

The KBOO Membership Drive

Your ongoing guide to effective community radio fundraising

Spring 2009 Edition

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Thanks to Peter Graff at KBCS for initially sharing this resource with KBOO.

This document is a work-in-progress. Constructive feedback is welcome.

Send email to membership@kboo.org or see Andrew Geller in person.

It's Time

Whee haw! Your big chance to help with KBOO's next membership drive is here!

Before you do any other drive prep, please take 30 minutes to read these materials. While some of it may be review, I think it helps immensely to get these ideas (re)percolating in your mind before you get on the mic. And no matter how many times you've helped with the drive, with just a little preparation you'll sound tighter, more compelling, and more listeners will contribute during your show.

Spring 2009 Drive Facts

When is it? Friday, May 1st through Saturday, May 16th
What is the financial goal? \$115,000 **And how about new members?** 500

Show preparation

As with every show you broadcast on KBOO, advance preparation is crucial to having a successful membership drive show. I really can't emphasize this enough.

The main difference between your drive show/s and all others you produce for KBOO is that you will be specifically talking about your show to encourage listeners to financially support the station. Nearly 90% of KBOO's annual revenue comes from individuals like you and me, and much of it through the membership drives. Enthusiastic drive participation from all KBOO programmers, as part of a fundraising team, is vital to our success since it is YOU who has the relationship with the listener. They *listen to you* and it's critical to use that to y/our advantage.

At KBOO, the Program Director sets financial goals for each program during the membership drive based on a variety of factors (# of listeners, previous drive performance, fundraising needs).

As many of you have observed in past drives, the combination of general procrastination amongst humans, and a desire to be a last minute hero makes the time most listeners call quite predictable—right as the show is winding down, and the immediacy of attaining the goal reaches its peak. Remember this as you craft the outline of your drive show so you can use it to your advantage. Think about structuring your drive show so that the content builds on the immediacy of the goal.

Always remember that membership drives are special occasions. Use them as the great opportunities they are to purposefully CELEBRATE COMMUNITY RADIO with something out of the ordinary. Get creative. Spend some time before your drive show *really thinking* about possible ideas and pitches. And it doesn't have to take a lot of time. Sit down initially for 20-30 minutes with a pad and pen (or laptop and coffee), and create a list of ideas for your upcoming drive show/s. Imagine being at the microphone, and challenge yourself to come up with points and cases you may not have used before (more on this later). Also think about new ways to present cases with which you are very familiar. Ideas may initially come to you slowly, but will if you take the time to focus and think about it.

Listen to your past shows

This is a great way to assess how you sound to the listeners, and is hopefully already a regular part of your self-critique as a radio host. Do you:

- ✓ provide interesting background and commentary on the music you play? (music hosts)
- ✓ involve local guests from your community in the show? How often?
- ✓ announce local events / opportunities relevant to your audience?
- ✓ address local social/political/cultural issues in your content (news/public affairs)?
- ✓ positively promote KBOO? Its website? Your webpage?
- ✓ thank our contributing members? Solicit community involvement in the station?
- ✓ consider new opportunities to serve your audience better?

Listen to other shows

Since none of us can know everything, listening to other KBOO hosts and hosts at other stations can be enormously instructive. It can also serve as a great catalyst cultivating new ideas for your own show/s. As a radio host, you need to use critical listening skills all the time. What do you like about other hosts? Can you incorporate those practices into your show? If not, why not?

All of this also applies to how you pitch your show and other shows. Ask yourself, “What works? What doesn’t? Why? How could I make it better?” Chances are that you’ll discover an idea for your show, or realize something that you may do on-air, but may not work as well as for the listener.

As Maya Angelou, a poet, journalist, activist, performer, dancer, actress, director, teacher, three-time Grammy Award winner, and award-winning writer notes “Nothing will work unless you do.”

Coaching

This Spring drive we will begin experimenting with a new volunteer position, the Pitch Coach (Coach). We will roll this out during specific timeframes of certain days throughout the drive, assess how it worked for both programmers and pitchers, and make adjustments for the Fall 2009 drive, when we aim to expand the Coach position to cover more of our schedule.

When the drive is happening there are a whole lot of things to pay attention to, especially for the host/s and pitchers. The Coach is going to not only help guide the pitching, but track pledge details during the show and provide instant feedback on your pitching. The Coach will NOT make your show more difficult nor boss you around; s/he will be there to help you succeed. One obvious measure of that success is the number of listeners who donate during your show / pitch shift. Yet an equally important measure is to have a less stressful drive experience for *everyone* on the team. Letting your coach handle the gift details, keep track of numbers, and kindly and thoughtfully guide your pitching, will hopefully allow you to relax, focus, and sound your absolute best on the mic. And even—yes, it is possible—have some fun while doing so.

I know it borders on trite, but the Coach is really just one member of the pledge drive team—a team comprised of hosts, pitchers, phone volunteers, supervisors and many others, without whom our drives would be far less successful.

The Art and Craft of On-Air Fundraising

KBOO Community Radio survives financially because thousands of our listeners decide that, despite enjoying a completely free product, they still need to pay something for it. This is due, in part, to the work that YOU do on air. But most people still need prompting, so we pitch. In fact, it is crucial to remember that listeners will not contribute money to KBOO unless we:

1. Give them a compelling reason to contribute
2. Tell them how to do it (phone number & website)
3. Politely and firmly urge them to do it right now.

“Oh, of course,” you say to yourself nodding your head, “it’s just the old ‘case and close’.” And you’re absolutely right! If this phrase is new to you, don’t worry. Without using the terminology, we’ve been practicing this idea for years at KBOO, and we can teach you. When it is well executed, ‘case and close’ is remarkably effective in getting phones to ring (and mice to click), plus it makes it easier to focus on your pitch.

Beginning with this Spring Drive, we will archive all pitch breaks for use in future trainings.

General Pitching Guidelines

Speaking person to person

Radio is an intensely personal medium, and you can/should play that up in your pitching. Although there are many people listening, for pitching purposes you should pretend that you are talking to only one listener, because it’s that one person who will call to donate. Address the listener as “you” and not “all of you listeners out there.” Notice that ‘the listener’ is the phrase used throughout this guide.

If you speak in broad general terms (“all you listeners out there”), it is much easier for the listener to feel that you’re not talking to them, and that someone else will make the call (or click). There is no reason for you to let anyone feel like they are ‘off the hook’ from helping to support KBOO. It can also be very effective to incorporate your own personal reasons for supporting KBOO as part of your case.

Urgent not panicky

Urgency is defined as “insistent solicitation” of “pressing importance requiring immediate action.” Sounds just like community radio fundraising, right? Right.

Using the steps outlined herein, your goal is to impress upon the listener that your repeated requests [insistent solicitation] to raise our basic operating funds [pressing importance] means that they should pick up the phone NOW and call, or mouse click online, to donate [immediate action].

Most calls seem to come just as the show is winding down and we’re ever closer to the goal. There are many possible reasons for this, but a likely leader has to be that humans enjoy putting things off. And many of us (sometimes the same people) love the feeling of being a last-minute hero who calls in

to push us over goal. Use the advantage of dwindling time to push the listener to take action NOW. That's urgency, and it's what makes goals so effective.

Think about breaking the total financial goal for a show into break-sized increments. Need \$1000 in the next hour? Think about raising \$250 in each of four breaks. Talk about the \$250 you need right now, as opposed to the \$1000 you need (altogether) an hour from now.

Set frequent, near-term goals to create a strong sense of urgency, with which you'll easily convey to the listener that the time to donate is NOW (because it is).

Passion

While you most likely know this, it certainly bears repeating: the most effective pitching always comes from the heart. Let your pitching always convey your passion for community radio. This will help demonstrate to the listener just why KBOO should matter to her/him, which as mentioned before, is essential. If you don't really care whether we're successful during the membership drive, it will come through in your voice, and the listener will not be moved to act. This is the primary reason why it is so important for you to be a financial contributor to KBOO as well; if you've already taken that step, it's a much easier pitch to make to the listener to join you in supporting KBOO.

You should also believe in the program that you're pitching. I know this sounds obvious, but if you don't care for a particular kind of music, then PLEASE don't sign up to pitch that show, even if the time is convenient. This logic also holds true for a fellow programmer / show in your genre, but whose song choices drive you wild; more on this later. If you're not really enthusiastic to pitch, it will come across clear as day in your pitching, and there's a good chance the phone room will be silent.

Never apologize for fundraising

Nearly all of our operating funds come from member support. Quite simply, that's how we survive. While the 'sales' aspect of membership drives turns off some programmers, and others may feel that asking the listener to support us is intrusive, these can also serve as excuses for not wanting to fully participate in the membership drives. We need money to operate, the listeners have it, and they want to pay for what you offer. Since we can't randomly bill listeners, we must invite them to pay.

We're not hawking poorly made products, we're informing the listener that her/his financial support of KBOO is absolutely essential to its continued existence, because it is. Drive money literally pays the bills for the next several months. Remember that you/we are providing a wonderful service to the community within a system that relies almost entirely on private financial support for its survival.

NEVER sound apologetic when pitching, as it will undermine all of your positive messaging. With adequate preparation and a plan for your breaks using the techniques mentioned here, your breaks should be tight and concise. Rambling, directionless pitching is the same as rambling, directionless programming – and the listener can clearly hear the difference. The unfortunate reality is that the listener is unlikely to go to their phones and dial without being asked. All drive veterans know that when you're on the microphone the phones ring, and when the music starts again, the phones die down. That's why it is so important to have your few minutes of pitching be effective. KBOO's signal has a 48-second delay, so don't be discouraged if the phones are initially quiet.

Silence and how to use it

Let's face it, at some point this drive you're going to be really super excited to pitch following some particular song or public affairs piece. And when it happens, your tendency will be to jump in *immediately* and begin barking the telephone number/s, goal for this break and other drive details.

Try to quell this temptation, and consider allowing a single beat of silence before starting your pitch. This should really be just an instant (quick inhale/exhale), but can really make a noticeable difference in how a pitch sounds to the listener in those crucial opening moments. This pause can be especially effective when pitching public affairs programming, where jumping in too quickly with a pitch can sound intrusive and abrasive, especially if the content is not upbeat, happy or fun.

Along similar lines, make sure that you (the pitcher) are listening to the show (especially) in the minutes approaching the next pitch break. If you begin to pitch without any connection to what the listener just heard, you will sound more "salesperson-esque" — disconnected from the show and probably less compelling to the listener, who was considering pulling out a credit card.

Remember that your job is to remind and convince the listener why this show (& KBOO) is worthy of the listener's financial support. If you're not connected to the show in the moment, it will be much more difficult to make your case effectively, which means a less successful membership drive.

It's not about us

One crucial thing to remember when pitching, is that it's not about you. It's not about how early you get up to do your show, how much time you spend collecting music, or any of your other efforts or sacrifices to be on the air. **The** primary focus of pitching should always be the importance the listener attaches to the alternative music you play and the alternative points of view you present each show.

In other words, talking about the music *you* like and the time that *you* put into the station is not a compelling case that will entice the listener to contribute. So make sure that your pitch messages focus on the listener, with reminders of why KBOO matters to *them*, and why to support it.

Givers give for their reasons, not ours.

Talk to non-contributing listeners

Prevailing community radio wisdom and practice is to focus membership drives to gather brand new donors, since most existing members renew through mail solicitations. At KBOO, we've never really had a mail renewal program...until now (and it's working well!).

As a pitcher / host, your primary goal during each membership drive should be to get your core listeners —people who consider KBOO as their first or only radio choice — to donate. This is particularly true for people who never have contributed to KBOO. **Contributions during drives from first-time and lapsed donors are the primary way that KBOO increases its membership.**

Donating Online

KBOO has been making great strides in generating online donations. We *are* consistently increasing the number and dollar value of donations received at our web site, and we will work to continue that trend, as it's the easiest way for lots of people to donate, especially if they're listening online.

When you announce how to donate during your pitching shift/s this Spring, mention our web address (URL) first and then the phone numbers. Don't worry if you forget to do this, but do ALWAYS incorporate KBOO's web address <kboo.fm> into your pitching. "Donate online right now! Just go to <k-b-o-o DOT f-m> (SAY: kay-bee-oh-oh DOT eff-em)"

Keeping the listener tuned in

The few seconds of transition from your show to the pitch break is the point at which the listener is most likely to tune out (literally or figuratively). It is absolutely crucial that you keep their interest in those seconds, otherwise the best pitching in the world still won't reach them and prompt them to act.

Avoid opening your mic break with *immediate* mention of the membership drive. Why not re-identify the show and KBOO, introduce yourself and co-pitcher and then proceed with your pitch. Entice the listener to stick around with mention of what's coming up, and then give them a tight, concise, compelling case and close, with repeated mention of our web URL and phone numbers. When you're ready to get back to your show, simply go to the track you've already announced with a quick forward announce or not. You can back announce this set later.

The First 20 Seconds of Every Pitch Break

Radio listeners can tune you out very quickly, whether just mentally or by actually changing the dial. Your first task when pitching is to immediately convey some crucial information. This should include:

- That it's our fundraising / membership drive;
- A strong request to donate, with a suggested amount;
- The web URL and phone number/s to donate;
- An introduction to who you are
- Excitement dripping from every syllable
- The web URL and phone number/s again

Sample Language for First 20 Seconds of Pitch Break

"Good morning! It's KBOO's Membership Drive, so I want you to go to the phone right now and dial 503-232-8818 to become a KBOO member. I'm Bob and I volunteer with KBOO. I'm joined here by Bob, another volunteer, and we're excited to be on Charlie's program today to share with you why it's important for you to support KBOO *right now*."

So, how often do we pitch?

KBOO uses scheduled pitch breaks of alternating lengths (3 & 6 minutes). They are spaced roughly 11 minutes apart (see pitch clocks posted in studios for exact times). It is the host's responsibility to ensure that pitching starts (and stops) ON TIME, in exactly the same way that shows start and stop on time. And by "pitching starts on time," I mean exactly that: any back announcing, event listings or *anything else* the host may want to incorporate into the pitch break means that additional time will be needed, because we need 3 solid minutes of pitching in the short breaks and 6 in the long breaks.

For a long time we operated (successfully) on the assumption that the more we talk on the mic, the more our listeners will call and contribute money. But as often happens with long time practices, the limit of its effectiveness was discovered, and we've moved in a different direction. This is why we've reduced the amount of pitching minutes during your show by about 15% in the past year. It seems to be working, and if we knew that we could still raise the same amount of money with *even less* pitching, we'd do that too. Working together we can get there.

Making a case, and closing it

Key to any good pitch is the ability to connect with the listeners and illustrate to them the value of your show. Before going on the mic, chat with your pitch teammates and decide on which case you'll make during the next break. Notice I used the singular: presenting *just one* case per pitch break is really the **only** way this method is effective. Mention any more and you'll likely begin to confuse listeners, yourself, and may sound unfocused and rambling, which no one wants. A solid sounding pitch will cue the listener that this is important and that you care.

PROGRAMMERS: What direct benefit/s do your listeners receive by listening to your show? How do you connect with and support your audience and the varied communities they represent?

The key to this is really selling the idea to the listeners as a direct benefit to them, and one that we're willing to go with as long as we make our financial goals.

Here's a sample pitch:

We know how much you value regular KBOO programming and want us to get back to it. So this drive, we're trying something different by being on the microphone less frequently and for shorter periods of time. During the drives, we still bring you the programming you expect the rest of the year, when we're not asking for your support. But the drives are a major source of funding for KBOO, and the only way we'll know if our experiment is working is if you donate at our website, or call us here at the station. Show us with your contribution right now that you like less talking during the drive, and we'll keep doing it that way.

After picking a case, do a quick verbal run through to decide who's taking what part of that particular case and close. A pre-mic break example:

Coach: "So, on this next break, how about we talk about how KBOO supports local artists?"

Host: "OK, I'll start off by mentioning that this last song is a great example of how local artists get played here on KBOO."

Pitch partner: "Then I'll build on that by quickly talking about all the local concerts we've sponsored over the year."

Host: "And then I'll close by saying that if that type of local artist support is important to you, we'd love to have you become a KBOO member."

Coach: "That's great. Don't forget to mention that we also give away tickets to see these artists year round. Can I get either of you some vegan doughnuts?"

This type of verbal planning can be quick and make a huge difference in how a pitch sounds.

What makes a case compelling?

Your case will be compelling and effective when it:

- connects with the listener's core values
- creates a sense of urgency

Connecting with the Listener

It is absolutely critical that your message directly connect with the listener. If it doesn't, then s/he is less likely to feel connected to KBOO and the need to financially support it. Using these three points to frame your case will get phones ringing:

- The listener must recognize the value of KBOO in her/his life;
- The listener must believe that her/his gift makes a real difference;
- The listener must give.

If your message consistently reflects the first two points, the last point will be evident to the listener.

Helping the Listener Recognize the Value of KBOO

People support KBOO because they trust that every time they listen, they will hear content reflecting the values in our Programming Charter, which drives all of our content. Since they're listening, assume that the listener values KBOO. You need to bring that value to the forefront of the listener's mind. Two key concepts to use are reliance and personal importance.

RELIANCE measures how much someone listens to the station (hours per week).

PERSONAL IMPORTANCE reflects how much the listener values your show and its content. This increases when the content of your show resonates with the listener's personal values, beliefs and tastes whether cultural, political or musical.

The Qualities which Drive KBOO's Programming

Music, Arts & Culture

- ♪ **Wide** spectrum of **expression**;
- ♪ Willingness to **experiment**;
- ♪ **Reflecting** the **diverse cultures** we serve;
- ♪ **Spontaneity & excellence in content and technique.**

News & Public Affairs

- ♪ Providing a forum for **unpopular, controversial** or **neglected perspectives**;
- ♪ Covering local, national, international issues;
- ♪ Reflecting KBOO's values of **peace, justice, democracy, human rights, multiculturalism, environmentalism, freedom of expression** and **social change.**

Through effective pitching, you connect the listener to KBOO on an emotional level. You remind the listener *why KBOO matters to her/him*. When you explain why something matters to you, you're likely to speak with emotion about your values, even if indirectly. The listener will be more inclined to contribute when what you say connects them to the station through their own experience and values.

Use descriptive language that teases out what makes your show (and KBOO) unique, and also encourages the listener to realize the personal importance they assign to KBOO. Evoke positive feelings about the experiences that the listener has while listening to your show / the station. Your pitching should make it easy for the listener to answer 'why does KBOO matter to me?' Don't be shy about KBOO's merits, and what we offer the community – it's our best selling point.

This is why getting a listener to remember their KBOO 'A-HA' moment -- the first time our eclectic and non-market tested music or probing news & public affairs captivated them-- is much more powerful than listing the number of radio stations recently acquired by large corporations. While both cases address essentially the same thing, the former appeals to the listener on a strongly emotional values-based level, while the latter acts on a more detached and intellectual level, and is widely considered to be less motivating than an emotional connection.

Closing always includes a call to action

Okay, so you've stated your case and provided several supporting points. Now what?

Simple. Just tell them what you want them to do: go to our website or call the phone number to support KBOO community radio.

Please try to not make your calls to action sound like a request (like I just did there) — make them imperative statements, and never a question. Be firm and polite. "I need you to pick up the phone right now and call...and for those of you listening online, go to <k-b-o-o DOT f-m> right now to donate securely."

Avoid raising the pitch of your voice at the end of sentences (which will always make you sound uncertain). Instead of asking "Won't you please call?", say "Please call to show your support for KBOO right now."

After making a compelling case and closing it, you can easily be direct with people and tell them to go to the phones without sounding bossy because you've connected the listener to your show and the station. Donating to KBOO is just the natural thing for the listener to do at this point.

How to end a pitch break

Imagine that two KBOO programmers, Ursula and Fred, have put together a wonderful, articulate pitch that is full of emotion and tied directly to the listener's experience with the station. Now imagine that you are a listener who called in to donate yesterday, but Ursula and Fred just made you want to pick up the phone and give again. On the tail of that perfect pitch, comes the call to action...

Ursula: "...that's right Fred, now's a great time to call 503-232-8818 or 1-800-500-5266 to make that all important contribution to community radio. That's 503-232-8818 or 1-800-500-5266 to become a member of KBOO. Toll-free 1-800-500-5266 or online at <k-b-o-o- DOT f-m >. Do it now."

Fred: "Thanks Ursula; let's play some more music now. In this next set you will hear a song from the latest release by an artist who has very little to do with what we've just been talking to you about. Additionally, I'd like to give you a whole bunch more detail about another song and release that, at best, are only distantly connected to the reasons Ursula gave you to call and donate. But before that, how about a song by another artist we didn't mention, from an album we don't have as a thank you gift, but is really good anyway. Here on KBOO."

This example may seem extreme, but it happens all the time, so we're really hoping you get the point. Adding a forward announce of upcoming music at the end of a pitch, especially if rambling, will likely reduce the effectiveness of that pitch you just worked on so carefully.

Now imagine removing Fred's back-to-the-music rambling forward announce, and imagine that he instead started a song immediately after Ursula's call to action and skipped everything after his first sentence. That would increase their chances of having the phones ring a lot sooner, because the phone numbers / URL would be the last things the listener would hear. It is possible to work short forward announces into the pitch itself, but only if it is directly related to the pitch case.

The Ask - Deconstructed

If you don't specifically ask the listener to donate, chances are they won't. Fortunately it's really not that hard to do and our listeners are receptive; remember, they are listening and want to be able to continue listening. What are some creative ways that you can say "donate your money?"

When making your ask, ALWAYS suggest a specific amount. NEVER leave this vitally important part of your ask open-ended. Say "How about \$90 a year? That's the average membership to KBOO; or maybe sending us 10-dollars-a-month would be easier for you. We can set up automatic deductions so you won't need to remember to send a payment each month."

You also need to include information about how the listener can pay for their contribution. KBOO will:

- send the listener a bill for payment;
- take credit & debit card numbers (full payments ONLY, never monthly);
- create an automated monthly bank account deduction;
- accept cash from listener walk-ins

Examples

"Go to <k-b-o-o- DOT f-m> right now to make your donation with your credit/debit card. This is really great for KBOO because we receive your whole contribution right away." or

"Call us right now at 503-232-8818 and support us with a new monthly deduction from your bank account. This is a very popular way to donate for over one-third of our donors (including me?). If \$60 or \$120 all at once sounds like a lot of money to you, what about as \$5 or \$10 per month? Donating this way provides KBOO with consistent revenue throughout the entire year, and reduces the impact to your pocket. For lots of people, it's an easy way to donate more than if it was in a single check."

NOTE: We DO NOT offer monthly credit/debit card deductions.

(Credit card company processing fees are too high to make it worthwhile for us to do this monthly.)

But Will My Gift Really Make a Difference?

Listeners have many reasons for contributing:

- Sense of needing to pay for what you use;
- It's worth it, it is my lifeline;
- I don't know what else I'd listen to.
- The station needs money.

Regardless of the reason that a listener sends us a donation (of any amount), It is absolutely essential for the listener to understand and trust that money donated to KBOO is wisely spent and that their gift will make a difference. Do not assume that the listener understands how KBOO funds itself. Explain it. It is entirely likely that the listener doesn't understand why KBOO is asking for money, or how s/he will benefit from making a donation. Explain why KBOO is a solid investment for the community. Can you thoughtfully describe a solid example from your own experience?

Unfortunately, it is not enough for the listener to know that over 80% of our funding comes from our listeners (& over 90% from local support); they must also understand what it means to our operations: we raise money during the drives to pay for the next 'X' months worth of basic operating expenses.

In the past a significant, but not essential, portion (15-20%) of our annual revenue was federal funding through the Corporation for Public Broadcasting (CPB). We no longer receive ANY money from CPB, and we now rely on our listeners more than ever.

It's also okay to factually discuss KBOO's expenses, but make sure you focus on how they translate into value for the listener.

Say the URL / phone numbers. Then once again. And again...

Not giving the station's contact information (URL / phone numbers / street address) to prospective donors frequently enough is one of the most common problems with pitching at many stations. No matter how passionate and compelling your case, it's impossible for the listener to donate if they don't know where to call / click. So repeat the URL and phone numbers consistently throughout your pitching, not only just before you end the break. Think about saying them all every 30-45 seconds.

If you feel like you're saying the numbers/URL too much, then that's probably just enough. With a little practice, you'll find that it's easy to sprinkle the phone number / URL throughout a pitch. Then, when you've closed the case and are telling the listener to call or go online, ***always end your pitch with the phone number/URL***. This is the single most effective closing pitch: "Go to your phone and call right now! Or go to our website and donate there, but do it right now!" (Phone #s / web URL)

This is really, really important, and can make or break an effective pitch break. Avoid making long music forward-announces, or ending your pitch break with "And now, let's hear some..." as you would ordinarily do during your non-drive show. The phone number / URL should be the last thing that the listener hears before you close the break.

Also, when saying the phone numbers, remember to do so slowly and clearly. When you've been pitching for hours (or years), it's easy to forget that the listener does not have the website or phone number committed to memory, and unlike the pitchers, does not have a sign hanging in front of them with the URL or phone numbers. So please say the numbers slow enough for someone to write them down; we all know how annoying it is to ask someone for a phone number and have it fired back at us at an unintelligible speed.

It would be even better if you would let the listener understand *why* you're saying the phone number / URL each time you do. Some examples:

📞 "Call 503-232-8818 right now to become a member of KBOO community radio."

📞 "Pick up the phone and dial 1-877-500-5266 to ensure the programming you rely on at KBOO is here the next week, month, and year."

📣 “Show your support of independent community radio by donating right now at our secure website < k-b-o-o- DOT – f-m >.”

Using matches and challenges

One super-effective way to get the listener to call, especially if they are not already a KBOO donor, is to present an added incentive to do so. This is why we offer both matches (regularly) and challenges (less often). The differences can be confusing, so let's first define our terms:

- A **MATCH** uses money that KBOO has already been promised, as an incentive to entice the listener to call during the drive. On the air, you'd motivate the listener by stating that their contribution will have an additional amount added to it (usually 1:1) if they call now.

A very important point to understand is that with matching funds, KBOO will receive the full amount of the match even if not all of it is matched by callers. Therefore, it is extremely important that you never announce that KBOO will not get the matching money if the match criteria are not met.

- A **CHALLENGE** is an amount of money at risk of being lost if certain conditions are not met. “At risk” is the operative phrase here. Anyone can issue a challenge — listeners, volunteers, the DJ — and they then set the precise terms for the challenge, as well as the amount of money they will then give to KBOO if the terms are met. KBOO staff does not solicit challenge money ahead of the drive, but you could in the course of your pitch.

Your coach will guide you in how to use both matches and challenges. This will include helping you understand and communicate the terms for either/both. Again, please remember that when you use either a match or challenge, the most important thing is to be very clear in your communication to the listener regarding the terms and the goal, as well as your current position in relation to that goal.

Using thank you gifts

You will use a thank you gift (TYG) as a secondary inducement to encourage the non-contributing listener to become a member or to prompt existing members to increase their giving. Keep them in their proper perspective by always providing reasons for supporting KBOO that don't involve Tugs (the case you're making). Do not offer thank you gifts as the reason to support the station. When you're closing the argument, mention that there's a particular gift available for callers during this show as thanks for the listener's contribution.

KBOO hosts are primarily responsible for determining what thank you gifts they would like to offer on their own show. When you make that decision, you will then need to use our online form to submit the information to KBOO's membership department. If there is **any** cost to KBOO to acquire thank you gifts for your show, the membership department must approve those expenses in advance of any purchase, **or KBOO may not reimburse those costs.**

Whether brainstorming weeks before your show, or waiting just minutes before a pitch, always select thank you gifts that are relevant to the show on-air. And when pitching, keep your offerings few, so we avoid sounding like a 'home shopping channel' instead of a community radio membership drive. Also remember that you do not *need* to pitch any thank you gifts, especially if you can't find any that are

appropriate. Lastly, **PLEASE DO NOT SAY** ‘premium’ when you are talking about a thank-you gift. Premium is a type of gasoline, a monthly insurance payment, or ice cream, but not a thank you gift.

When pitchers use TYGs thoughtfully and effectively, they can be a great way to get phones ringing. But what does “thoughtfully and effectively” exactly mean? I’m glad you asked. Here are some tips:

- ☎ Only mention a couple of different, relevant TYGs during any pitch break. Never read a ‘shopping list’ of available gifts, as this is likely to dilute the message of your carefully crafted case as to why the listener should donate. Not sure what to say instead? How about the phone numbers/URL?
- ☎ Be strategic in how/when you offer thank you gifts in your pitch. Work with your team to pitch around one TYG at a time; picking another (or second) gift for the next two or three pitch breaks.
- ☎ If there’s a limited availability of a certain thank you gift, make sure you emphasize this when pitching. “This break (or show) only!” and “Act now — quantities are limited!” themed pitches share a dubious and cheesy TV history with spray-on hair and pocket fishing rods, but the fact is, when well-worded, they will make the phones ring. Of course, you will present this idea in a more appropriate way for the listener (without a “But wait! There’s more…” angle).
- ☎ **DO NOT** use the word “premium” to describe thank you gifts EVER. This term is an antiquated relic from public radio’s older days, and is really just jargon unfamiliar to most people hearing the pitch. “Thank you gift” is much more descriptive and accurate, and when you use it, you are automatically repeating two magical words each time you do so.
- ☎ Avoid lengthy on-air visual descriptions of gifts. Besides being largely tiresome for the listener, it also seriously detracts from the case you are making. Encourage the listener to explore our web site for more details, as our donation form will have a link to pictures and descriptions for certain (but not all) items.
- ☎ If pitching tickets, you **MUST** tell the listener that **FULL payment in advance** with a credit/debit card **is required to hold tickets**. The **ONE exception** to this is for donors with active monthly deductions who are renewing at or above the level required for the tickets. Talk with the Shift Supervisor or Andrew if there are any questions / problems.

Music

Ah yes, music. It plays a critical role in getting phones to ring and mice clicking. Surprisingly, it is also something that programmers can overlook as they think about and prepare for their membership drive shows. As you assemble music for your drive show/s, reflect (and act) on the fact that you are providing the soundtrack for an on-air party. Create a fun, celebratory atmosphere that the listener will want to join. Be strategic and creative, but also aware of what resonates with your audience.

Think about highlighting the best and most exciting music you played throughout the year when designing your drive show. As you prep, think back over the last six months and try to recall which songs/artists made the phones light up and which songs your listeners request. Keep it upbeat and avoid the more lengthy, esoteric and obscure tracks. Experiment all you want the rest of the year. Also plan on playing shorter songs as your show winds down and you near your financial goal. Remember to be strategic and mindful about the music you select. While a drive show is very different from the rest of your shows throughout the year, you should still present music and ideas with which you are familiar, and about which you can speak intelligently and with confidence. Your show and your pitching should reflect that intelligence and confidence.

Don't be afraid to get on the mic frequently, even after every song, to mention that we are fundraising. Stick to our pitch clock for actual pitch breaks, but you can easily work in a quick mention while you're back announcing. Getting on the mic and stating the goal, where you are with it, and how the listener can help out it is a great (and concise) way to make sure all listeners know we're in fundraising mode.

The most important things to constantly repeat to the listener are: that we're raising money; we want them to help out; and how they can help out. Lengthier scheduled breaks provide the opportunity to outline in more detail exactly why they should join KBOO.

Special pitches

Here are a few pitching ideas from previous drives to consider:

- ✓ Solicit donations from local businesses or nonprofits. As thanks, we will read their name on-air just as we do for individuals. This mention must only be their name, with absolutely no other language like slogans, location, web sites, etc.
- ✓ Request contributions in honor of someone or something. Notice this is different from a memorial donation for someone who has passed. Encourage the listener to think of who inspires them, someone having a birthday, anniversary, birth, wedding etc. Again, be creative and think of ways to sprinkle this idea in.
- ✓ Suggest options for challenges (p.14). This doesn't mean that YOU must offer a challenge, though you could. Suggest that bands challenge each other to raise money for KBOO; or people in a specific profession (carpenters, delivery drivers...), geographic location...

Working with a pitch partner

How you interact with your pitch partner plays a vital role in how your pitching sounds to the listener. This may seem obvious, but it is often overlooked in the excitement of the drive. Get together with your pitch partner(s) well before the start of the show to get straight on who's doing what.

Here are a few pointers.

- Consider *using visual signals for mic handoffs*. I like to point as I'm getting ready to hand off the pitch to a partner, just to let her know that she's up in a few seconds. This also helps to avoid talking over one another, which easily throws a pitch into phone-deadening confusion. If you have more than two pitchers, raise your hand in the middle of the pitch to signify you'd like to go next.

- Always position yourself in the studio so that you can *make eye contact* with your pitch partner(s), and then remember to actually make eye contact when you pitch. This is crucial, as you want the pitch to sound like an enjoyable and welcoming conversation, and you can't do this effectively unless you see and make eye contact with the person with whom you're speaking.
- *Smile* lots, and don't be afraid to *laugh*. Smiling not only reduces the tension and pressure in the studio, but will almost certainly have a positive effect on the way you sound on mic. Remember this is not an operating room; it's ok to have some fun.

Who can be a pitch partner?

In short, nearly anyone can pitch – with good training. It is great to have a wide variety of voices on the air. It can remove some of the monotony inherent in listening to the same characters pitching day after day, and gets more people involved in fundraising for KBOO. **All KBOO programmers will take pitch training before this drive, or the next, so we will all have the same practice.**

Again, be creative in how you approach this question. There has been some amazing pitching from artists and other community members talking about why KBOO is important to them, and why they support it. Tell prospective (and at times very nervous) community pitchers that it's really quite easy — all they have to do is speak from their heart about why KBOO personally matters to them. They don't need either a 'radio voice' or any previous radio experience. All that's truly needed is a passion for KBOO and community radio, and an ability to communicate that passion clearly and succinctly. Then be sure to get them in touch with Ani to schedule training. The LAST training is April 28th.

Keeping in mind that Studio 1 is UNAVAILABLE during the drive, you should also encourage bands and other live performers to participate, as long as you make it clear to all beforehand that the focus of their appearance is KBOO's membership drive. They can mention an upcoming concert / release / performance, but their talking should be centered on KBOO. As host, your job is to make sure this happens by constantly guiding them in that direction. When done well, this can be incredibly effective pitching that often doesn't sound like pitching.

Everyone who wants to pitch (non-KBOO in-studio guests excepted) **MUST** attend training.

Who is my pitch partner?

This is another significant question and one that every host should be able to answer before s/he arrives at the station to do a membership drive show. Who you pitch with will obviously play a major role in your show's success, so you should also play an active role. Is there someone with whom you can pitch well? Work with Ani Haines to make contact with that person and request that they help during your show. Ani will try to connect pitch team members as they are scheduled.

Language

While it may seem trivial, the language you use on the mic is a really vital component to a successful pitch break and ultimately, the show's ability to raise money. Let's go over a few of the biggies.

- **“Thank You”**

Yes, it's obvious, but often forgotten in the heat of pitching. Thank our donors often. Showing heartfelt gratitude is never a bad thing, and your coach should be regularly providing you with a list of donors to thank. Even if you don't have specific names, you can always work some gratitude into your pitching. This is another way to emphasize that what we're doing is 'about the listener.' Don't hesitate to thank contributors more than once, there's a lot of turnover amongst radio listeners. Keep the list close by, and read it often. Naming off multiple people who joined in and called KBOO builds more of a party atmosphere, and often appeals to the joining instinct of listeners who are still unsure about calling.

- **“I” and “You” – Talking directly to one listener**

Individuals respond to individuals. When pitching, pretend that you are talking to only one other person – the listener you want to support KBOO. If that one listener can relate to you as a real human being — as an individual — then they will be much more likely to respond favorably to your request.

Help them to see you as a real person by using “I” instead of “we.” Speak from your heart directly to one person, as if you were having a one-on-one conversation with that person. For example, instead of using language like “I know all of you who listen to community radio understand it's worth supporting...” consider, “I know *you* listen to community radio and *you* understand it's worth supporting...” Similarly, consider using “your radio station” instead of “this radio station” when appropriate.

Remind yourself of this idea frequently, especially before going on the mic.

- **‘Go out to Pledge/Membership Central ...’**

Nobody's going anywhere; neither the host nor the pitcher, so don't say this...or maybe the listener will go somewhere...out of your voice range. Don't say it. This is another way in which you can create hurdles for yourself to overcome, which is unnecessary. Don't do it. Instead, invite special guest/s 'X' & 'Y' to join us/you with some important information.

- **‘In these tough times...’**

When pitching, please completely avoid talking about hard economic conditions. Each time you remind the listener about bad economic conditions, current or future, you have essentially added an additional challenge you must overcome to convince the listener to go to the phone.

- **‘We need you to call right now...’**

We've all said this or some variant of it. Instead of telling a listener s/he *needs* to call right now, try providing specific reasons why this is so. For example, don't say “we're only \$250 away from our goal, so you need to call right now to keep us on track.” A much better approach would be “we're only \$250 away from our goal, and your call of support for independent community radio right now helps us get there.”

- **‘Call now, because those phone volunteers sure need something to do...’**

Again, we've probably all said this at some point. But let's stop. Unfortunately, this is an easy pitch trap to fall into, especially if you've run out of things to say. But it is really among the

least-compelling reasons for anyone to call. The listener doesn't care one bit that the phone volunteers may be bored, sleeping on the job, or chewing on some fat burritos and not answering phones. Being an effective pitcher means that you are providing relevant persuasive reasons to the listener regarding why KBOO matters to *her/him*, the listener. When you do that, s/he'll call.

- **'Call now to keep this show on the air...'**

To dispel any notions to the contrary, KBOO **DOES NOT** remove programs from our schedule solely because they do not make money during our fund drives. (However programmer non-participation during the drives can be grounds for removal, and has been done.) If you find yourself saying this, change it to something like 'by making your donation right now you will allow us to continue the great programming you enjoy hearing on KBOO, like show XXXXX.'

- **'Well, those phones aren't ringing...'**

As a pitcher, you must avoid sounding negative, even if it's subtle and/or fleeting. Telling the listener that the phones aren't ringing is, quite frankly, a downer. Keep positive, and if the phones aren't ringing, work with your coach/co-pitcher/host to try something new with your pitching, the music, a challenge, etc. Regardless of circumstances, lighthearted, fun-infused pitching will always get the phones ringing more so than uninspired/negative/dull pitching.

- **Community**

Lots of very different people listen to KBOO, but we all share a common bond – a strong appreciation for the special music and information that only KBOO provides. That bond links us together in the KBOO community. Use the word "community" often in your pitching. Make the listener feel welcomed and included. Remind them that by joining KBOO, they're taking responsibility to support something very special that matter to them.

- **Premiums vs. thank you gifts**

We offer "thank you gifts" not "premiums." As I mentioned previously, not only does the former sound less like radio-ese, but it also includes those two important words every time you say it.

- **Slow down**

Please oh please slow down when you say the phone numbers and web URL. Nowadays, people rarely sit and listen to the radio exclusively; they're doing other stuff. When you as the pitcher rip through our phone number and web address, chances are the listener completely missed them. We receive complaints every drive about pitchers doing this. It's terrible to work up a great case, close it well and then prevent the listener from acting on your message simply because you said the phone numbers too quickly. Slow down and repeat yourself.

AVOID acronyms, lingo (pitch, cart), abbreviations (NPR, CPB, NFCB, FCC...) threats (or else), guilt, begging, whining, desperation, saying anything inaccurate.

KBOO Pitching Pointers – A Quick Reference

- 📌 For each pitch break, decide on a single case to make *before* getting on the mic.
- 📌 Make your pitching about the listener, not about you or us.
- 📌 Be personal. Share your own feelings; get the listener to think about hers/his.
- 📌 Mention the phone number (503-232-8818 & 877-500-5266) and web site (KBOO.fm) often.
- 📌 Use words that connect to a listener's feelings about the music and information they hear on KBOO. Let your passion come through in your pitching.
- 📌 Relax and use a conversational tone. Smile when you pitch!
- 📌 Talk to only one listener. Say "you" and "your station" a lot.
- 📌 Gratitude, gratitude, gratitude - say 'thank you' a lot, and let the listener know how truly grateful we are for her/his support and that they've chosen to listen to KBOO.
- 📌 Never apologize, whine or *sound* apologetic when pitching.
- 📌 Have fun! It's okay to crack jokes, but always avoid 'inside jokes.'
- 📌 Match the tone of your pitching to the content on-air; especially for news/public affairs.
- 📌 Stay focused on the basic message – financially contributing to KBOO now!
- 📌 Encourage first-time donors.
- 📌 Listeners must understand this basic premise: Our member's financial support makes KBOO community radio possible.
- 📌 Shorten (or eliminate) the forward announce.
- 📌 Check the logs and think strategically about where to place the underwriting in your show.
- 📌 Maintain eye contact with your pitch partner, and work out clear signals to facilitate smooth pitch handoffs.
- 📌 Consider other non-KBOO folks for pitch help.
- 📌 Challenge yourself to do special membership drive shows.
- 📌 Listen to the content your listeners are hearing, and connect it to your pitching.
- 📌 **Always** conclude each pitch with a call to action: Donate online right now at k-b-o-o DOT f-m, or give us a call at 503-232-8818 or 1-877-500-5266 right now.

Hosting Logistics

What about the logs? Underwriting? Spots?

As you normally do, be sure to pay attention to the logs during your drive show. This will be a bit more challenging, since the energy, pace, and overall feel of a drive show is different. You're still obligated to sign on and off, play promo spots, and especially read your underwriting (another reason for putting in substantial prep time before a drive show).

Look over your show's log before you begin, and make a mental (or written) note about any underwriting you must announce. Keep the log nearby, even though you may be inundated with post-its and other things to help you along during the drive show.

As I outlined above with forward announces, tacking an underwriting message onto the end of a pitch is a surefire way to drain it of its phone ringing magic. Read your underwriting as scheduled.

Show Transitions

The last few minutes of membership drive show are exciting — the phones are hopefully going crazy, coaches are running around relaying new goal & donor information, and Membership Central is abuzz with activity. These are all good things, but they also present a new set of challenges concerning smooth show transitions in the air room.

Remember, as always, **shows must begin at their scheduled time**, and not one second later. This is a courtesy that you as a host would expect. Even if you are just \$20 short of your goal, you **MUST** end your show on time; it is your responsibility to watch the clock and be prompt. It's not as easy to do as it is to read, as the frantic nature of the last five minutes of a show can present a huge number of distractions, pulling your mind and eyes off the clock. But do pay attention to this important point.

As you head into the last fifteen minutes, consider how you'll transition to the next show, and how you can facilitate a simple, smooth transition. Begin tidying up your area of the air room, and then communicate with the next host about how the transition should happen. Don't hesitate to pull your coach in on this to help out (a good coach will already be thinking about it).

Obviously, as you near the end of the show and its goal, you're going to want to be on the mic a few times as you near the top of the hour. Some ways to do this without causing too many frayed nerves:

- **Communicate with the subsequent host** and get the opening song for the next show. Have it ready to go, and if the host agrees, kick that song off at precisely the top of the hour after a legal ID. This then gives you and the new host three or four minutes to transition at the board. If you want to pitch right up to the top of the hour, be very clear about this with the subsequent host. As you head into the last five minutes, make sure your workspace is cleared and that you can quickly jump out of the way.

- **Watch the clock.** Again, there is absolutely no excuse for the next show not being on the air at its exact start time. If you've ever been ready to begin your show and watched someone pitch a minute or so into its beginning, you know how distracting (and annoying) this can be—for both you and the listeners of the new show.

Playlists

Yes, there are a ton of things to keep track of during your membership drive show, and your playlist is one of them. As with the rest of the year, you must turn in a completed playlist of your membership drive show.

There is one simple way to make this as painless as possible (I know, you see this coming, don't you?)—show prep! Create a playlist in advance of your show. Now, this is easier than ever with the new KBOO playlist software. Not only will this facilitate some hard thinking about the music you'd like to present during your drive show, but it will mean one less thing to manage when the chaos ensues

Go!

Thanks for hanging with this to the end. Again, by thinking about these things before you get on the microphone, you really *are* on your way to a successful membership drive show at KBOO.

As always, I'm happy to talk about any (*any!*) questions about the upcoming drive and your show. Don't be shy—that's why I'm here. Thanks again.

Andrew Geller
Membership Director
membership@kboo.org
503.231.8032 x207

Example Pitches

1 - The Music

- ♪ Regardless of genre, KBOO music hosts play what (large) commercial stations ignore, diving deep into your favorite music
- ♪ Our hosts are knowledgeable about what they play and freely share it
- ♪ Music lovers hear diverse sounds from all over the planet, different sounds from different cultures, expanding their point of view
- ♪ Music is the soul of our community. Everyone here is a music lover just like you.
- ♪ Music connects us with something timeless and enduring
- ♪ If you're tired of hearing the same old same old, tired of the endless repetition and the sanitized playlists you get from the corporate-run radio stations, then join us—we'd love to welcome you as part of the KBOO family.
- ♪ There are no slick DJs here—just volunteer music lovers like you.
- ♪ KBOO offers a literal 'A to Z' of music genres
- ♪ Local / visiting artists have a home on KBOO radio – we feature live in-studio performances every week
- ♪ Have we exposed you to new music styles, artists?
- ♪ If you have a musical sense of adventure, 90.7 FM is YOUR radio station

2 - The News and Information

- ☎ Emphasizes unpopular, controversial or neglected perspectives on important local, national and international issues
- ☎ KBOO evening news is produced here every weekday by volunteers—community members just like you bringing you news and information that's local and relevant to your life.
- ☎ Our public affairs shows address a very broad range of topics (environment, human rights, labor, feminism, health, social activism and much more)
- ☎ We keep you informed about local activist groups and their activities, before, during and after actions. We offer broadcast access to activists shut out of mainstream media.
- ☎ We encourage exploration of radical approaches to problem solving, instead of solely looking at symptoms of bigger problems.
- ☎ We also promote cross-pollination between diverse social movements simply by providing a space for activists to share their work.
- ☎ *Democracy Now!*, broadcast twice daily (7a & 4p), provides you with thoughtful and incisive daily news and analysis without a corporate filter
- ☎ *Free Speech Radio News* brings you voices and perspectives from across the country and world on the day's top news stories, plus lots of reports ignored by corporate media
- ☎ *Counterspin* helps you continue to be a critical media consumer, and to think outside the bounds set by commercial corporate news programs.
- ☎ If you want to stay informed BEYOND what you get from the mainstream media, then KBOO—your community radio station—is the place to tune.
- ☎ We can bring you independent perspectives BECAUSE our listeners support us financially. It's a system that's harder and harder to find on the dial, but more important now than ever.
- ☎ Play an active role in making sure independent media continues to thrive here in your community, by contributing

3 - The Real Meaning of Community Radio

- ☎ Commercial radio, and these days even public radio, programs for advertising dollars. They are determined to attract the largest possible audience no matter what, and then sell that audience to their advertisers.
- ☎ But community radio is different, and we're proud of it. Not just the music and information we provide, but the way we go about it.
- ☎ KBOO is volunteer powered, volunteer driven. We don't pander to the lowest common denominator, but play music and offer points of view totally ignored by the mainstream media.
- ☎ We have a small paid staff and a *very large* group of music lovers, news and public affairs writers and producers—all volunteers from our community sharing their passions.
- ☎ Today, when 3-4 companies own most of the radio stations in America, we're independent, local, free, and based right here in our community. Portland has 23 FM radio stations; but just 4 corporations own 70% of them. Those 4 corporations (Entercom, CBS, Clear Channel, Salem Communications) are all based outside Oregon and have no community connections.
- ☎ If you want to play a part in YOUR community radio station, you can. You can pledge your support. You can volunteer your time. If you have a good idea, you can become a programmer and host your own show.
- ☎ It's COMMUNITY radio—that means you and me and our neighbors. Not some corporation in some city far away. It's OUR station.
- ☎ Community radio means community support for the station; with time, money, energy, ideas...
- ☎ So get involved today. Make a commitment. Get off the sidelines and into the game. It's your radio station. It's your community.

4 - Plain talk about...

☎ *Membership drives:* the sole purpose is to raise the funds necessary to keep this world of music and ideas coming to you 24 hours a day, 365 days a year.

☎ *Listening to KBOO and giving to KBOO:* over 55,000 people listen to KBOO each week. But we have only about 5000 active members. You know which group you fall into. Now would be a great time to become a KBOO member if you haven't yet done so.

☎ *Member-supported radio:* what member supported/listener supported radio means, why it's important, why it's different from all commercial media.

☎ *Costs:* Although the radio signal is free to listen to, that doesn't mean it's free to produce. Below are some representative and sizable non-staff annual expenses – what it takes behind the scenes to make the sound come out of your radio:

- Transmitter & Translator tower rental: \$51,000
- Newswire service: \$17,000
- Programming costs (shows, library, supplies): \$11,000
- Utilities: \$42,000
- Equipment repair / replacement: \$13,000
- Pacifica / Democracy Now! / Free Speech Radio News \$

☎ *Budget:* Direct member support makes up over 80% of KBOO's annual operating budget. And most of that comes to us \$50, \$100, \$250 at a time from people just like you, people who love the music and the news and want to keep it coming..... day in, day out, forever.

☎ *Value:* Can you put a value on the time you spend enjoying KBOO? We hope so, because we can't. Think about the pleasure you get from listening to _____ and _____. Or the points of view you hear on KBOO, but not anywhere else— *Democracy Now!*, *Free Speech Radio News*, our own *KBOO Evening News*. Compare this to the other things you buy—newspapers, coffee, videos, beer/alcohol, cigarettes, movie tickets. Put a value on what you use. Support what you love.

5 - Welcoming new listeners

- Every day people discover KBOO for the first time – and love what s/he hears.
- Maybe you found us by just cruising the dial, and if that's the case, you know how different KBOO sounds. We sound different because listeners like you support us with your dollars.
- Maybe a friend told you about our great blues shows, the early morning folk strip, or our new evening lineup featuring various forms of electronic music.
- Maybe you just heard something one day that struck you as different from anything else on the radio in the area.
- Do you tune in for Democracy Now!, our talk radio shows, other public affairs or the KBOO evening news?...
- Community radio is scarce in the US, so most people have never listened to any. We regularly hear from new listeners about how excited they are that a station like KBOO exists. Whether you are new to Portland, or have lived here your whole life, and you share that excitement, call to support us right now.
- Here's how member-supported media works vs. how commercial media works...
- Consider how wonderful it is not to have the music interrupted with noisy commercials... nothing to destroy the mood. Just long sets of unique music you don't hear anywhere else
- Even among community radio stations, KBOO is unique by having no paid programmers.
- If you just found us, welcome, and please join our member-supported, listener-supported community.
- That's why we call this Community Radio. We're building a larger and larger community of discerning listeners, and we'd like to include you right now. All you have to do is call.
- Please tell a friend about the great new station you've discovered.

6 - Welcoming internet listeners

- ☞ Visit our new and improved web site: **KBOO-dot-FM**
- ☞ We have online listeners from Portland (Oregon) to Portland (Maine), Mexico to China, Finland to South Africa, and perhaps you too.
- ☞ Our website continues to get better with support from our listeners. We now have real-time playlists and a searchable playlist archive, with archived audio on its way. These improvements don't happen without listener support.

Some recent online listener comments:

"I am listening to your station more and more. It appears to be the only "independent thinking" voice in the Portland/Vancouver area. I am hooked."

"KBOO is a resource that is unique in the world of media. We are so blessed that it has survived all these decades and is still going strong. Thank you for letting so many voices be heard."

"I listen to KBOO all the time. I even listen to the Spanish programs as an aid to learning the language. I wish I could do more but funds are tight."

- ☞ Online you can listen to KBOO anytime from anywhere around the world.
- ☞ Web listeners have an *extra* responsibility to support the station because operating / maintaining our web streams cost extra money.
- ☞ Every new listener who logs on to receive the stream on KBOO-dot-FM costs the station money. It's like having your own direct personal radio connection, and the only way we can continue offering you this service is through your financial support.
- ☞ Support what you use, support what you depend on, support what you love
- ☞ Donate right now using our secure form at <K-B-O-O dot F-M>

7 - Welcoming back former members

- ~ ☪ Maybe you donated to KBOO a while ago, and for that we say thanks very much.
- ~ ☪ You might have thought that once was enough; that your gift was good for several years, but keeping KBOO on the air costs us new money every year, and your membership is crucial.
- ~ ☪ But if you can't remember the last time you sent in your membership contribution, it's probably been longer than a year. So take a moment right now and make a donation to keep KBOO going strong.
- ~ ☪ Remember that contributions to KBOO are tax-deductible.
- ~ ☪ You can also break down your donation to KBOO into monthly installments of at least \$5.00. This is a great way to make KBOO a part of your regular giving.
- ~ ☪ Whether you listen to our great music or news and public affairs programming on 90.7 FM, 91.9 FM, 100.7 FM or online, if you enjoy what you hear, please return consider coming back to the family. You'll hear KBOO in a new way as a current member.

8 - The importance of first time giving

- 📄 If you listen to KBOO, remember that the only way we continue to broadcast 24/7 is through listener support. Please become part of the KBOO community right now.
- 📄 If we're the only station you listen to, you owe it to yourself to help ensure that we'll continue to be there whenever you tune to 90.7 / 91.9 / 100.7 or online at K-B-O-O <DOT> F-M.
- 📄 Are we your favorite among all the stations you listen to? Say so loudly and clearly with your financial support today.
- 📄 Are you a regular listener who hasn't made your *first* contribution of support? Let me tell you how quick and easy it is to do...
- 📄 Thousands of people listen every single day, but never make a contribution. Of the 40,000 or so people who tune into KBOO each week, only about 10% contribute financially. Help us grow that percentage right now with your call.
- 📄 Maybe that's because they don't know how listener supported, member supported radio works.
- 📄 By pledging, you'll feel good knowing you've done the right thing.
- 📄 You'll feel different after you pledge—better, involved, not like a bystander anymore, but like a vital part of this KBOO community.
- 📄 Pledge \$100, \$200, \$500, whatever amount is right for you.
- 📄 The only pledge that's **too small** is the investment you don't make today. Remember, it's easy to break down that KBOO contribution into monthly installments. Call one of our phone volunteers right now and they can tell you all about it.

9 - The KBOO Community Mission

Programming Charter

“KBOO shall be a model of programming, filling needs that other media do not, providing programming to unserved or underserved groups. KBOO shall provide access and training to those communities.

KBOO news and public affairs programming shall place an emphasis on providing a forum for unpopular, controversial, or neglected perspectives on important local, national, and international issues, reflecting KBOO’s values of peace, justice, democracy, human rights, multiculturalism, environmentalism, freedom of expression, and social change.

KBOO’s arts, cultural, and musical programming shall cover a wide spectrum of expression from traditional to experimental, and reflect the diverse cultures we serve. KBOO shall strive for spontaneity and programming excellence, both in content and technique.”

- ♻ KBOO provides support to a wide range of local organizations / artists
- ♻ Be a part of this “community bulletin board” so you can count on us to keep you plugged into the music, culture and the arts happening in our communities.
- ♻ From jazz to folk, modern global to hip-hop, a true world of music is yours on KBOO.
- ♻ We’re reliable, consistent, dependable
- ♻ We’re connected to and reflective of our communities—both in the music and ideas we present, and in the people who present them.
- ♻ Training community members to make radio is at the core of the KBOO mission, but it’s not possible without continued financial support.
- ♻ KBOO has positive values, progressive perspectives, in a world in need of exactly that.
- ♻ We’re listener supported, *member*-supported, and we sound different than other stations on the dial because of this.
- ♻ If you’re only going to support one organization...

10 - KBOO Programmers are Community Members

- ♣ Volunteer program hosts are knowledgeable companions.
- ♣ In our wireless digital media age of iPods, satellite radio, smart phones, podcasts and streaming audio, we understand that you can get news & music from a number of sources whenever you want. But our hosts add value to your listening experience on KBOO...
- ♣ KBOO DJs are credible, accurate, honest, and authentic—not the slick DJs you hear on corporate commercial stations.
- ♣ They're focused on the music, not on themselves.
- ♣ They're enthusiastic and come to KBOO to share their passion/love of the music with you.
- ♣ They're thoughtful, helping you learn a little bit about the music they present every time you tune in.
- ♣ They constantly strive to enhance your musical experience, not intrude upon it.
- ♣ KBOO hosts are accessible.
- ♣ KBOO volunteers live all around the Portland area (and some beyond); there's probably some in your neighborhood.
- ♣ KBOO volunteers are involved in other organizations around town...

11 - The Airwaves Belong to the People

- Our job is to play, to speak, to do the things that the mainstream corporate media doesn't, to be a part of the communities we serve, your community.
- We give a voice, provide a platform to the underserved communities in our region, communities commercial media regularly ignore.
- We're different, and we're proud of that. We're homemade, handcrafted radio. We COME from the communities we serve, and we serve the communities we come from.
- If you find a lot of sameness up and down the dial, if you crave something unique, then we're for you.
- Join us and help to build the community we all want to live in.
- Say no to "fast food radio." It's time for radio "made to order for our communities.
- There's a document that the big media corporations forgot to read: the Federal Communications Act of 1934, most of which is still the law of the land, and it says that the airwaves belong to the people.
- That means that WE own the radio, not corporate America. At KBOO, we take this seriously.

12 – Training Opportunities

- Offering training to the public is **one of our main purposes**.
- All KBOO trainings are **free**. Current offerings include: **audio production, digital editing, field recording, investigative and community reporting, interviewing techniques, voice training, news anchoring**, and many more. No prior experience is necessary.
- Trainings are open to the public, follow-up experiential work is available to hone skills.
- We can open doors to broadcasting or radio journalism careers. Some former KBOO volunteers who successfully pursued such opportunities include:
 - **Norman Solomon**, syndicated columnist, author, filmmaker;
 - **Emily Harris**, for National Public Radio European correspondent, current host of ‘Think Out Loud’ on Oregon Public Broadcasting
 - **Rob Manning**, News Reporter at Oregon Public Broadcasting
 - **Julie Sabatier** (sah-bah-tee-yay), Assistant Producer of ‘Think Out Loud’ on Oregon Public Broadcasting
 - **Robert Smith**, Correspondent, NPR National Desk, New York City
- The **KBOO Youth Collective** produces 2 one-hour programs each month – a music show and a public affairs show. Both are **youth driven**, and consensus driven. All **participants share** the privileges of **creative control and decision making**, and share skills with each other. Roles rotate monthly so everyone gets to try many different jobs, including last-minute troubleshooting. Simply, we are training the next generation of radioactivists.