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**Listener-Focused Fundraising
Focus Groups
Final Report
Spring 1999**

by **George Bailey**
(32 pages)

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LFF Focus Groups

Final Report

Spring 99

Executive Summary

We conducted four focus groups per market in Tampa, Cleveland, Boston, Seattle and Phoenix to find out what public radio listeners think about on air fund drives, direct mail and telemarketing.

We tested examples of fundraising materials from WUSF, WKSU, WBUR, KPLU, KJZZ and KBAQ, as well as other stations.

Respondents were recruited on the basis of unaided recall of station listening. We added screens for college education and demographics.

We found that public radio listeners respond much the same from market to market, even though the station formats ranged from all classical to all NPR news. Videotapes of the groups could be intercut in parallel to display highly consistent reactions across 20 focus groups.

Personal Importance

Our focus groups confirmed AUDIENCE 98's finding that personal importance is a powerful predictor of giving to public radio. Respondents explained personal importance in terms of their daily use of public radio relative to other media. For many it was their primary information source.

Givers value public radio programming for its intelligence, depth, integrity, global perspective, civility, balance and articulate speech.

Listener Support

Public radio listeners understand that stations depend heavily on listener support, although they are not certain of the actual percentage. Some listeners think that underwriting income has surpassed listener income.

They give to support programming that is personally important. For example, respondents said they want their money to support NPR network programs rather than local news.

They also made it clear that their money should be spent on programming as opposed to unnecessary expenses of fundraising like extravagant color brochures, premiums or redundant mailings.

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Development Channels

The majority of our respondents insisted that they turn off the fund drives, whether or not they send money. They come back when it is safe to listen.

They appreciate the idea of more programming, less fund raising. They definitely like shorter drives that result from money sent in front.

Public radio listeners do not want to be called at home, especially by telemarketing firms hired by public radio stations. Not at any time.

They prefer renewal notices sent by mail. But they want to be reminded annually at the end of their own fiscal year, which varies by household.

The best mail packages we tested were simple and direct with minimal copy. Prizes, sweepstakes and fancy artwork work against public radio's central values of intelligence and integrity.

The Fundamental Problem With Fund Drives

We tested a wide variety of fund drive airchecks and found that some pitches are more effective than others.

However, what listeners hate the most about fund drives is the change in the way the station sounds and the change in public radio's relationship to its listeners.

Intelligent, articulate personalities become babbling pitchmen. Back office managers suddenly take over the microphone. The most civilized radio format becomes loud, repetitive and noisy.

Integrity loses out to gimmicks. The pacing becomes frantic. Natural sound is displaced by fake telephones ringing.

Respondents said that during a fund drive public radio becomes commercial. Not only does the pitching sound commercial, but also the discourse changes from information in depth to hyped selling.

The central values of public radio are hijacked.

Method

We designed the LFF focus groups to explore concepts that arose from AUDIENCE 98 including personal importance with reference to listener support. We wanted to use VALS to learn more about development strategies and tactics.

We were particularly interested in membership appeals that stations send out to listeners in the form of on air pitches, direct mail and telemarketing.

John Sutton and Leslie Peters collected and produced test materials including airchecks, direct mail examples and telemarketing scripts.

Walrus Research designed the screeners and agenda, hired and supervised the field services, conducted the groups and analyzed the data.

The LFF focus groups will inform the design of EARS prototype testing this summer. EARS will lead to field test campaigns at stations in the fall.

Markets and Stations

We conducted 20 LFF focus groups in five major markets:

- Tampa WUSF
- Akron/Cleveland WKSU
- Boston WBUR
- Seattle KPLU
- Phoenix KJZZ/KBAQ.

The stations represent a variety of public radio formats.

- WUSF and WKSU broadcast dual NPR news/classical formats.
- KPLU broadcasts a dual NPR news/jazz format.
- WBUR is all NPR news.
- KJZZ does NPR news during the day, jazz at night.
- KBAQ is all classical music.

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Factorial Design

In all five markets we separated men from women. That is, the 6pm groups were female, while the 8pm groups were male.

In each market we applied an appropriate factor between the Wednesday and Thursday groups.

In Tampa we separated “younger” (under 55) from older respondents, recognizing the composition of the market.

For WKSU we separated Akron residents from Cleveland residents, recognizing the station’s location between markets.

In Seattle we separated listeners who use KPLU primarily for news vs those who listen primarily for jazz.

In Phoenix we separated listeners by preference of KJZZ vs KBAQ.

WBUR’s audience is highly concentrated around the NPR news target. So we used Boston as an opportunity to separate givers from non-givers.

Boston was the only market where we screened respondents on the basis of giving. Otherwise, we gathered that information at the end of each focus group.

Actualizers and Fulfilleds

An explicit goal of the LFF project was to recruit Actualizers and Fulfilleds, yet we did not want to use the entire VALS questionnaire as a screener.

We recruited simply on the basis of primary or secondary unaided listening to the public radio station. In addition there was a screen for college graduates. (We relaxed the college degree requirement somewhat to recruit older female classical listeners.)

We administered the VALS questionnaire at the end of each focus group.

Respondent Characteristics

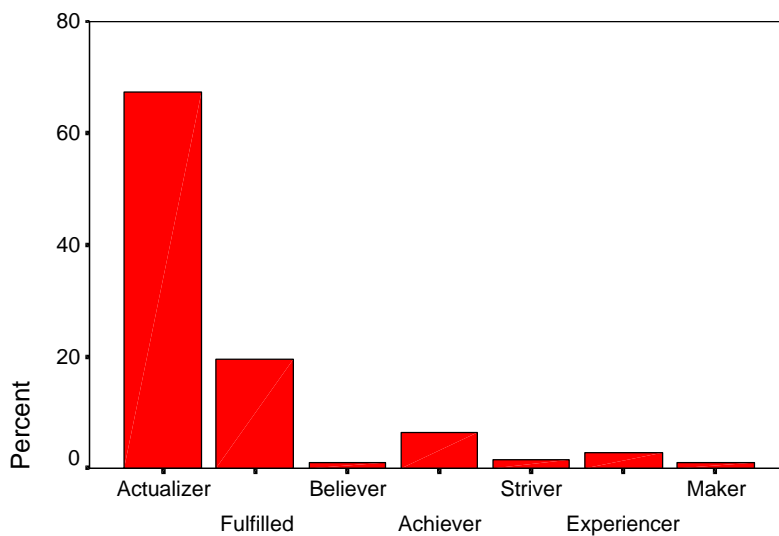
As we expected, our recruitment screeners based on public radio listening and college education yielded the specified VALS types.

It turned out that 67 percent of in tab respondents were Actualizers and 20 percent Fulfilleds. Counting secondary as well as primary VALS types, we had 85 percent Actualizers and 62 percent Fulfilleds.

VALS PRIMARY

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Actualizer	124	67.0	67.4	67.4
	Fulfilled	36	19.5	19.6	87.0
	Believer	2	1.1	1.1	88.0
	Achiever	12	6.5	6.5	94.6
	Striver	3	1.6	1.6	96.2
	Experiencer	5	2.7	2.7	98.9
	Maker	2	1.1	1.1	100.0
	Total	184	99.5	100.0	
Missing	0	1	.5		
Total		185	100.0		

VALS PRIMARY



VALS PRIMARY

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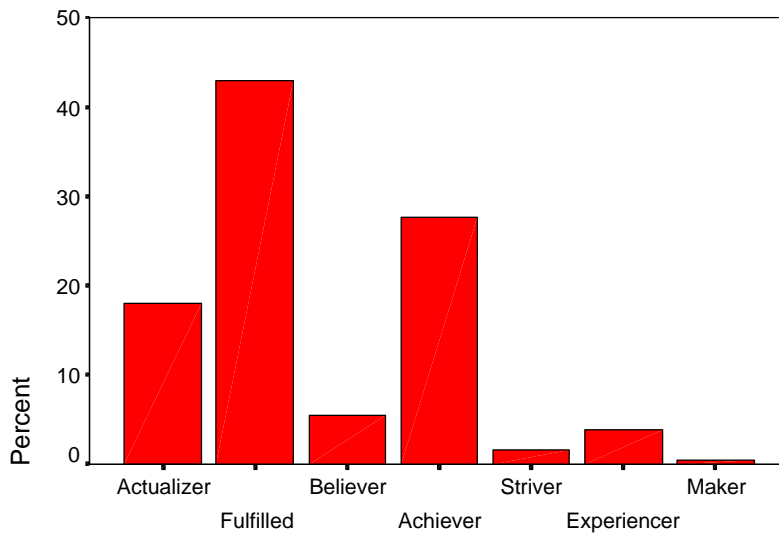
Secondary VALS Types

Achievers popped up as secondary VALS among 28 percent of our respondents. Public radio's programming repels most people—Believers, Strivers, Experiencers, Makers and Strugglers.

VALS SECONDARY

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Actualizer	33	17.8	17.9	17.9
	Fulfilled	79	42.7	42.9	60.9
	Believer	10	5.4	5.4	66.3
	Achiever	51	27.6	27.7	94.0
	Striver	3	1.6	1.6	95.7
	Experiencer	7	3.8	3.8	99.5
	Maker	1	.5	.5	100.0
	Total	184	99.5	100.0	
Missing	0	1	.5		
Total		185	100.0		

VALS SECONDARY



VALS SECONDARY

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Demographics

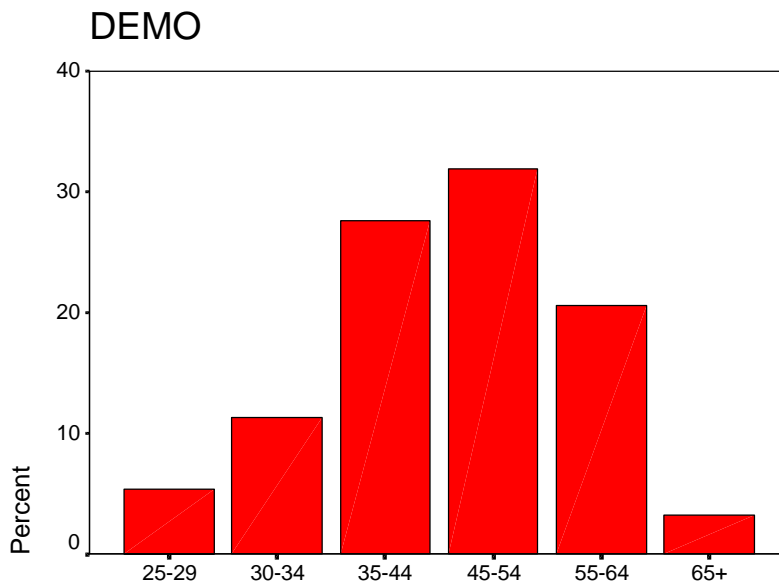
We specified equal quotas of men and women. 60 percent of our respondents fit within the 35-54 demographic.

SEX

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Man	93	50.3	50.3	50.3
Valid Woman	92	49.7	49.7	100.0
Total	185	100.0	100.0	

DEMO

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid 25-29	10	5.4	5.4	5.4
Valid 30-34	21	11.4	11.4	16.8
Valid 35-44	51	27.6	27.6	44.3
Valid 45-54	59	31.9	31.9	76.2
Valid 55-64	38	20.5	20.5	96.8
Valid 65+	6	3.2	3.2	100.0
Total	185	100.0	100.0	



DEMO

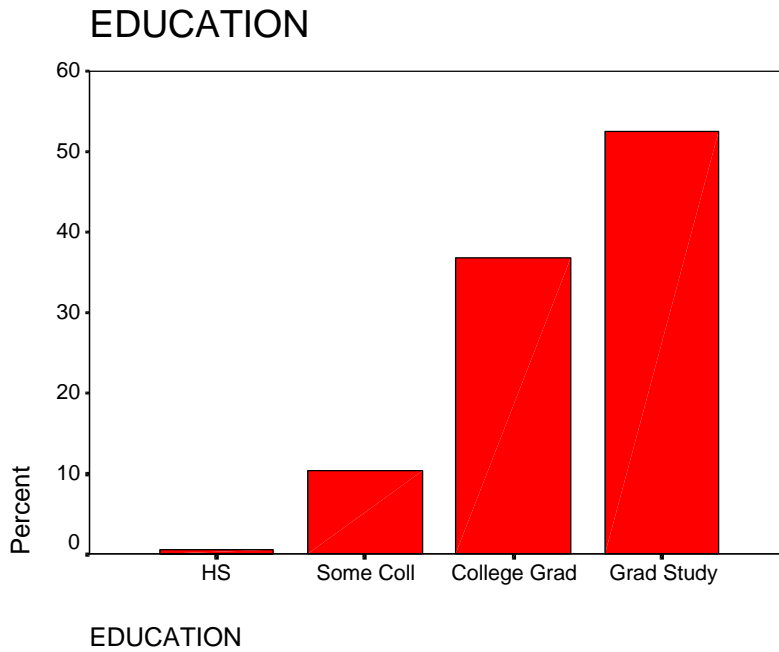
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Education

Highly educated listeners value public radio's intelligent programming. 52 percent of our respondents continued beyond college into graduate school.

EDUCATION

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	HS	1	.5	.5	.5
	Some Coll	19	10.3	10.3	10.8
	College Grad	68	36.8	36.8	47.6
	Grad Study	97	52.4	52.4	100.0
	Total	185	100.0	100.0	



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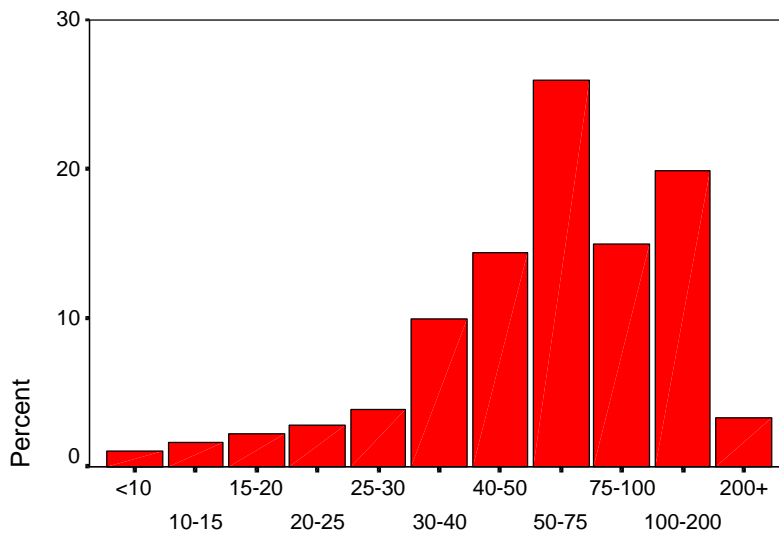
Income

One woman complained that with two MA degrees she was still earning a low salary, but high education generally yields high income. Nearly 40 percent of respondents live in households with income over \$75,000.

INCOME

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	<10	2	1.1	1.1	1.1
	10-15	3	1.6	1.7	2.8
	15-20	4	2.2	2.2	5.0
	20-25	5	2.7	2.8	7.7
	25-30	7	3.8	3.9	11.6
	30-40	18	9.7	9.9	21.5
	40-50	26	14.1	14.4	35.9
	50-75	47	25.4	26.0	61.9
	75-100	27	14.6	14.9	76.8
	100-200	36	19.5	19.9	96.7
	200+	6	3.2	3.3	100.0
	Total		181	97.8	100.0
Missing	0	4	2.2		
Total		185	100.0		

INCOME



INCOME

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Givers

We used the same operational definition of givers as AUDIENCE 98. Over half of our respondents said that they had given money to public radio within 1998 or the first six months of 1999.

Keep in mind that most of our respondents use public radio as their primary (core) or secondary (P2) station. Core listening is a strong predictor of giving.

GIVER

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Never	45	24.3	24.6	24.6
	Current/Recent 99/98	103	55.7	56.3	80.9
	Lapsed 97	6	3.2	3.3	84.2
	Lapsed	29	15.7	15.8	100.0
	Total	183	98.9	100.0	
Missing	System	2	1.1		
Total		185	100.0		



GIVER

Narrative Agenda

In April the participating stations met at Westfields to set priorities for the LFF project. PDs, GMs and DDs suggested research questions. We noted their concerns and designed the focus group agenda accordingly.

In this section of the report we will follow the agenda and tell what we heard from respondents across all groups.

Introduction

The moderator explained that this was a national project involving several markets. He was from Wisconsin and not all that familiar with the local radio stations. What the respondents had in common was similar preferences in radio programming.

Market Positioning

The moderator displayed flash cards with phrases like “Jazz,” “Local News,” “Classical,” “Traffic” and “NPR.” Which station or stations in this market occupied those positions?

- Across all markets, respondents associated “Local News” with an AM station. Public radio is known for its national and world news.
- Respondents distinguished between “real jazz” as heard on public radio vs “smooth jazz” on the commercial stations.
- Those public radio listeners who need traffic information go to the AM station that has invested in frequent, reliable and authoritative traffic.
- “NPR” stations are distinct from “college” radio stations. “NPR” means overall professionalism in addition to the high quality network service.

Later in the groups it became clear that NPR was the key phrase or hot button for fund raising. For example, respondents said that they would be most likely to open an envelope with “NPR” in the return address.

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Personal Importance

For the personal importance exercise the moderator displayed flash cards for various media including “TV News,” “Daily Newspaper,” “CD Player,” “Internet Computer” and “Public Radio.” Respondents were asked to array the cards on a scale of personal importance.

This exercise got respondents to think about why public radio was important in their lives.

- In general, AM radio ranked at the bottom of the importance scale because it is shallow, local, repetitive, loud, contentious and highly commercialized.
- Local TV news was also ranked low by most of our respondents for much the same reasons. They might use local TV selectively for weather, just as they use AM radio selectively for traffic.
- Although public radio listeners are known for their literacy, we heard from many respondents who said that the daily newspaper was relatively unimportant. The reason was lack of time in their busy lives.

Time was a powerful theme that ran through all of the groups. Our listeners are active, busy professionals. Their time is precious.

- In the Boston groups that separated givers from non-givers, we saw a striking display of personal importance. The non-givers arranged the cards so that public radio was mixed in with other media. The givers isolated public radio at the top.

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Funding Beliefs

The moderator went to an easel and drew a pie chart. Where does public radio get its funding? What are the percentages from various sources?

- Across all markets respondents agreed that listener support is a large percentage of public radio's income. Estimates hovered around 50 percent although several respondents were not really sure.
- Respondents agreed that underwriting or corporate grants also constituted a large percentage. They pointed out that many corporations match individual contributions.
- They agreed that universities might provide buildings or in-kind support.
- Respondents are mixed up and vague on the differences between NPR, PBS and CPB, including which way the money flows. Some thought that CPB paid NPR, for example.

We found that public radio listeners are hungry for more factual information about budgets on the national and station level. They want to know.

Later in the groups we played fund drive pitches that explained facts of listener support—including how much money the stations pay to NPR. Our respondents definitely appreciated messages that give factual financial information about listener support.

Public radio listeners want to be informed about the station's income and expense budgets. They want their money to support programming that is personally important in their own lives. That could mean sending money directly to NPR or to the station for its NPR bill.

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Fund Drives

We introduced the topic of fund drives by playing a typical aircheck for each station. The moderator let the aircheck run about two minutes while respondents squirmed.

- Most said that they would have been long gone. When that comes on the station, they change the channel. Respondents who were seated close to the moderator wanted to reach over and punch the stop button.
- In actual listening they come back when they figure it is safe. If the drive is going to last a week, they might avoid the station for a week. If they expect the pitch to end at the top of the hour, they try to time their return accordingly.

Psychologists call this an approach/avoidance condition. You can drive rats crazy by randomly delivering pleasure or pain when they push a lever.

- Far from a joyful community barn raising, fund drives are perceived as a necessary evil at best. Virtually no one enjoys listening to fund drives.
- As the discussion continued, we realized that public radio listeners perceive fund drives as a change in format.

Announcers who normally deliver articulate, well-prepared breaks become jabbering ad-libbers. Instead of soothing, conversational voices we hear frantic excitement. Prizes, contests and hourly goals replace the discourse of in depth information.

There are distracting noises in the studio. There are sound effects of telephones ringing, even though telephones today do not ring. And who are these strange people pitching--never otherwise heard on this station?

Of course, respondents said that during a fund drive the listener loses access to important, valuable programming. But we realized that they also turn away because of changes on the microformatic level. Fund drives can sound a lot like noisy, phony, frantic, hyped, commercialized AM stations.

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Direct Mail Pieces

The moderator said okay, let's consider some alternatives to on air fund drives. The station could use direct mail to ask for listener support. The moderator displayed color boards of various examples.

- KPLU's envelope was relatively simple and direct. Respondents liked the return address that used a large font to say "KPLU 88.5 NPR."

They explained that since they use and value the station, all they need on the outside envelope is clear identification. The station's ID and "NPR."

They did not especially like the color strip "Important News About KPLU Enclosed." Surely, this was not a news release. This was a renewal notice, so let's be honest.

In that phrase "Important News About KPLU Enclosed" they detected a whiff of hype. NPR is supposed to be about integrity.

- The enclosed letter took up two sides of a page. Respondents said they did not have time to read all that. They would zoom in to the bold face paragraph that said, "Make your pledge to KPLU right now."

They explained that all they needed was a brief note. They already know that public radio is listener supported. Cut to the chase. Ask for money.

The theme here was personal time. Also we heard plenty of environmental concerns about killing trees.

- The WUSF mailing we tested was enhanced by color artwork. Some respondents, especially women in Florida, thought it was cute. But across markets most thought it was corny or unnecessary.

Why was the station spending the listener's money on color artwork?

Anyway, we don't give because of the cute letter. It's the programming.

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- WKSU's envelope showed a picture of a snazzy sports car—"WKSU's Make Your Dreams Come True Sweepstakes."

Here we entered negative territory. Respondents said they give money to support the programming, not to take a chance.

No one thought that (intelligent, responsible) public radio listeners would be associated with that kind of (aggressive, ostentatious) car. But the major problem was public radio having any sweepstakes at all.

Especially in Florida and Arizona, our respondents raved on about sweepstakes as scams. In all markets they said that sweepstakes and lotteries preyed on dumb people (who do not understand statistics.)

And again, public radio listeners give for the programming.

- Respondents explained how they handle mail that they open. Instead of paying bills immediately, they sort the invoices into stacks like "must pay" vs "think about." Later they sit down to pay monthly bills.

Respondents complained that the stations continue to send follow up mailings while the original notice is still on their desk in a "to do" stack. Why does the station waste that paper?

- They also complained that stations—like a magazine—send a renewal notice well before the term is up. Respondents said that when they sit down to work on their bills they check their own records.

We heard loud and clear that most givers want to decide when to renew based on their own fiscal year. They think about charitable giving on an annual basis—allocating their giving budget across several causes.

- Respondents zeroed in on the coupons to be returned with a gift to public radio. They did not like fixed intervals like "\$60" or "\$120."

Most said that they decide how much to give based on their annual charitable budget, including the allocation to various causes.

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- When the moderator displayed a big yellow sweepstakes envelope, respondents recoiled in horror. The sweepstakes mailing was from an actual public radio station.

You really have to see the video to appreciate the instant, visceral shock on their faces. They shouted, “Oh no, that’s awful!” “Are you kidding?”

- Many did not believe that a public radio station had mailed the sweepstakes envelope. A few respondents insisted that this must be a parody. It looked like Publisher’s Clearinghouse with Ed McMahon.
- Of everything we tested, including on air pitches and telemarketing, the mailing generated the most negative reaction.

Respondents volunteered that they would think less of a station that sent out such a mailing. They would doubt the integrity of the programming on a station that tried sensational, cheap, scams in the mail.

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Direct Mail Copy

About 45 minutes into the group, we introduced a quantitative form of testing. We gave respondents excerpts from direct mail. The scale was:

- 4-Definitely would work for me
- 3-Might work for me
- 2-Might NOT work for me
- 1-Definitely would NOT work for me.

Sutton and Peters came up with 18 examples of direct mail copy labeled A through R. Only six were tested in each group, with rotation.

Consistent with what we had heard earlier in the groups, the top three were:

- F \$500 Per Hour NPR
- J Keep Drives Short
- D Less On Air

F \$500 NPR explained the facts:

“A gift of \$500 pays for one hour of NPR’s Morning Edition, \$250 pays for a full day of classical music. \$100 pays for an evening of jazz. \$60 pays for the purchase of 6 CDs for our music library.”

D Less On Air promised:

“The fact is, if we can raise more money through letters like this one, we can reduce our dependence on on-air fundraising.”

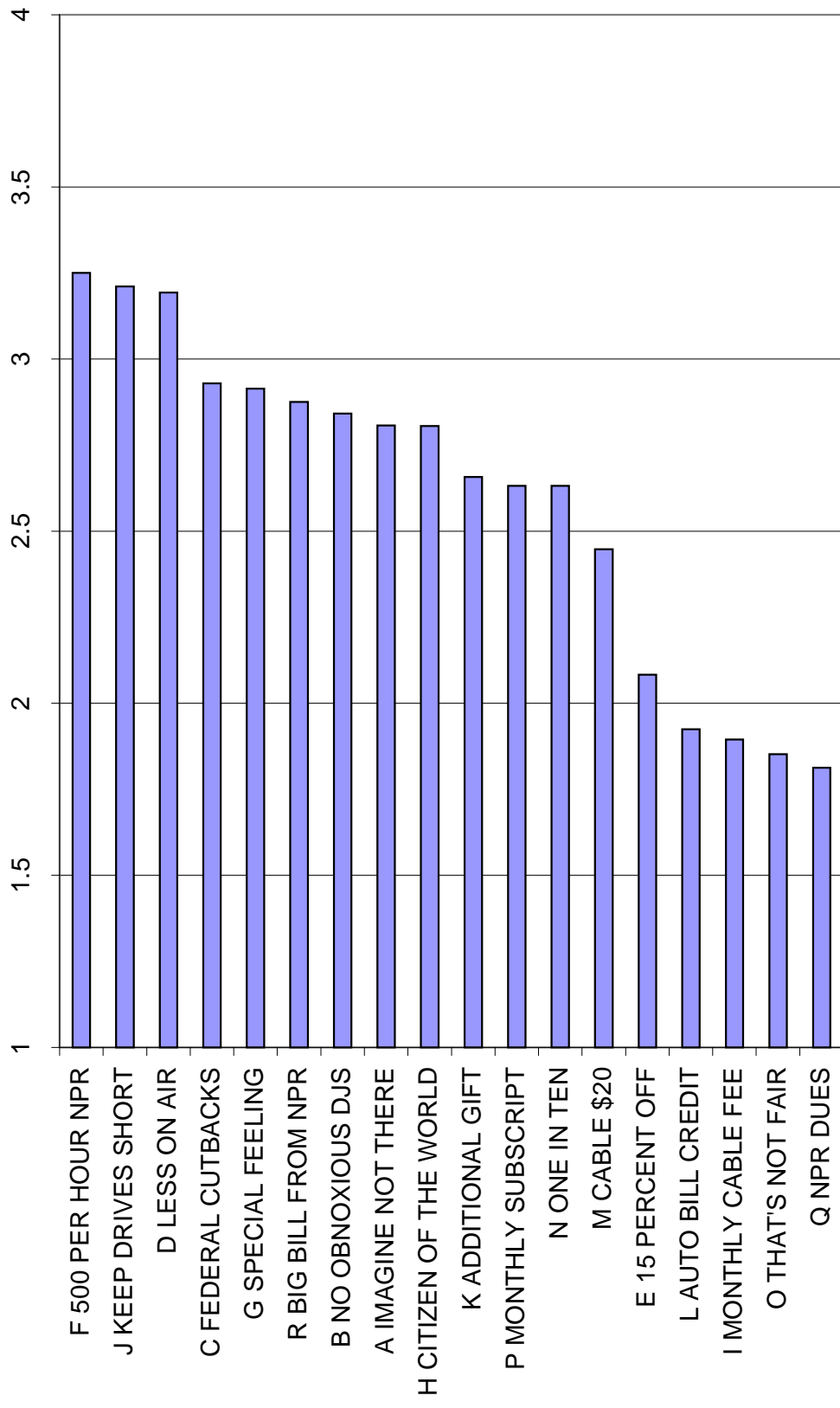
- Our listeners want to know the facts about budgets. They will pay for programming that is personally important.
- They want to minimize those awful on air fund drives.

The following table shows the results for all mail copy we tested. Keep in mind that any score below 2.5 would be in the “not work for me” range.

Direct Mail

4	
3.9	
3.8	
3.7	
3.6	
3.5	
3.4	
3.3	F 500 PER HOUR NPR
3.2	J KEEP DRIVES SHORT
3.1	D LESS ON AIR
3	
2.9	C FEDERAL CUTBACKS
2.8	B NO OBNOXIOUS DJS
2.7	K ADDITIONAL GIFT
2.6	P MONTHLY SUBSCRIPT
2.5	
2.4	M CABLE \$20
2.3	
2.2	
2.1	E 15 PERCENT OFF
2	
1.9	L AUTO BILL CREDIT
1.8	Q NPR DUES
1.7	
1.6	
1.5	
1.4	
1.3	
1.2	
1.1	
1	
	R BIG BILL FROM NPR
	H CITIZEN OF THE WORLD
	G SPECIAL FEELING
	A IMAGINE NOT THERE
	N ONE IN TEN
	I MONTHLY CABLE FEE
	O THAT'S NOT FAIR

DIRECT MAIL COPY



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Telemarketing

After the section on direct mail, the moderator said, “Okay, here’s another way a public radio station could contact you. The station could call you on the telephone.” “No, no, no,” they pleaded.

- This is another point where the video would be illustrative. Our respondents shook their heads, crossed their arms or pushed back from the table. No, please don’t call me at home.

Their negativity was directed towards all forms of telemarketing. It did not help much that the call might be from public radio or any other simpatico institution. Actualizers who give money to NPR, World Wildlife or Free Tibet still do not want to be called at home.

- Telemarketing constitutes a home invasion. Our respondents value whatever domestic time they have in the evening.
- Telemarketers try to engage you in conversations, they mispronounce your name and they want you to make an instant decision.
- People who work in telemarketing do not listen to public radio. They really don’t know or care about the programming.

Our respondents explained that they are NOT impulsive about giving to public radio. They want to carefully consider the decision. That’s the nice thing about direct mail—you can put the piece in your “to do” stack.

- Our respondents are highly averse to giving out their credit card information to incoming phone calls. They want to mail in their gift or return the call later.

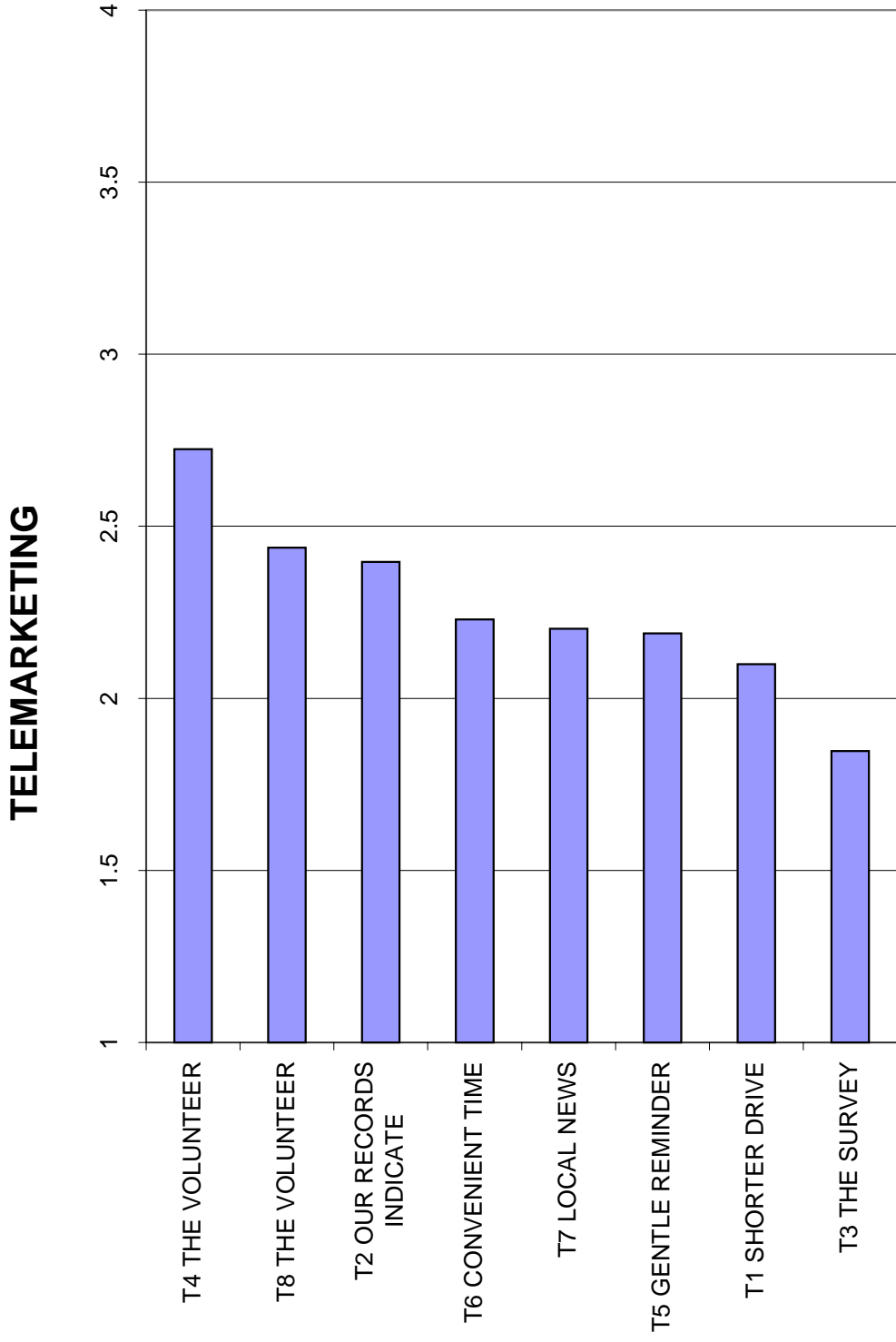
We tested eight scripts. Seven scored BELOW THE 2.5 MIDPOINT of the four-point scale. Nearly all telemarketing scripts “would not work.”

- The only script that “might work” was T4 The Volunteer--a phone call from a fellow listener rather than a clueless, hired telemarketer.

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Phones

4	
3.9	
3.8	
3.7	
3.6	
3.5	
3.4	
3.3	
3.2	
3.1	
3	
2.9	
2.8	
2.7	
2.6	
2.5	
2.4	
2.3	
2.2	
2.1	
2	
1.9	
1.8	
1.7	
1.6	
1.5	
1.4	
1.3	
1.2	
1.1	
1	
	T4 THE VOLUNTEER
	T8 THE VOLUNTEER
	T6 CONVENIENT TIME T1 SHORTER DRIVE
	T3 THE SURVEY
	T2 OUR RECORDS INDICATE
	T7 LOCAL NEWS
	T5 GENTLE REMINDER



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The Internet

We had no particular materials to test but asked about the Internet as a channel for fundraising. The moderator offered a scenario. You turn on your computer and you have mail from the public radio station.

Our respondents had to think for a while, because the question was hypothetical. The discussion eventually settled.

- Our respondents get a lot of email already. It's becoming a chore to go through the email and press delete.
- They are afraid that email will become saturated with junk mail.
- Email might be a good way for the station to send out useful information about programming, like a newsletter. It could save trees.
- A renewal notice by email might be a good thing. But nothing fancy, no long letters. Just a notice that it is time to renew.

As of spring 1999, most of our respondents were still iffy about using their credit card over the Internet. But it was clear that was changing rapidly.

- Younger respondents had no problem with Internet credit card purchases. Older respondents told about making their first Internet credit card purchase just recently—books, clothing, airline tickets.
- Very few respondents had ever “visited” a public radio station Website.

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Aircheck Pitches

The last major exercise in each focus group was testing of fund drive pitches from various stations. Sutton and Peters rotated 30 different airchecks during the project, so the sample size varied for each.

The top pitches were:

M23 Humor Car Talk
M12 Renewal WUSF
M13 Sense of Community WKSU
M5 Humor PHC

We provided detailed results to Sutton and Peters in a bound report titled “Respondents and Scores.” Any distribution or presentation of these results should include tape, so you can hear what the respondents heard—not just scripts but all of the sounds of a fund drive.

- Our respondents appreciated network-quality humor produced by Car Talk and PHC. At least they kept listening during those spots.
- From the local pitch anchors our respondents preferred straight talk about the connection between listener support and programming.

Our respondents generally downgraded any gimmicky pitch. That is, anything that strayed away from the fundamental connection between listener support and important programming.

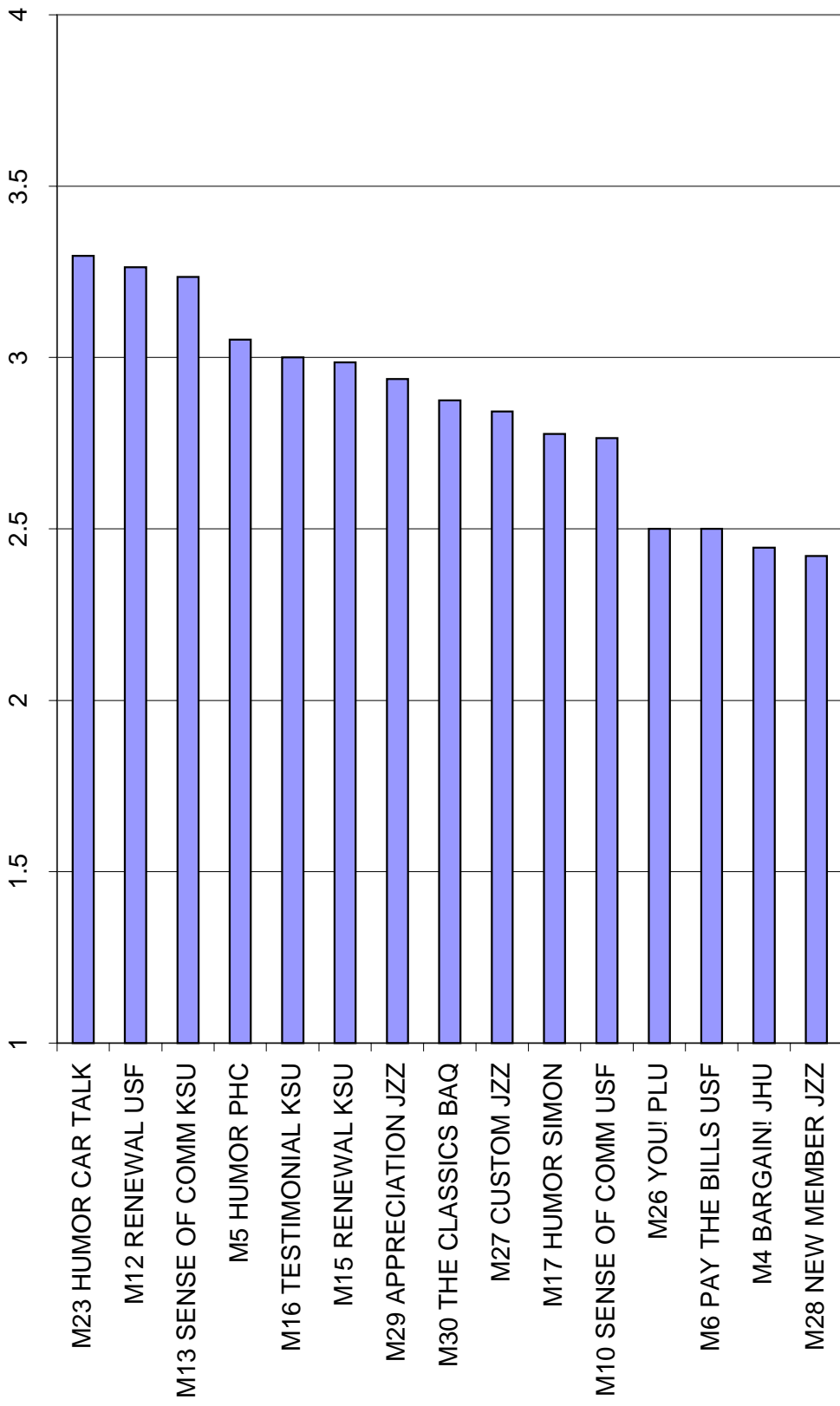
- They reacted negatively to pitches that tried to sell books or CDs.
- They reacted negatively to guilt.
- They reacted negatively to frantic goals.
- They reacted negatively to prizes, contests and bargains.
- They reacted negatively to phones ringing, co-anchors interrupting each other, off-mike noises and voices lacking professional broadcast quality.

19 of the 30 pitches tested below 2.6 in the “would NOT work” range.

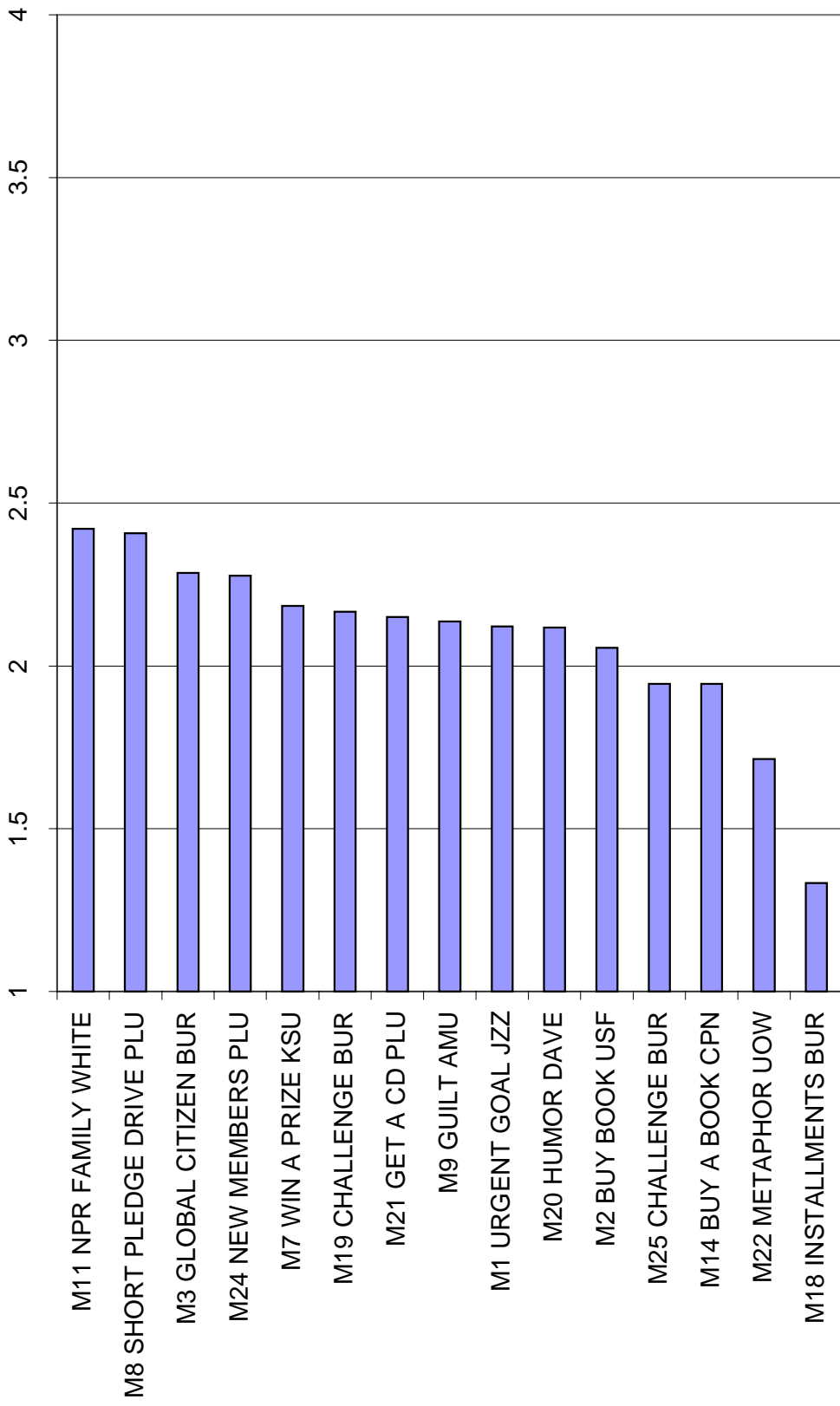
On Air Pitches

4			
3.9			
3.8			
3.7			
3.6			
3.5			
3.4			
3.3	M23 HUMOR CAR TALK	M12 RENEWAL USF	
3.2	M13 SENSE OF COMM KSU		
3.1	M5 HUMOR PHC		
3	M16 TESTIMONIAL KSU	M15 RENEWAL KSU	
2.9	M29 APPRECIATION JZZ	M30 THE CLASSICS BAQ	
2.8	M27 CUSTOM JZZ	M17 HUMOR SIMON	M10 SENSE OF COMM USF
2.7			
2.6			
2.5	M26 YOU! PLU	M6 PAY THE BILLS USF	
2.4	M4 BARGAIN! JHU	M28 NEW MEMBER JZZ	M11 NPR FAMILY WHITE
2.3	M3 GLOBAL CITIZEN BUR	M24 NEW MEMBERS PLU	M8 SHORT PLEDGE DRIVE PLU
2.2	M7 WIN A PRIZE KSU	M19 CHALLENGE BUR	M21 GET A CD PLU
2.1	M9 GUILT AMU	M1 URGENT GOAL JZZ	M20 HUMOR DAVE
2			M2 BUY BOOK USF
1.9	M25 CHALLENGE BUR	M14 BUY A BOOK CPN	
1.8			
1.7	M22 METAPHOR UOW		
1.6			
1.5			
1.4			
1.3	M18 INSTALLMENTS BUR		
1.2			
1.1			
1			

ON AIR PITCHING: TOP 15



ON AIR PITCHING: BOTTOM 15



Major Themes

Our findings could be summed up as a few major themes that cut across the various channels of fundraising:

1. Integrity is central to the idea of public radio. Any form of fundraising that appears to lack integrity is a huge negative.
2. Public radio listeners live busy lives. Be direct. Cut to the chase—in print, on the phone or on the air.
3. Public radio listeners want information about programming budgets, both income and expense. They want the financial facts.
4. Personal importance drives giving. Listeners send money to support programming that is personally important in their lives.