please print): \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

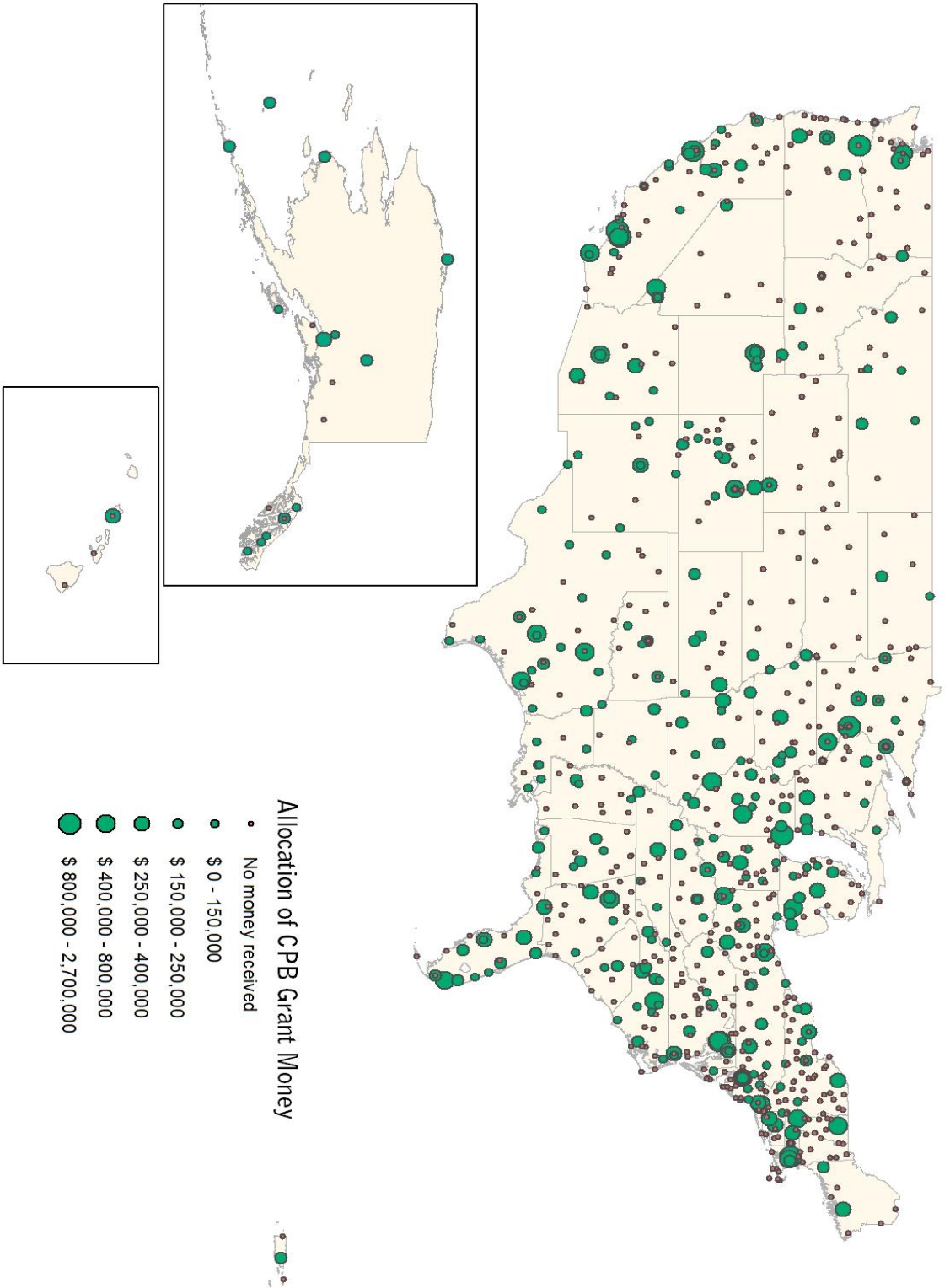
# Appendix AC: NPR Member Stations that Receive the Corporation for Public Broadcasting Grant Funding

NPR Member Stations that Receive CPB Grant Funding



# Appendix AD: NPR Member Stations and the Amount of Grant Money Received by the Corporation for Public Broadcasting

NPR Member Stations and the Amount of Grant Money Received by CPB



## Appendix AE: WFIU Underwriting

### 1. Total Underwriting- Fiscal Years 2007-2011

Year	Total Underwriting
FY 2011	\$335,502
FY 2010	\$319,548
FY 2009	\$377,195
FY 2008	\$372,543
FY 2007	\$303,678

SOURCE: Marianne Woodruff, WFIU

NOTE: These numbers refer to underwriting from IU and private businesses.

### 2. IU Underwriting Contracts by Scheduling Choice

	Number of Contracts
Run of Service	113
Morning Edition	54
All Things Considered	36
Classical/Opera	5
Just You & Me	3

SOURCE: Marianne Woodruff, WFIU

NOTE: Contracts refers to the number of underwriting contracts including each scheduling option, those that listed both Morning Edition and ROS were counted in each category.

### 3. IU Underwriting as a Percentage of Total - Combined

Year	Percentage of Total Underwriting
FY 2011	15.84%
FY 2010	22.93%
FY 2009	18.78%

FY 2008

FY 2007

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SOURCE: Marianne Woodruff, WFIU

NOTE: "Combined" refers to both underwriting as well as production support.

#### 4. IU Underwriting as Percentage of Total -Underwriting Only

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Year	Percent of total underwriting
FY 2011	12.17%
FY 2010	18.37%
FY 2009	14.64%
FY 2008	15.57%
FY 2007	8.57%

---

SOURCE: Marianne Woodruff, WFIU

#### 5. IU Underwriting as Percentage of Total -Online and Production Support

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Year	Percent of total underwriting
FY 2011	3.67%
FY 2010	4.57%
FY 2009	4.14%
FY 2008	6.87%
FY 2007	2.57%

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SOURCE: Marianne Woodruff, WFIU

Woodruff, Marianne. Personal electronic communication. 12 February 2012.

Survey of WFIU underwriters. Personal electronic communication[s]. February- March 2012.



## Appendix AF: Survey Responses from Indiana University Department Underwriters of WFIU, 2012

### 1. Primary Target Audience for Underwriting Messages on WFIU

	Response Percent (%)	Response Count
Indiana University students	0	0
Indiana University faculty and staff	30.0	6
Bloomington/Monroe County community members	5.0	1
All WFIU listeners	65.0	13
Community members and faculty		1

### 2. Most Important Factors in Scheduling Underwriting/Program Support Messages

	Response Percent (%)	Response Count
Cost	57.1	12
Program content (news, music, etc).	4.8	1
Specific programming (e.g., <i>All Things Considered</i> , <i>Just You &amp; Me</i> )	23.8	5
Time of day	28.6	6
Potential audience	61.9	13
Other		3

NOTE: "Other" responses include quality of work/product; strong, intellectual reputation of NPR/WFIU; morning and afternoon drive times

### 3. Key Challenges in Relationship with WFIU

	Response Percent (%)	Response Count
Communicating with staff	0	0
Arranging contract preferences	0	0
Not enough options	5.3	1
Too expensive	15.8	3
Messaging not provided as promised	0	0
There are no challenges	78.9	15
Other		4

NOTE: “Other” responses include unconvinced advertising with WFIU works; messaging requirements of the ads are a challenge; underwriting guidelines limit marketing message to avoid “selling” products or services; no longer have as much funding for underwriting as in the past

### 4. Most Important Reason to Underwrite WFIU

	Response Percent (%)	Response Count
Advertising only	25.0	5
Increased audience at events	30.0	6
Increased name recognition	25.0	1
Mission aligns with that of WFIU	5.0	1
To support WFIU/NPR programs	5.0	1
Positive association with public radio	10.0	2
Other		1

NOTE: “Other” responses include “supporting department’s relationship with the university” and “to connect with WFIU’s audience”

## 5. Outlets Other Than WFIU Where Departments Purchase Advertising and Messaging

	Response Percent (%)	Response Count
Herald-Times	57.9	11
Indiana Daily Student	68.4	13
WBWB	15.8	3
WCLS	10.5	2
WTIU	31.6	6
Bloom Magazine	31.6	6
The Ryder	42.1	8
Bloomington Transit	5.3	1
Local event sponsorships	57.9	11
Direct mail	57.9	11
Cable	10.5	2
Outdoor billboard advertising	15.8	3
Other		5

NOTE: "Other" responses include Alumni magazine, Visit Bloomington, Visitors Guide, IU Auditorium, TravelIN, INtoArt, IU Alumni, H&L, WFHB, WTTS, WGCL, Spirit95 (WVNI), SuperOldies, WHCC, Bloomington Chamber of Commerce, Indy Star, Home Finder, Bloomington Parks and Recreation

## 6. Percent of Departments That Have Purchased Advertising on WFIU's Website

	Response Percent (%)	Response Count
Yes	9.5	2
No	90.5	19

## 7. Percent of Organizations Using Free WFIU/WTIU Online Event Calendar

	Response Percent (%)	Response Count
Yes	52.4	11
No	47.6	10
If yes, please specify		5

NOTE: "If yes, please specify" includes onetime events; guest speakers; upcoming events

## 8. Types of Individuals Within Departments Who Contribute To WFIU In an Organized Way

	Response Percent (%)	Response Count
Alumni	14.3	3
Faculty	33.3	7
Students	14.3	3
Other	23.8	5
None	38.1	8
Please specify notable contributions		6

NOTE: "Please specify notable contributions" responses include staff; *Profiles*, *A Moment of Science* narrator (Mandy Striph); regular guests on *Noon Edition*; authors; respond to media/news requests for experts; Business Development Officer volunteers during quarterly membership drives; staff and performers from shows

## Appendix AG: Scenario Analysis

Bensoussan and Fleisher (2009) provide the following definition for scenario analysis: “Devices of ordering one’s perceptions about alternative environments in which one’s decisions might be played out”. Scenarios can facilitate thinking about short-term implications but they are mainly a tool to differentiate between various interpretations of the interplay of the forces for long-term strategy (Schoemaker 1996). Scenarios should be viewed as stories with defined assumptions and logical underpinnings about. We discuss three narratives representing different perspectives.

We present the following three scenario narratives:

- *People Centric – People’s Radio: WFIU for the Family*
- *WFIU Centric – Critical Decision: WFIU’s Future and Digital Services*
- *NPR Centric – Relationships: Technology as a bridge between NPR and member stations*

### ***People’s Radio: WFIU for the Family***

Thomas Milan is a 50-year-old bank manager at Alpha Bank, and lives in Bedford, Indiana. He came to Bedford in the summer of 2010 after living in northern Indiana for most of his life. It is 2022 and Thomas is a married man with three children. He got married when he was 25 and now both of his daughters are studying at IU, Bloomington and his son is in high school. He recently bought a Toyota Corolla, which has an Internet-enabled media player, which can be tethered to his mobile phone. When Thomas bought his first car after graduating from college, it had a digital radio and since then he has developed a habit of listening to NPR in the car. Sometimes he feels amazed how radio as a device has changed. Now the car selects channels based on facial recognition, other media consumption habits and the time of the day. In order to listen to his favorite channel (WFIU) years ago, he had to be in a region where that frequency was available. Now it is all streamed through the Internet. Toyota offered him free lifetime NPR streaming in his Corolla which was one of the major factors that led him to buy that car.

His taste for classical jazz developed only with time, thanks to his wife who was a student at Jacobs School of Music, and WFIU. He sometimes wonders whether he would have gotten into classical jazz if WFIU had the option of multiple channels and personalization that it offers now. His daughters can personalize their content and listen over the same network. They can now also get educational content, via WFIU, and can switch to classical music just by a swipe on their touch screen devices.

Thomas’s wife, Susan, who now teaches music in a college, is seeing a more racially diverse student population than ten years ago. Between her family, job and community service she is unable to take time out to listen to the radio, but she still takes some time out to flip through the WFIU program guide. She has encouraged her students to develop their own program schedules matching their musical preferences. Now WFIU is not predominantly a classical music station but plays all kinds of music.

Technology plays a major role in these advancements in the past decade. With ubiquitous Internet connectivity, the concept of ‘radio’ as a device is obsolete. Technology advances have provided mobile devices that help access information easily at any time. They have also

promoted a more seamless experience for users, something which Thomas's family is enjoying in its own way.

***Critical Decision: WFIU's Future and Digital Services***

Kendra has always been a fan of public radio, probably something that she got from her mother. It was this love that prompted her to join WFIU and leave her job in a communication-consulting firm. Before arriving at WFIU she did thorough research on what sort of challenges she could expect at WFIU. She learned not only about the history of WFIU, NPR, and other stations. She intends to leverage the technological insights that WFIU has generated over time and help it become a model for other stations.

In 2022, WFIU has a more productive relationship with the schools at IU and it has been able to attract students from the School of Informatics and Computing as full time interns. This latest development has allowed WFIU to meet its work force requirements to utilize technological advancements at a faster pace. Kendra was appointed as the Digital Services Administrator one year ago and has five full time interns and two other employees under her. She is only the second administrator in the new department of Digital Services. The purpose of the department is to encompass all the digital and web related aspects of content dissemination into one place and to promote seamless operation between content production and dissemination across all the platforms.

The past few years have seen a complete dominance of smart phones in the market. This has put an extra load on the WFIU network servers, and there have been talks of expanding the capacity. WFIU now not only gets people from the region where it airs conventional radio but it also gets significant traffic because of the content, especially music, fed into the NPR digital services and through its own digital services. WFIU decided to go with its own digital services under the banner of IU Public Media (IUPM) where it also presents WTIU content. The servers that WFIU enjoys currently for its overall IUPM operations are provided by Indiana University, but in light of the increased load, IU is not inclined to support additional capacity. This has prompted Kendra look for other server options, which could be cost effective. The servers in question not only support the content delivery but also support donor management systems.

It is difficult for WFIU to move to cloud solutions provided by NPR, as there would be significant transactional costs due to a lack of economies of scale. The IUPM has invested resources to transform IUPM to provide a seamless content selection experience with categories integrated across WFIU and WTIU. It is for similar reasons that IUPM went for its own mobile app development so that it could provide content from both WTIU and WFIU to its audience.

Kendra has asked one of her employees to make live performance section more robust. With higher speed and 5G capable mobile devices, people are able to listen to radio over their mobile devices at home and during their commutes. These developments have enabled the audience to engage with the show in innovative ways, calling in using their phone and the application. Meanwhile, WFIU is able to push meta-content to these devices with the show. A higher level of listener engagement allows WFIU to run contextual messages and thus boost their underwriting revenue.

Kendra's predecessor established IUPM login functionality so that the audience can login to the website by either by creating a new account or by using an existing account from other social networks. This provided important demographic information about the audience, which facilitates content tailoring. Kendra is attempting to provide more curated content to the IUPM audience and make IUPM a one-stop local news and entertainment portal for its audience. This will also help them to upscale their operations like other private networks, which are now able to provide curated content based on listener's preferences, location and time of the day, seamlessly across any device they choose to operate. Kendra was excited when one of her interns came up with an algorithm that will allow listeners to continue listening to the show from the point they stopped listening in their car when they get time later in the evening.

So as to engage users in a more constructive manner, IUPM is also considering how its audience can upload more of their content on the IUPM network. Kendra's current priority is to provide seamless experience that can engage WFIU's audience and ensure that WFIU can evolve with changes in technology and by not be bogged down by technical or workforce-related limitations.

### ***Relationships: Technology as a Bridge between NPR and Member Stations***

Ron is 40 years old and is from Minnesota but is currently working in Boston for NPR as the Director of Digital Services. Ron began his career as a senior analyst at NPR and helped to design the first scalable analysis tool for member stations. Over the years, he has tried to develop NPR as a resource hub for member networks. Ron believes that NPR's main job is still to provide unbiased bipartisan news to the people in United State and beyond. Ron is proud that his kids also listen to NPR regularly. It is an alternative source of media in a world where even children have 24-hour access to the Internet. For this, he credits the synergy between the analytics and content teams at NPR. The teams have effectively collaborated on figuring out the changing trends in media consumption, and have been able to tailor content delivery according to demand and demography.

News cycles have become shorter. This was already happening when Ron first started his job at NPR, as Twitter, Facebook, and other social media started playing important roles in information dissemination. Ten years later, managing NPR's digital service has become more challenging for Ron. NPR has yet not achieved the comprehensive national integration of member networks into one network. As of now in 2022, 30 percent of member stations are still out of the holistic network of NPR. Ron has time and again tried to promote his vision of one NPR network based on its virtue of cost saving, seamless information integration and analytic capabilities. He has performed analyses that conclude that transitioning content to one cloud can lead to as much as 50% of cost savings for the comprehensive network. A large cloud facility would provide a balanced network and less marginal computing power for the latest HTML standards (Oppenheimer 2012). This would also help in reducing duplicity of content across various networks and more interoperability.

Another capacity NPR could offer to its member networks is the big data analytics and social network analysis tools developed particularly for the purpose of assessing public radio consumption habits (Bughin et al. 2010). Some networks had to go off the grid because they could not adapt to the changing environment, and Ron believes that data analysis and subsequent action can prevent this from happening to other networks. User analysis will not only help direct technological resources in digital services but also assist in developing the appropriate content.

Meanwhile Ron is still worried about how to bring the rest of the networks into the larger NPR grid, as many of them have important clout in their regions, something from which even NPR could benefit.

NPR was able to move into having more responsive website layouts by 2014 based on former HTML five standards. This enabled them to have similar user interface across all device and still remain scalable (Shaver 2012). Somehow, they could not bring member networks on the same boat. Ron believes that several networks relied solely on their internal development team and ended up investing more on their digital services than what they would have done with greater integration with NPR. One of the examples of such a service would be geo-location based content delivery. By 2016, NPR developed the capacity to provide relevant news, information or push articles to users devices based on a user's exact geo-coordinates. These services benefited networks, which were integrated with NPR's digital services, as local content got highlighted in devices under such usage scenarios. This also helped local networks to raise more revenue, by providing more engaging and contextual content.

It amazes Ron how many networks are still investing resources to manage their podcasts library when statistics have been showing a decline of podcast usage in the past eight years. He believes that NPR is capable of providing such insights, because of the scale of its operation. In the coming months, Ron will again go on his nationwide trip to encourage network stations to align their digital services with those offered by NPR and reduce their financial risks by doing so.

***How should these narratives be used?***

- These narratives are foresights; use them to generate insight through internal discussions. These narratives should be used as a tool to derive knowledge within the organization.
- These narratives are long-term forecasts; this allows WFIU and other member stations to develop prototypes and innovate, keeping the future in mind
- Second and third narratives introduces dilemma; dilemma should be used as a tool to appreciate uncertainty and assist in considering multiple options (Johansen 2007).