

Marketing of the music industry

Local radio station marketing

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Zásady pro vypracování:

Zpracujte teoretická a metodologická východiska k problematice marketingu a marketingových komunikací lokálních rozhlasových stanic.

Stanovte cíle, metodologické postupy a hypotézy práce.

Na základě dostupných dat charakterizujte vybrané lokální rozhlasové stanice, jejich cílové skupiny a dosavadní marketingové komunikace.

Navrhněte soubor obecných a konkrétních doporučení pro zvýšení účinnosti marketingových komunikací lokálních rozhlasových stanic a zhodnoťte jejich možnosti uplatnění na trhu.

V závěru verifikujte hypotézy a předikujte vývoj práce do budoucna.

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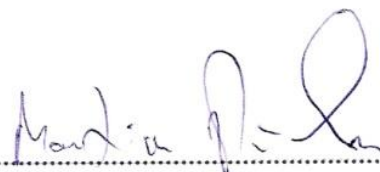
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ABSTRAKT

Tato bakalářská práce pojednává o současné situaci lokální radiové stanice na českém i regionálním mediálním trhu.

Teoretická část této práce nastiňuje postupy, nezbytné k vývoji a fungování lokální radiové stanice. Popisuje marketingové strategie používané při určování programového formátu a cílového posluchače. Dále popisuje metody měření objemu posluchačů a zabývá se otázkami sponzoringu a reklamy.

Praktická část této práce hodnotí současnou situaci konkrétní lokální radiové stanice a navrhuje marketingové strategie, které by dopomohly k rozšíření cílové skupiny posluchačů.

Klíčová slova: Programový formát, cílový posluchač, měření objemu posluchačů, sponzoring, reklama

ABSTRACT

This bachelor thesis deals with a current situation of a local radio station on the Czech and local media market.

The theoretical part of this thesis foreshadows variety of methods, fundamental in the local radio development and functioning. It describes marketing strategies that are used for a determination of programming format and target audience. Additionally, it describes methods of audience measurement and deals with sponsoring and advertising issues.

The analytical part of this thesis evaluates a current situation of a particular local radio station and suggests marketing strategies that would help with the target audience extension.

Keywords: Programming format, target audience determination, audience measurement, sponsoring, advertising

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DECLARATION OF ORIGINALITY

I hereby declare that the work presented in this thesis is my own and certify that any secondary material used has been acknowledged in the text and listed in the bibliography.

May 2, 2010

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Martin De la

CONTENTS

INTRODUCTION	11
I THEORY	12
1 LOCAL RADIO STATION MARKETING APPROACH	13
1.1 Station programming and format	13
1.1.1 Music format.....	13
1.1.2 Information format.....	18
1.1.3 Specialty format.....	19
1.2 Radio station positioning strategy in a local market.....	20
1.2.1 Positioning statement development	20
2 TARGET AUDIENCE DETERMINATION	21
2.1 Age of a target listener	21
2.1.1 Teenagers	22
2.1.2 Young adults	22
2.1.3 Adults.....	23
2.1.4 Older adults.....	23
2.2 Gender of a target listener	24
2.2.1 Males.....	24
2.2.2 Females	24
2.3 Education and income of a target listener.....	25
2.4 Interests of a target listener	26
2.5 Target listener archetype.....	27
3 AUDIENCE MEASUREMENTS	28
3.1 Measurement methods and strategies	29
3.1.1 Sampling	29
3.1.2 Radio's all dimension audience research (RADAR).....	33
3.1.3 Computer-Assisted Telephone Interviewing	33
4 SPONSORSHIP AND ADVERTISING	34
4.1 Radio commercial	35
4.2 Airtime	37
4.3 Dayparts	37
II ANALYSIS	38
5 DESCRIPTION OF A LOCAL RADIO STATION IN ZLÍN	39
5.1 Broadcasting area.....	39
5.2 Management, staff and their duties	40
6 TARGET AUDIENCE OF A LOCAL RADIO STATION IN ZLÍN	41
6.1 Description of the audience segment	41
6.2 Audience measurement	41
6.2.1 Media Marketing Services	41
6.3 Statistics	42

7	MARKETING CONCEPTION OF A LOCAL RADIO STATION IN ZLÍN.....	43
7.1	Programming.....	43
7.1.1	Positioning statement of Kiss Publikum.....	43
7.2	Advertising.....	43
7.3	Sponsorship.....	45
7.4	Competitions.....	45
7.5	Events.....	46
8	METHODS AND SUGGESTIONS FOR IMPROVING MARKETING APPROACH OF LOCAL RADIO STATION IN ZLÍN	47
8.1	Audience survey extension	47
8.2	Special radio program aimed on a specific audience segments	48
8.2.1	Sitback show	48
8.3	The analysis of the radio's audience based on a questionarre	52
8.3.1	Questions.....	52
8.3.2	Analysis based on answers.....	52
	CONCLUSION.....	54
	Characteristics of a current situation in a local radio station in Zlín.....	54
	Summary of research findings that can improve current situation in a local radio station in Zlín.....	54
	BIBLIOGRAPHY	55
	APPENDICES	57

INTRODUCTION

As well as any other business company, a commercial radio station should be regarded as a complex of various approaches that leads the company to its main goal which consists in becoming as profitable as possible. To gain a valuable profit, every company attempts to attract such customers, which would perfectly fit to a company's product, be willing to pay an appropriate price for it, and stay loyal regardless of economic, political or market situation.

In case of every radio station, a product is type of program which is broadcasted on air in order to satisfy needs of the potential customers. These can be divided into two important groups, which are the listeners and the advertisers. To draw the attention of the listeners, every radio station should create a complex marketing plan, which should equally leads to satisfaction of advertisers.

This thesis deals with marketing approaches and issues of a local radio station that should work with possibilities of an area they are broadcasting to. Specific broadcasting area has a specific target audience segment, so the main focus should be aimed at interests, needs and wishes of each and every listener. Therefore, appropriate marketing approach could help to increase the audience size of a local commercial radio station.

I. THEORY

1 LOCAL RADIO STATION MARKETING APPROACH

The first chapter deals with a basic description of principles, when establishing a new radio station. First of all, the founder of a new local radio station should distinguish two initial steps, which creates a basic presumption for a birth of a valuable and functional broadcasting medium. These are the format of the station, determination of its position on a local media market.

1.1 Station programming and format

One of the most essential steps, when establishing a new radio station in a certain locality, is to determine, what kind of programming format would this station represents. The specification of the radio station could be very broad and there is a huge amount of format variations. “The key to programming is the development of the format that delivers a specific audience by selection of programming material, inclusion of relevant promotional and marketing strategies, and an acceptable level of advertising content.” (Ahren 2001, 205) For a better orientation, the station format could be distinguished into three separate fields, which would help the founder to make the right choice, what style his or her station represents. These three fields are: music, information and specialty. (Pringle and Starr 2006, 109) Below, there is a closer view on each of them separately.

1.1.1 Music format

“Music format is the most common among commercial radio stations.” (Pringle and Starr 2006, 109) There can be distinguished as many musical formats as many musical genres and subgenres are spread among the listeners. There are radio stations that focus on the only one music format, but in the most cases, it is a combination of more than one format that creates a certain radio station’s programming concept. However, there have been distinguished ten musical formats, which are the most popular in the United States. A couple of authors Pringle and Starr mention ten following formats, which can be used as a perfect example:

1) ADULT CONTEMPORARY (AC)

This format is described as a basic format, which consists of well-known rock and pop music. The major listeners of this format are women and the age of half of the listeners is from 25 to 49. (Pringle and Starr 2006, 110)

‘This group of listeners is very interesting for advertisers, because most of them are the potential customers, due to their regular income’. (Keith 2009, 76) In the Czech Republic, this format is represented by Hit Radio station (www.hitradio.cz) that is broadcasting throughout the whole country. In Zlín region, this format is represented by Radio Zlín station. (www.radiozlin.cz)

2) ADULT STANDARTS

The half of the listeners of this format are 65 and older, therefore the style of music is mostly from pre-rock era. The programming concept can also consists of classical music, opera and symphony concerts broadcasted live or as a record.

3) ALTERNATIVE

The kind of stations that are broadcasting this format plays album alternative and new rock. Typical listener would be a man aged 44 or younger. In Zlín region, this music format is broadcasted by Rock Max radio (www.rockmax.cz). It is popular among blue collar workers, mostly among hardhats. The other target audience group are bikers. There is a regular program dedicated to motorbikes followed by a the alternative rock music. (http://www.rockmax.cz/tlacime_motoshow.php)

4) CLASSICAL

As the title of this musical format foreshadows, the main focus is laid on recorded classical music and live performances of symphonies, opera and chamber music. The group of listeners would be, then, people who are at their middle-ages, which means from 35 – 54 and older than 55.

“This group creates 90 percent of all the listeners of this radio format. From the educational point of view, 64 percent of the listeners are college graduates. From the point of view of living standards, classical format listen people who earns more than 75,000 dollars a year.” (Pringle and Starr 2006, 109) The Czech listener can tune in to Český rozhlas 3 – Vltava, which is broadcasting this type of format. (www.rozhlas.cz/vltava)

5) CONTEMPORARY HIT RADIO (CHR)

This format focuses on playing the most selling hits in specific period of time. (Keith 2009, 77) “The radio station with this type of musical format use as the resource of music played in their daily program worldwide charts known as Top 40.” (<http://www.top40-charts.com/>) This type of format attracts the largest group of teens (26 percent) of all listeners. About three-quarters of the listeners are 34 and younger. (Pringle and Starr 2006, 110) In Zlín region, this format is broadcasted by Kiss Publikum radio station. The programming and marketing conception of this station is described in detail in the analysis of this thesis.

6) COUNTRY

This format would be more typical for the American listeners, but it could attract also listeners from other countries, when improved in a specific geographical form. In the United States, this format has broad appeal to men and women of all age ranges. However, those aged 35 to 44 are the most frequent listeners. (Pringle and Starr 2006, 110)

In the Czech Republic, this format is represented by Country radio station, which is broadcasting in Prague, Brno and in the Middle Bohemian region. (www.countryradio.cz)

7) NEW AC/SMOOTH JAZZ

According to authors Pringle and Starr, this format is recognizable by broadcasting genres like jazz, new age and new adult contemporary formats.

They mention that the target audience is people, who are aged 35 and over. (Pringle and Starr 2006, 110) However, another author Michael C. Keith claims that “in 1990’s, this format became from its original description as *Beautiful Music* from 1960’s to its current name *Easy Listening or Smooth Jazz*.” “The reason for this name change was, that the playlists became more orientated on a younger target audience, so the old term was exchange due to avoid a geriatric image of its former name.” (Keith 2009, 95) Two large radio stations are broadcasting this type of music format. These are Radio Impuls (<http://www.impuls.cz>) and Frekvence 1 (<http://www.frekvence1.cz>). Both of them are broadcasting throughout the whole country and are very popular among audience of all age, gender and interest groups.

8) OLDIES

This format includes the old-time hits from 1970’s, 1980’s and, today, a few stations play hits from 1990’s labelling them as oldies. The format appeals equally to men and women and more than a half audience is aged 35 – 54. (Pringle and Starr 2006, 110) Due to its dance and pop characteristics, hits from 1990’s are attracted by younger audience than 35. In the Czech Republic represented by Radio Olympic. (www.oldiesradio.cz)

9) ROCK

This music format consists of rock-based music from 1970’s until present. The major group of the target audience is formed by men aged 25 – 44, and constitutes more than 70 percent of the target audience. (Pringle and Starr 2006, 110) In Prague, this format is broadcasted by Radio Beat station (www.radiobeat.cz) and in the Zlín region by Rock Max station. (www.rockmax.cz)

10) URBAN

The last music format that a couple of authors Pringle and Starr mention in their book specializes in contemporary rhythm & blues music.

More than 80 percent are formed by young African-American people and the one-third is aged 12 – 24. (Pringle and Starr 2006, 110)

Here is necessary to mention one music style, which has made a remarkable development during last 30 years, and today, it is one of the most listened music genres not only in the United States, but throughout the whole world. This genre is called hip-hop and a brief development of its influence on radio stations is described by authors P. Perebinossoff, B. Gross, and L S. Gross as following:

“No radio format has seen a more dramatic rise in the last decade than the urban and hip-hop format. Rap or hip-hop began in the New York club and party scene in 1970’s, when deejays speaking on microphone over music would make “party shouts” either touting their own deejay talent or welcoming newcomers to the party. One of the first of these deejays (later called emcees because they served as the “master of ceremonies” at the party) Kool Herc (a.k.a. Clive Campbell) would do a party shout such as “Kool Herc is in the house and he’ll turn it out without a doubt.” Over time these shouts expanded into raps. In 1979, the first commercial hip-hop song, “*Rapper’s Delight*” by The Sugarhill Gang, was released. The song reached No.4 on the black singles chart and received airplay on many black radio stations. Hip-hop sold its first gold album in 1984 with Run-DMC’s self-titled album. The next year Run-DMC’s King of Rock album reached platinum status, and 1986 saw Run-DMC collaborating with heavy-weight rockers Aerosmith for the first hip-hop song, “*Walk This Way*”, to reach Billboard’s Top 10 pop singles, attesting to both song’s strong sales and its radio airplay. In the early 1990’s a few radio stations, notably those controlled by black-owned Radio One, switched to an urban format that prominently featured hip-hop music. But by 1993, there were only six hip-hop and rap radio stations in the United States. The years between 1993 and 2003, however, saw a meteoric rise in hip-hop’s popularity, especially after hip-hop co-opted some of the more palatable melodic trappings of traditional pop-music. Some point to white rappers, such as Vanilla Ice and, more recently, Eminem, entering the fray as forces that made hip-hop more acceptable to nonblack audiences.

By 2003, there were more than 150 hip-hop radio stations across the country, with hip-hop stations dominating the airwave ratings in each of the top 11 U.S. radio markets. In October 2003, the Billboard charts saw a first: their entire 10 pop singles list was occupied by black hip-hop artists, such as Beyonce, P.Diddy, Lil’Kim, Ludacris, Jay-Z and 50 Cent. Even corporate America has gotten on the hip-hop bandwagon; McDonald’s, Dr. Pepper, Sprite, and Kool-Aid have all used hip-hop jingles to reel in young consumers. Seeing the cashcow that companies such as Radio One were milking, major radio players such as Clear Channel and Cox Communications have dipped into the pot of gold, putting their own urban-flavoured radio stations up against existing hip-hop stations in major markets. The competition, many commentators note happily, has forced old and new radio players alike to innovate and keep their ear out for the next big thing.” (Perebinossoff et al., 86)

This format is in the Czech Republic represented by two Prague radio stations. These are Radio Spin (www.radiospin.cz) and Radio Wave (www.radiowave.cz).

The main reason to input a brief history of this music genre to this thesis is that there is mentioned a radio show dedicated to this music genre in the analysis of this thesis. It should help the reader of this thesis understand how influential this genre is on the target audience of a described radio station.

1.1.2 Information format

- 1) ALL NEWS - The all news format was introduced by Gordon McLendon at XETRA (know as XTRA) in Tijuana, Mexico in the early 1960's. (Keith 2009, 81) This format provides hard news throughout the day so that people can know about the latest happening at any time. (Perebinossoff et al., 86) It consists of news (local, regional, national and international), information and service features, analysis, commentary and editorials.

It appeals mostly to adults older than 35, especially better-educated males. (Pringle and Starr 2006, 111) This type of format is available through Radio Česko station (www.rozhlas.cz/radio_cesko)

- 2) ALL TALK – This format consists of topical conversation of some combination of local and national, telephone participation, occasionally part of an otherwise all-music station. (Warren 2004, 41) Many stations have hosts with expertise as psychologists, marriage counselors, and sex therapists, and callers use the program to expound on their personal problem. (Pringle and Starr 2006, 111) This format amasses a large following among blue-collar workers and retirees, and in 2008 was classified as the second most popular format in radio. (Keith 2009, 81 – 82)
- 3) NEWS/TALK – This format is the combination of two previous formats mentioned above. Simran Kohli mentions in his book that not only news and talk are part of this format.

“It is also common that many news/talk stations also carry live local sports coverage in the evenings and during the weekend.” (Kohli 2006, 150) Some sources indicate that the news/talk format can be further divided into distinct subformats such as all news, sports news, motivational talk and political talk.” (Turow 2008, 437)

1.1.3 Specialty format

- 1) ETHNIC – “Ethnic formats are targeted toward ethnic groups or people united by language a language other than English.” (Pringle and Starr 2006, 112) In the Czech Republic, this kind of stations would target their program toward groups that speak other language than Czech or have different cultural origin. As an example, it could be mentioned Romany Radio Rota broadcasted by the Dženo association.(www.dzeno.cz)
- 2) RELIGION – Michael C. Keith mentions in his book that there are two programming approaches that can broadcasters follow. The station can decide whether there will be music included in their daily program or not. “The Religious that features music often programs contemporary tunes containing a Christian or a life-affirming perspective.”, whereas, “Nonmusic Religious outlets concentrate on inspirational features and complementary talk and informational shows.” (Keith 2009, 86) In the Czech Republic, the best known religious station is Radio Proglas (www.proglas.cz) that can be classified as a religious radio that includes music program.
- 3) VARIETY – Some radio stations can choose a combination of more formats than just a particular one. It occurs mostly, when a one radio station has a monopolistic position on a marketplace. “The variety format exists chiefly in one-station market or where other formats do not meet the music or the information needs of several desirable demographics.” (Pringle and Starr 2006, 112) ‘This type of format was for long years known as MOR (middle-of-the-road) and, today, it is called Variety, General Appeal, Diversify or The Full-Service. (Keith 2009, 88)

1.2 Radio station positioning strategy in a local market

The choice of a radio station format is influenced by many aspects, and it is necessary not to leave any of them unheeded. In order to attract as the broadest size of an audience as possible, there should be another essential step done. This step consists of a survey of a local media market and, then, of the process of positioning the radio station in a particular geographical and demographical location. “Positioning strategy is the essence of the marketing mix; it complements the company’s definition of the competition, its segmentation strategy and its selection of target markets.” (Schiffman et al. 2008, 187) The reason of this process is a differentiation from the other local radio stations and a filling a hole in the local market. “The basic approach of positioning is not to create something new and different, but to manipulate what’s already up there in the mind, to retie the connections that already exist”. (Ries and Trout 2001, 5) It is also said that the main goal of the positioning process is not only to develop a strong position within a competition, but mainly to occupy the place in customer’s mind. “The core of effective positioning is a unique position that product occupies in the mind of the customer” (Schiffman et al. 2008, 187)

The positioning process involves a variety of methods and strategies that help to establish a strong position on the marketplace. The most important process is a development of a strong positioning statement. It represents a necessary step, from wich the whole marketing strategy of a radio station unwinds.

1.2.1 Positioning statement development

Each company, radio included, has to involve a creative process in their marketing strategy, in order to determine their product targeting. An initial step in this creative approach is a positioning statement development. According to Kotler et al., the positioning first states the product’s membership in category and then shows the point of difference from other members of the category. Different sources indicate different methods and recommendations on how to make the positioning statement clear and effective. For example, Kotler et al. mention that “a proper positioning statement should follow this form: To (target segment and need) our (brand) is (concept) that (point of difference).” (Kotler et al. 2008, 444)

2 TARGET AUDIENCE DETERMINATION

Simultaneously with the programming process, the executives of an establishing radio station should not exclude another necessary research that determines what type of program would that station represent. This research deals with a determination of a typical target audience. “The audience represents a commodity that is being sold to advertisers.” (Fleming and Wilby 2002, 10) Due to the fact that potential advertisers would be interested differently in each of target segments, the research should be done very carefully and effectively. “Audience research is divided primarily into two types: quantitative and qualitative.” (Ahern 2006 ,211) There are several aspects, which plays a significant role in a targeting process. These aspects contains age, gender, occupation and interests of potential listeners. Each of these aspects is described separately in this chapter.

2.1 Age of a target listener

A radio station does not focus its programm to a one specific age group, but it should define an exact range of age of their target listeners. For example, a programing manager of a station that represents a classical music format cannot simply define its target age group as a people who are exactly 55 years old. Targeting process requires a definition of an age group that would be potentialy drawn by the same type of either music or non-music format. Age groups can be divided into four subgroups, from which each of them would listen to a radio with different attitude and emotions. There is no rule that would say that a radio station should choose only one of them. All the groups can penetrate each other, but then, it would be difficult to ingratiate with all of them. The theory of the age demographics estimates what type of music and programs would attract the attention of each group, but there is again no rule that says that each and every individual representing certain age group would be interested in the same things that his or her contemporary. However, the differentiation of these groups is a neccessary aspect of a targeting process, so there are mentioned particular age groups and their interests below.

2.1.1 Teenagers

Peyton Paxson mentions that the group of teenage listeners are aged 12 – 17. This youngest group of the target audience is generally drawn by current music genres. Therefore, this demographic group is supposed to be attracted mostly by Contemporary Hit Radio (CHR) music format, also known as Top 40. (Paxson 2004, 30) In addition, David T. Macfarland indicates that this age group is the most interactive listening audience. It means that the most phone calls in order to request song or take part in contests are made by this audience segment. (Macfarland 1997, 144) For a radio schedule programmer, it is much easier to draw the attention of teenagers than older people. In the most cases, teenagers are unsuspecting and open-minded, so they easily react to any stimulus that the radio program can offer. For example, when there is a contest as a part of a particular program, a typical teenager would call to a studio no matter what the prize is. They are not interested as much in the prize they could win as in the fact that they are on air and can be heard by anyone from their family to their friends and contemporaries.

2.1.2 Young adults

This audience segment is generally aged 18 – 25. As well as the teenagers, young adults are still drawn by CHR music format. However, some part of this segment is crystallizing its taste in music. Therefore, some of the young adult listeners tune the stations that represent alternative and urban music formats. This fact divides them into two groups. One, representing either those who are staying loyal to the genre they were listening as teenagers or those who became careless of what is played in the radio. The other group represents those types of listeners that care of what the radio is playing and become more demanding and selective. For a radio station, this type of listeners means both a loss and an opportunity at the same time. As a loss can be considered the fact that the genre of music and the type of programming that draw the teenagers attention would not work as an allurements for the listeners who had grown up from listening whatever a radio program offers. On the other hand, it is a huge opportunity to expand a station's programming format of new genres. This can be done by including special programs dedicated only to demanded genres of different music. This process can easily work as an alternative for a daily program and attract the attention of another type of listener.

2.1.3 Adults

This age group is represented by the listeners that perceive the radio as a secondary source for the other activity they are doing at the same time. For example, driving, cooking, or working. Not as teenagers and young adults, this age group is almost careless of what is playing in the radio. More than music, they are interested in news and talk. In comparison with teenagers who seek for entertainment, the adults expect from the radio program to fulfil the informative function. Therefore, most of the radio stations apply the news and talk in those day parts when they expect that the adults are listening. These dayparts are in the morning, when people are going to work, in the noon, when people have their lunch break and in the late afternoon when people are coming back home from work.

2.1.4 Older adults

This age group of listeners is generally expected to be the largest group that listen to the radio throughout the whole day. Even though nobody can expect from a 70 year old person to listen contemporary hits, this type of listener is not complicated to satisfy. Generally, older people prefer listen to a calmer type of music that is generally acknowledged as high-quality. An optimal choice would be the classical music format or the adult standard format. These formats can contain symphonies, operas, live performances of classical music and eventually old hits from pre-rock area. Together with these two types of music formats, this age group would be attracted with the talk format of programming. This type of format can consist of interpretations of classical prose, poems and drama. Here can be mentioned a specific genre that called radio drama. These can be adaptations plays, dramatisations of novels, short stories or dramas written originally for a radio interpretation. These plays are often followed by sound effects and music

2.2 Gender of a target listener

A determination of a target listener according to their gender is not that complicated as targeting according to their age. There are only two groups of listeners, males and females. However, it is necessary to define basic differences in drawing attention of each of these two groups. The targeting process can be though focused simultaneously on both genders, because males and females often like the same type of music and information formats. In our age of emancipation the differences between men and women are narrowed more than ever. In order to satisfy both gender groups, there should be included following programs in the programming scheme.

2.2.1 Males

To target a male audience, a radio station should include music formats such as Rock, Alternative, or Urban. Music with a harder sound is generally listened to by male audience. Except of these music formats, there should be included news and talk formats such as sport, political and business news.

2.2.2 Females

In comparison with the male listeners, the typical female listener would be drawn by music formats such as Contemporary Hit Radio, Country, Adult Contemporary and Urban. From the news and talk formats, women would prefer broadcasting dedicated to a social life such as celebrity news, gossips and programs with practical advises for home.

A proper combination of music and talk formats can make a radio marketing reach a level, where there is no need to deal with a targeting on one of these gender groups. A radio station can then be fully concentrated on more important aspects of a targeting process. These aspects are an education, income and interests of target listeners. This part of a targeting would be a conclusive part of a typical listener development and would result in an achievement of a wide range of a target audience. Each of these aspects is described in next two chapters.

2.3 Education and income of a target listener

At the first sight, this aspect of a radio listener's character would not be a significant factor that radio stations' marketing should be preferentially focused on. However, there are few differences in listeners' approach to a selection of a radio station. Not as much as a level of achieved education, the more significant aspect would be a field of study that the potential listener is or was focused on. As an example there can be distinguished two groups of potential listeners studying different subjects.

The first group would be people studying arts like music, fine art, design, film or theatre. These potential listeners would be more likely targeted by programming formats that offer more alternative cultural content. This can be music formats such as Alternative, New Adult Contemporary or Urban. This type of a target listener would also prefer programs containing reviews of new books, CDs or movies, and interviews with artists of various fields.

On the other hand, the second group would be formed by people studying management, economics, accounting or technological subjects. A suitable programming conception for this group of potential listeners would contain music formats such as Contemporary Hit Radio, Adult Standard or Rock. An attention on an information format would be more focused on gutter news about celebrities, entertaining shows and competitions. This type of a potential listener does not seek any artistic or educational program. The main interest is to be entertained.

The income of the target audience would then represent the main interest of potential advertisers. A radio station would select a marketing strategy that will draw the attention either of masses with different ranges of income or a strategy that will draw the attention of a specified group of audience with higher income. The best solution would be a combination of these two marketing strategies joining together both quantitative and qualitative character of a target audience.

2.4 Interests of a target listener

Due to the fact, that each and every listener of a radio station has different interests, this part of a target audience research should consist of various criteria that distinguish listeners according to their general interests. There is a theory created by Doug Harris, which says that people always remember something that is the first, the biggest, and the best. According to him, this trick ensures getting into listener's mind. (Geller 246, 2007)

Doug Harris created an acronym SAFO SHRIMPS that describes particular aspects that people are generally interested in. He titled this acronym as *'Theory of consumer interest'*. It consists of an eleven words that can be considered as things that draw the attention of everyone. These words are:

Sex – also romance, love, and relationships

Achievement – songs in a row, award-winning programming

Fantasy – contest prizes or an experience with element of fantasy that cannot be bought

Outrage – edgy content, dramatic publicity stunts, and “shock talk”

Spectacle – uses theatre of mind, station roadshows, and live broadcasts, give audiences something that they've never seen before

Humor – major personalities, morning shows, comedy bits

Rescue – blood drives, fund-raising efforts, human interest stories

Injustice – news of the day, bad judgement calls by sports officials, politicians, etc.

Money – contest prizes, lottery results, stories on government spending

Patriotism – love or affection for sports teams, community, country, or home

Scandal – gossip, celebrity news” (Geller 247, 2007)

2.5 Target listener archetype

After a determination and targeting a specific audience, every radio station should define its target listener archetype. This would be a type of person whose character would be a compilation of every kind of aspects mentioned above. This compilation resulting in the final definition of a target listener should be composed in order to fulfil a realistic and clear profile of what type of people the radio station wants to be listened by. Badly chosen combination of the aspects mentioned above can leads to a situation, when two or more of these aspects would mutually separate out. For example, the age group of older adults would not be interested in gossip and celebrity news much like the age group of teenagers would not be attracted by political news or a radio interpretation of a classical drama. The same situation can appear when a radio station tends to target a kind of audience that demands alternative or urban music genres by Contemporary Hit Radio format. The result would be a loss of both groups of listeners.

In order to make the profile of a target listener as realistic as possible, a radio station marketing strategy would be to create an approach to the listener as it was a real living person. All of the marketing strategies would be then customized according to his or her potential demand.

“It may help you to follow the practice of many radio stations of creating a profile of a fictitious person with a name and a life story in order to imagine your target listener. Some programmers have even been known to place a photo of a stylized, fictitious family of this type in their broadcast studios to keep the on-air hosts focused on the target.” (Geller 2007, 249)

3 AUDIENCE MEASUREMENTS

As there is programming format, position, name and target audience determined, the broadcasting process could be made in progress. The key of a successful broadcasting relies on an audience size. The larger the audience size is, the larger number of potential customers could the advertisers, which represents the actual customers for the radio station, attract. “The measurement of audiences and the discovery of who is listening at what times and to which stations is of great interest not only to program makers and station managers, but also to advertisers or sponsors who buy time on different stations.” (McLeish 2005, 303) Unlike TV audience ratings, with the radio stations audience measurement, there are several problems arising that are necessary to consider before starting the measurement process itself. Raymond A. Kent mentions six interrelated features that are result of these arising problems. These features are described as following:

- 1) “Because of the way memory works, recall of radio listening tends to be more difficult than for any other media.”
- 2) “It is a medium ideally suited to being used as a companion to other concurrent activities with which attention is shared.”
- 3) “Listeners tend to be mobile, so lot of listening takes place outside the home, often on radios not owned by or tuned in by the listeners.”
- 4) “Unlike television, radio programme content tends to flow continuously rather than being a series of unique broadcasts.”
- 5) “Radio is highly fragmented and rapidly-expanding medium; in some countries hundreds of stations are available.”
- 6) “With many regional stations, the financial size of a typical radio station (as with local press) tends to be relatively small. This tends to restrict the scale of research as to sample size and frequency. Even, if it were practicable, metering would not be affordable.” (Kent 1994, 88)

The psychological effect on the radio audience is completely different than on the other media audience such as newspaper or TV. There are studies explaining that the Western culture tends to be more affected by visual form of information than the audible one.

Considering these facts, the audience measurement methods and strategies should be customized in a way to get the results as accurate as possible in order to make a clear picture of an actual audience size.

3.1 Measurement methods and strategies

In order to acknowledge its strong position on a media market, a radio station should show out an average number of their everyday listeners. This number is also an important indicator for potential advertisers. The wider range of an audience a radio station has, the wider range of advertisers would be interested in buying an airtime for a promotion of their products.

3.1.1 Sampling

The first thing that should be done before measurement itself is to determine what type and size of the audience would be measured. “Because it would be logistically impossible to survey all users of a given medium, research companies estimate audiences from a subset of a population called *sample*.” (Webster et al 112.2006) There are four basic ways how to gain the most representative sample of the whole population. These methods are described below. But just before the radio station itself or hired social research company starts to use these methods, it is necessary to create a list of potential audiences that would be considered as a sample. This list is called *sampling frame*. “The sampling frame for any probability sample is a complete list of all the cases in the population from which your sample will be drawn.” (Saunders et al. 208, 2007) The radio station should create its own sampling frame on the basis of the choice of their target audience. Once the suitable sampling frame is created, the researcher can step to sampling methods themselves. These methods can be divided into two groups. These are probability sampling methods and non-probability sampling methods.

Probability sampling methods

These methods are based on a random selection of individuals representing the whole population. There are no rules and criteria in selecting these types of potential listeners. “Every member of the population has a known probability of being included in the sample.” “We take account of these probabilities in selection of making the estimates from the sample.” (Snedecor 434-435, 1989)

The first method is called **simple random sampling**. This method could be compared with the coin flipping and roll the dice games. It is based on a similar principle. “In simple random sampling, not only each item in the population but each sample has an equal probability of being picked.” (Salvatore et al 72, 2002) This method is although only a basis for other three methods. It would work only under special conditions.

A variation of the simple random sampling is called systematic **random sampling**. This method is a little bit more accurate, though, as well as the first method, it is not that effective. It differs from the first method only in one aspect. “The first element is selected randomly from a list or from sequential files and then every nth element is selected.” (Schutt 145, 2006)

A more accurate method of sampling is called **cluster sampling**. “Cluster sampling is useful when a sampling frame of elements is not available, as often is the case for large populations spread out across a wide geographic area or among many different organizations.” (Schutt 150, 2006) “Cluster sampling involves the random selection of groupings, known as clusters, from which all members are chosen for study.” (Adler et al. 119, 2007)

The last method of probability sampling is called **stratified random sampling**. “Stratified random sampling uses information known about the total population prior to sampling to make the sampling process more efficient.” (Schutt 146, 2006) The principle of this method is a specification of sampling elements and narrowing of a sample group.

“In stratified random sampling, the elements in the population are first divided into two groups called *strata*, such that each element in the population belongs to one and only one stratum. The basis for forming the strata, such as department, location, age, industry type, and so on, is at the discretion of the designer of the sample. However, the best results are obtained when the elements within each stratum are as much alike as possible.” (Anderson et al., 288, 2009)

Non-probability sampling methods

This method is described as “any technique in which samples are selected in some way not suggested by probability theory.”(Babbie 192, 2009) The main difference from probability sampling is that here is included an element of a marketing researcher’s account. “Non probability sampling provides a range of alternative techniques to select samples based on your subjective judgement.” (Saunders et al. 2009, 233)

Availability sampling

A principle of this method consists in searching for samples that are available in a certain area, regardless of their quality and usability. The only advantage of this type of sampling is its accessibility wherever and whenever it is used. “Elements are selected for availability sampling (sometimes called “convenience” sampling) because they’re available or easy to find.” (Chambliss et al 121, 2006) However, the results of this research would not comprehend required samples and then, the following measurement of the audience size would be based on incomplete and insignificant sources. “A criticism of this technique is that bias is introduced into the sample. Volunteers always are suspect because they might not be representative of the overall population” (Dattalo 5, 2008)

Quota sampling

In comparison with availability sampling, this method is much more efficient. The reason is a process of narrowing of elements for the required sample. “To ensure that respondents to a random sample are genuinely representative of the population from which they are drawn, it is common practice to calculate the proportions of respondents by age, gender, class, region, and so on, and check that these are in line with the known figures of census data.” (Crouch et al. 158, 2003) “Quota sampling is a non-probability version of stratified sampling.” (Dattalo 6, 2006)

Purposive sampling

“Purposive sampling is a type of non-probability sampling that occurs when researchers deliberately choose the population that they want to include as a part of their study. It is a type of sampling that is often employed by people who have a clear idea about whom they want to interview, based on the research question.” (Steinberg et al. 140, 2006) “In purposive sampling, each sample element is selected for a purpose, usually because of the unit position of the sample elements.” (Schutt 155, 2006)

Snowball sampling

The last from non probability sampling methods is a one based on “*tell a friend to tell a friend*” rule. As the name of this method suggests, a principle is to spread a request of information with help of the population itself. “This procedure is appropriate when the members of a special population are difficult to locate, such as homeless individuals, migrant workers, or undocumented immigrants. In snowball sampling, the researcher collects data of the few members of the target population he or she can locate, then asks those individuals to provide the information needed to locate other members of that population whom they happen to know.” (Babbie 2009, 193)

3.1.2 Radio's all dimension audience research (RADAR)

'This method was first introduced by Statistical Research, Inc. in 1968 in New Jersey.' (Keith 204, 2007) In his book Dictionary of marketing communications, Norman A.P. Govoni defines this method as following: "An important goal RADAR is to generate reliable audience estimates for local and network buying and selling." (Govoni 2004, 179) More detailed description is provided by Terrence A. Shimp, who says:

"The RADAR service produces radio-listening estimates by recruiting 70,000 individuals age 12 and older, who, during the one-week period, make diary entries that identify their daily listening behaviour, including the radio stations they listened to, the time of day they listened to each station, and their location where they listened, (e.g., in the car, at home, or at work) RADAR's research provides ratings estimates for network radio programming and audience demographic characteristics. Advertisers use this information to select network programming that matches their intended target audiences." (Shrimp 2008, 374)

3.1.3 Computer-Assisted Telephone Interviewing

Today, this method (further as an acronym CATI) is one of the most used research types in audience measuring. The principle of this research is a computer controlled dialling of a random telephone number taken from the database that is saved in the central computer of a certain radio station. "When a qualified respondent gets on the line, the interviewer starts the interview by pressing the key or series of keys on the keyboard. The questions and multiple choice answers appear on the screen once at time. The interviewer reads the question and enters the response, and the computer skips ahead to the appropriate next question." (McDaniel et al 1998, 170) Earl R. Babbie complements: "In addition to the obvious advantages in terms of data collection, CATI automatically prepares the data for analysis; in fact, the researcher can begin analyzing the data before the interviewing is complete, thereby gaining an advance view of how the analysis will turn out." (Babbie 2008, 297)

Another method connected with CATI is the technique of data collection called day-after-recall (DAR). "This is the most widely used of all methods of advertising copy testing and is usually carried out by telephone. Respondent viewers are selected from the target markets the advertisement was intended for, and questions are put to them the day after the advertisement was shown on television, transmitted on the radio or appeared in the press." (Papantoniou 1992, 377)

4 SPONSORSHIP AND ADVERTISING

As the radio station develops a wide audience size, in order to make the radio station become a strong and stable company, the management needs to find and keep a certain financial support. As any other company, the radio station's main marketing purpose deals with a process of making their product attractive to potential buyers. These potential customers are in this case represented by various companies who tend to make their offer of a specific product as effective as possible. A proper choice of a certain radio station ensures that the message that would potentially persuade people to buy such product would reach the right target segment. The advertisers are choosing a radio stations according to their target audience. On the other hand, a radio station should be able to offer their target audience to those advertisers who would potentially fit in such radio station's programing that the target buyer is interested in.

“Advertisements attempt to transform audience for a particular program or media product into the potential market for the advertiser's product. For example, a television network or radio station sells the audience for each program to advertisers. It delivers this audience as a commodity to the advertisers so that the advertisers can get their message – *“Consume this product”* – to the audience. Advertisers are purchasing what they hope is the attention, the visual labor of watching and the labor of listening, of the audience. If the audience is not actually watching or listening, and paying some minimal attention to the ad, than the advertiser has wasted money.” (Grossberg 2006, 231)

This process represents the main income for the radio station. Therefore, the main commodity which is sold by a radio station is not its program, but its target listener. So, the main customer who is willing to pay for this commodity is the advertiser. This selling process should follow two main rules that ensure a fluctuation of a stable demand of the potential advertisers.

“Radio advertisers are interested in reaching target customers at a reasonable expense while ensuring that the station format is compatible with a brand's image and its creative message strategy.” (Shimp 2008, 372)

An apprehension of a regular supply of the airtime and searching for potential advertisers is a duty of a person whose position is called Marketing and promotional manager. A person on this position has to be a very flexible and communicative character. A perfect candidate on this position would be a person with very good negotiating skills. An experience and awareness of a local and worldwide media market would be basic and necessary aspects that this job requires.

4.1 Radio commercial

In comparison with commercials in television, newspaper and magazines the radio commercial is intangible. It means that the listener of a radio commercial can not see it nor touch it. Due to this fact, there are generally used terms “ephemeral” and “fleeting”. Therefore, a good commercial should contain an apparent message and its presentation should be very strong and accurate. “Radio commercials that stimulate audience imagery may be more memorable and effective than other media that use visual formats: while the mental pictures developed from magazine and television visual messages are restricted to the parameters of the advertisements, the images generated from radio imagery are virtually unlimited.” (Weinberg et al. 24, 1994)

Another important thing that radio advertising offers is a repetition of the commercials. Due to the fact that the listener’s attention is not constant, because in the most cases, the radio program serves as a coulisse for other activity, the listener can easily forget what the original message of a certain commercial was about.

“Unlike television, radio is almost invariably a secondary activity: we listen to it while doing something else – driving, the ironing, cooking.” (Chapman et al. 30, 2009) However, thanks to the repetition, the listener can get the message subconsciously.

There are many aspects that can help to draw the listener’s attention and force him or her to remember particular advertisement.

The basic element of a radio commercial is the message that the advertisers intend to spread throughout the public. Due to the fact that the airtime is an expensive commodity and the competition is so huge, each advertiser is provided by a short time for their commercial. This time range varies from twenty seconds to minute and half.

If the time of a commercial had been exceeded, the listeners could easily lose their attention and the expected effect would disappear. Therefore, during this very short time, the advertisers should convey the most important information about the advertised product. Simultaneously, it is necessary to arrange the radio commercial in a way that would be perfectly adapted to a potential buyer's interest. This arrangement should contain a choice of a proper language that potential buyers are speaking with.

It could be a usage of slang, jargon or an informal language that the listeners are using every day. It also depends on a voice and a proposal of an announcer that creates the spoken part of the commercial. The announcer should choose a proper articulation and emphasize certain words that are necessary to be remembered by the listener. Both of these aspects should fit in conception of a certain commercial and create a supposed effect in the listener's mind. This job can be done both by a moderator of a radio station or a hired actor. The best choice would be a famous actor whose voice is well-known from both commercials or dubbing. This would make the commercial sound familiar to the target audience.

The other aspect that would help to target the specific audience is the music playing in the background. A good combination of an announcer's voice and a properly chosen music would subconsciously stimulate a thinking process of a potential buyer. These aspects would be properly combined and mixed, in order to make the commercial work as a complex.

An effective radio commercial should be very accurate and pointed on one side, but it should not be disturbing or annoying. The final effect of the commercial can be then both catching and disincensive.

4.2 Airtime

This term can be considered as a main product that any radio station is selling. This “product” is sold to advertisers of various kinds. Unlike the typical tangible products of many companies (for example a car factory), airtime is a special commodity with certain differences. “This commodity is fixed. Unsold airtime cannot be retrieved at some later day, and additional airtime cannot be created – at least not without cutting into program content.” (Orlik 2004, 111) A proper fragmentation of an airtime is a necessary step when establishing a new programming concept. Every program, every commercial and even music and talk should have their precise timing. This timing is controlled by The Council of Radio and Television broadcasting. (www.rrtv.cz) There must not be any silence during the whole broadcasting. A tolerated time limit is about 10 seconds of silence. When this limit is exceeded, The Council of Radio and Television Broadcasting can enforce huge penalties on a radio station.

4.3 Dayparts

The dictionary of marketing communications describes dayparts as the time segments of the broadcast day for radio, advertising rates vary by daypart. Typical dayparts for radio are: Morning drive time (6:00 A.M. – 10:00 A.M.), Daytime (10:00 A.M. – 3:00 P.M.), Afternoon – evening drive time (3:00 P.M. – 7:00 P.M.), Nighttime (7:00 P.M. – 12:00 P.M.) and All night (12:00 A.M. – 6:00 A.M.). In each of these dayparts, different audience is listening. This means, that the advertisers should choose such daypart that is supposed to be the most suitable for their commercials. However, many radio stations offer a whole day rotation of a commercial under convenient payment conditions. For this reason, most of the advertisers prefer a repetition of their commercial throughout the whole day. This decision ensures that their message will reach both target and potential customers.

II. ANALYSIS

5 DESCRIPTION OF A LOCAL RADIO STATION IN ZLÍN

The radio station that was chosen for the analysis part of this thesis is Kiss Publikum. This station is a local version of Kiss radios franchising. Kiss radio is a worldwide network of radio stations. In the Czech Republic, there are seven radio stations with a brand of Kiss Radio. The owner of all these radio stations is the Irish company Communicorp that is led by successful entrepreneur Denis O'Brien. (www.communicorp.ie) This company owns other Czech radio stations such as Radio Spin, Radio Beat, Country Radio, Radio Jizera and Radio 1. Kiss radio stations are in the Czech Republic distinguished according to the regions. However, there are only two radio stations that are named after the location they are situated in. These two stations are Kiss Moravia and Kiss South Bohemia. The other Kiss radios have an additional title that has no reference to the location. For example, Kiss Hady is broadcasting for Brno region, Kiss 98 is broadcasting in Prague and surroundings and Kiss Publikum is broadcasting for the Zlín region.

5.1 Broadcasting area

Kiss Publikum is broadcasting from the centre of Zlín. It has its transmitter in Zlín that is broadcasting on 90,3 frequency. There are other three extended transmitters in Vsetín, Uherské Hradiště and Uherský Brod. The broadcasting is covering the whole Zlín region. The station can be tuned also in Olomouc and Hodonín. A map and a table of broadcasting area can be seen on figures bellow. (Fig.1), (Fig.2)



(Fig.1)

BROADCASTING AREA

Zlín, Uherské Hradiště, Kroměříž, Uherský Brod, Vsetín, Otrokovice, Vizovice, Veselí n./M.,
Strážnice, Val. Klobouky, Prostějov, Přerov, Olomouc

Rádio Kiss Publikum is a member of the MMS national broadcasting network.

(Fig.2)

5.2 Management, staff and their duties

The management structure of Kiss Publikum is fragmented as following. The general director and commercial director at the same time is Eva Jurásková. There are five media consultants who are direct subordinates of the general director. Their duty is to input commercials in the broadcasting conception and to seek for new potential clients. The other indirect subordinates are Lenka Šošolíková, whose main duty is finances and accounts. The other employees are following: Radim Hladík who takes care about promotion, Vlastislav Macík, who is a programming manager and a moderator at the same time, Pavel Černoch who creates radio commercials and takes care of the broadcasting studio, and Barbora Majíčková whose duty is public relations.



(Fig.3)

6 TARGET AUDIENCE OF A LOCAL RADIO STATION IN ZLÍN

6.1 Description of the audience segment

Kiss Publikum determines its own target listener as a student of a high school. The typical listener of this station can be included in two age groups. These groups would be teenagers and young adults. The age range of Kiss Publikum is determined from 12 to 30 years old. However, the radio station does not cover the whole range of this target audience age group. The music format that this radio is broadcasting is close to Contemporary Hit Radio format. The target group that would be drawn by this type of format are mostly teenagers. This format is less popular among the age group of listeners from 20 to 30. The age group of Kiss Publikum should be narrowed to the range from 12 to 20 years old listeners. The only solution that would preserve the age range that is determined by the radio would be an extension of their music format. Suggestions that would help to draw the attention of this target age group are mentioned in the analysis part of this thesis in chapter 8.

6.2 Audience measurement

In the Czech Republic, the methods of CATI and RADAR are used since 7th November 2005 by MEDIAN and STEM/MARK research companies. There are 28 000 telephone interviews being made a year, added with 2000 interviews selected from MML-TGI research. (www.median.cz)

6.2.1 Media Marketing Services

Kiss Publikum uses the audience measurement process that is provided by the Media Marketing Services company. This company uses a RADAR method that is mentioned in the theoretical part of this thesis. Every quarter of each year, this company addresses about 50 respondents who are asked questions related to their demand of a radio program conception, regularity of listening Kiss Publikum and a comparison with an amount of listening to the competitive stations.

One respondent corresponds with about 500 listeners on average. In the author's opinion, this method is nonobjective due to the small sample of the whole population. More objective method is a measurement that is carried on online. This service is provided by the internet server play.cz (www.play.cz). It shows how many users is listening the radio station at a certain time. This measurement shows a diagram that is refreshed every 24 hours. The only disadvantage is that by using this method, only the listeners who are using internet to connect to the broadcasting are measured.

6.3 Statistics

The last statistic measurement on the Czech radio market was held in the second half of 2009. This measurement was provided by the Median agency who is the main organiser of the Radioprojekt, which is a research of media market using the CATI method that is mentioned in the theoretical part of this thesis. Following figure shows what stations was the most listened in this period. The first collunn shows how many listeners was listening particular radio stations daily on average. The second collumn shows shares of each radio station on the Czech radio market. According this research, Kiss Publikum is on the last place behind its main competitors Radio Zlín and Radio Rock Max. (Fig.4)

Radio station	Listeners (in thous.)	Shares (%)	
Čro 1 - Radiožurnál	71	14,5	
Radio Impuls	71	11,7	
Čro Brno	62	17,1	
Frekvence 1	46	8,8	
Radio Čas	43	7,8	
Radio Zlín	35	5,1	
ROCK MAX	26	5,3	
Evropa 2	25	4,9	
Kiss Publikum	20	2,7	

(Fig.4)

7 MARKETING CONCEPTION OF A LOCAL RADIO STATION IN ZLÍN

7.1 Programming

The radio format of Kiss Publikum can be classified as The Contemporary Hit Radio. A music played on the radio station covers genres such as dance, pop and rock. The programming conception focuses both on Czech and foreign music hits. Additionally, the radio station broadcasts local and world news, sport news, weather forecasts and reports dedicated to curiosities from a social life of well-known celebrities. A part of broadcasting is also dedicated to a cultural happening in Zlín region.

7.1.1 Positioning statement of Kiss Publikum

The positioning statement of Kiss Publikum is represented by a formula: “We are always the first. We are the number one with the newest hits. This positioning statement is does not belong only to Kiss Publikum, but it is the main identification formula of all the Kiss radios throughout the whole country. The purpose of this phrase is to draw the attention of the type of audience that request to hear the newest music that they can dance to on discotheques. The positionig statement is added to every jingle that separates the music from talking or advertisements. There is a company policy, that instructs all moderators to use this phrase in everytime they enter the broadcasting.

7.2 Advertising

The advertising conception of Kiss Publikum is based on segments containing five short radio spots on average. These segments rotate three times an hour during the whole day. A content of these adverts varies from concerts and other musical events invitations to commercials of local construction, financial or various services providing companies. The radio station provides the whole creation of a radio spot. (Fig.1)

A company that wants to promote their product in the radio station's air time makes an order that should contain text of a message they want to communicate and additional information such as form of announcement. Then, a sound engineer chooses background music and frames a conception of a certain spot. When this conception is ready, a recording process can start. The announcer, who is often either a moderator of Kiss Publikum or an actor of The City Theatre, records a few versions of the commercial. These versions are then mixed together and sent to the advertiser for confirmation. After confirming a quality of the commercial, the programming manager inserts this advertisement to a broadcasting schedule.

The advertisers can choose from two possibilities of their commercial broadcasting. (Fig.2)

The first possibility is a purchase of the airtime according to a certain daypart. The most expensive dayparts are from 6am to 9am and from 3pm to 6pm. The reason for this price is that the most people are tuning this radio station at these times. On the other hand, the cheapest prices are there at night. A disadvantage is a low number of listeners tuned on this radio station.

The second possibility is to pay for a floating commercial that is broadcasted throughout the whole day. There is an advantageous price for this option but there is no guarantee that the commercial would be broadcasted at the exclusive times.

COMMERCIAL SPOT	
Commercial spot creation	3 000 Kč
Copyright law sale	1 300 Kč

(Fig.1)

THE PRICE OF A 30 SECOND COMMERCIAL ACCORDING TO DAYPARTS						
0 ⁰⁰ - 6 ⁰⁰	6 ⁰⁰ - 9 ⁰⁰	9 ⁰⁰ - 12 ⁰⁰	12 ⁰⁰ - 15 ⁰⁰	15 ⁰⁰ - 18 ⁰⁰	18 ⁰⁰ - 20 ⁰⁰	20 ⁰⁰ - 24 ⁰⁰
130 Kč	600 Kč	495 Kč	495 Kč	600 Kč	460 Kč	180 Kč
The exact placement into a commercial block: +10%						
THE PRICE OF A 30 SECOND COMMERCIAL ACCORDING TO THE FLOATING FRAME						
6 ⁰⁰ - 20 ⁰⁰				495 Kč		

(Fig.2)

7.3 Sponsorship

The other marketing strategy of Kiss Publikum is providing their logo (see App 1.) The logo looks the same for all the Kiss radios in the Czech Republic. For each regional radio station, the only difference is a word specifying either region or specialization. This specification of each station is positioned in the right down corner of the logo.

Kiss Publikum is the main sponsor of a recently established and modern cinema in the centre of Zlín. This logo is printed on a program of the cinema that is published every month in local newspapers, magazines and posters. The logo also appears before every film that is played in the cinema. This appearing of the logo is followed by a voice saying the formula of Kiss radios that mentioned above.

The other companies that Kiss Publikum has a sponsorship agreement with are the popular music club in Zlín, two companies that manufacture windows and doors, and the largest bicycle shop in the Zlín region. Simultaneously, all of these subjects are advertising throughout commercials broadcasted by this radio station.

7.4 Competitions

Kiss Publikum is one of three major radio stations in Zlín region. The competitive radios are Radio Zlín and Rock Max. Both radio stations cover the same broadcasting area as Kiss Publikum. They mutually participate the same transmitter and the same building where their broadcasting studios are situated.

Radio Zlín can be considered as the main competition radio Kiss Publikum. Its main advantage is their name. Mainly, when there is a measurement process in progress, the respondents are frequently asked which radio station they know in Zlín region. A majority would say Radio Zlín because there is a simple association between the name of the radio station and the region. It is the first answer that comes into their mind.

The main advantage of Rock Max radio consists in a strong base of rock music fans in Zlín region. This radio is also the main sponsor of the biggest rock festival in the Middle Europe that is annually held in Vizovice near Zlín.

7.5 Events

Throughout the whole year, Kiss Publikum organises regular and repetitive events of charitable character. The fundamental event is the annual “Christmas tree of fulfilled wishes”. This event is dedicated to children from creches and social care asylums.

The other charitable event is the “Half liter of hope.” This event consists in drawing the students and working people to a blood donation.

Every summer, the radio station broadcasts live from the regional festival Trnkobraní. The part of the program is the interviews both with the artists and the visitors of the festival, variety of competitions and live broadcast of musical performances.

Kiss Publikum is also a media partner of many cultural events throughout the Zlín region such as Wallachian Rally, Student Majáles, The Earth Day, and small local festivals and open airs and many more.

Within the frame of promotion, the radio station owns five cars labeled with radio logos and equipped with a soundsystem that is broadcasting radio program straight to the streets. The crew of these cars are always moderators of Kiss Publikum who are interviewing people passing by and organising interesting competitions. These cars are called Kiss Patrols.

At the end of every year, Kiss Publikum also organises a New Year’s celebration that is always held on the Peace Square, which is the biggest square in the heart of the city centre. The program of this show is provided by the moderators of Kiss Publikum. It consists of a disco, competitions and entertainment of various kinds. The number of visitors of this event is about ten thousand every year.

8 METHODS AND SUGGESTIONS FOR IMPROVING MARKETING APPROACH OF LOCAL RADIO STATION IN ZLÍN

8.1 Audience survey extension

As mentioned in the part number 6.2 above, radio Kiss Publikum use the method of audience measurement that is not objective and creates a distorted view on an actual demand of a potential audience.

Audience survey of radio Kiss Publikum should be extended of a research of a musical and cultural demand of university students. The number of students attending Tomas Bata University is more than 10,000. Each student has considerably own musical taste and own cultural overview. However, this group of potential radio listeners can be distinguished into several groups. As a concept of fragmentation there can be used the university's faculty system. Each of these faculties offers different fields of study that create themselves groups of people with similar interests. Therefore, it can be supposed that these groups of people would have similar cultural awareness. Additionally, these differences can be also seen in a way, what kind of music events are visited by students of different faculties.

For example, the students of the Faculty of Management and Economics and the Faculty of Technology tend to visit discos and clubs that have more commercial program and where popular Czech music groups are performing. This group of listeners prefer genres such as pop, rock, alternative rock and dance.

On the other hand, the students of the Faculty of Multimedia Communications and the Faculty of Humanities tend to visit more alternative clubs and events that are held in provisional places designed as for a musical event for one particular evening. These musical events are often followed by artistic performances and exhibitions. This kind of audience prefers music genres such as jazz, new age, drum and bass, electro, hip hop and reggae. Among these genres, there can be such alternative styles like ambient, breakbeat or industrial found.

8.2 Special radio program aimed on a specific audience segments

The radio format of Kiss Publikum is not mentioned in the theory. The station classified itself as a dance/pop category. This concept definitely helped this radio station to develop at its beginning. This music genre made a huge success among young people in the middle of 90's, when the station was established. However, today, a taste of music of the radio listeners is completely different. There are many genres and their varieties and the musical market offer the listeners many possibilities to choose. Therefore, the target audience of Kiss Publikum is narrowing more and more. In order to extend the genre conception that would draw the listeners of other genres that Kiss Publikum offers, there was established a special music program called Sitback show.

8.2.1 Sitback show

Sitback show is a special program that is broadcasted every Thursday from 8 to 10 pm in its premiere and from 6 to 8 pm on Sunday in its repetition. It was established in November 2008 as a new radio show that would draw the attention of a specific type of audience with a crystalized genre appetite. Its main goal is to fulfill a hole in the radio market in Zlín region. The original idea was established by Josef Změlík and Martin Pivoňka who had by that time no other experience with moderating in a radio. A few meetings with a former programming director led to a recording of the first demo that was heard by the general director of Kiss Publikum. After this process, the two unexperienced moderators were given a one hour a week of the radio's airtime. After a few first shows, the meetings with the programming director continued in order to listen these shows again and to find and eliminate both technical and contentual mistakes.

In order to finish the whole portfolio of the show, there was necessary to make three final steps. These steps consisted in a creation of an opening theme, background music and an original logo. The opening theme is a mix of two popular hip hop songs. One of them represents the United States scene and the other one represents the current European scene, namely German one. There was no purpose to point out that the German scene would represent the whole Europe. The reason was that this song features a chorus singed by the most famous Czech singer Karel Gott.

The other step consisted in a choice of proper background music. A criteria was that this music would be strong and catchy, but would not disturb the moderators during their speech at the same time. The final decision was to request a friend of the moderators who is a hip hop music producer. The final result fulfilled the criteria mentioned above and the background music was placed in the playlist of the show.

The last step that accomplished the whole portfolio was a creation of a catchy logo that would represent a visualization of the show. There were several suggestions that were created by an experienced graphic designer from Prague who works for the biggest hip hop magazine in the Czech Republic. As a final logo, it was selected a template that was originally created by one of the first hip hop groups Run-DMC in the 80's. The reason of the selection of this logo was that it is generally known to hip hop fans and therefore it is easily recognizable what type of radio program Sitback show represents. (See App 1.)

This program is focused on genres that are strongly popular among young generation listeners. The main genre that this program is focused on is hip-hop. It tries to offer an alternative to a commercial status of this genre. A song selection is focused not only on a Czech scene, but also on a music coming from the rest of the whole Europe, the United States, and even Asian countries. The marketing conception of the show is more closely described in the following SWOT analysis.

8.2.1.1 SWOT Analysis

Strengths

In 2008, at the time when Sitback show was established, there was a similar show broadcasted on a competitive radio station. This show was conceived as a hit parade that was focused on a more commercial side of Hip Hop and R&B music. These songs were rotating each week and the listeners were voting for each song in order to hear a certain song next week. However, this show lacked interviews with artists connected with this genre.

Therefore, the main marketing approach of Sitback show has been based on inviting more or less famous guests, such as mcs, djs, singers and other various artists. At first, invited guests were only asked various questions related to their activity in the branch. Lately, together with an improvement of the technical background of the studio that is broadcasted from, invited artists started to perform live in the studio. Especially, various djs that was invited for an interview showed simultaneously their skills on the decks and filled the whole two hours of the show with their live sets. This innovation of the show concept was also the first propulsion of the genre extension. Apart from hip hop music, the programming concept of the show has been extended of genres like reggae, dub, dancehall, funk, nu jazz, soul and also of genres representing contemporary electronic music like drum and bass, breakbeat, dubstep and bassline. This genre extension has resulted in an enlargement of an audience size and the show has become a strong program embodying a broad spectrum of an up-to-date music that is today being played in various music clubs.

Weaknesess

The main weakness of the show lies in a disused technical background. The equipment of the studio can not be compared to other professional radio stations that are broadcasting in big cities such as Brno or Prague. Due to the fact that the budget for such a small radio station which is broadcasting to an area of a local size is considerably tightened, this radio station has to be satisfied with an equipment and studio space that decreases a professional level that any radio station should reach. As an example, there could be mentioned an old mixing pult that has been used since the beginning of this radio station broadcasting. The other equipment that makes the broadcasting process complicated is an old CD player. Due to its poor technical condition is this piece of equipment almost unusable. Moreover, this CD player is supposed to serve as back up in the case, when the whole computer system would shut down.

This is the other technical problem that complicates the whole process of broadcasting. The computer system is very unstable due to the expired persistence of its software and hardware features. There are problems with a preparation of music playlist before almost every episode of the show. Nobody can be then totally sure of clear running of the show. Except from a few failures, there has never happened such serious situation that would results in a stopping of a running broadcasting process.

The other weakness of Sitback show is the position of the radio station. Due to the fact, that Zlín region is situated in the east of the Czech Republic, the potential guests who can be invited to the show are unavailable. Most of the artists that lives in Prague or the rest of Bohemia are not willing to travel throughout the whole country just to make an interview for free. Unfortunately, the management of Kiss Publikum has a limited budget so they do not support this show financialy enough. The moderators are forced to pay promotional expenses themselves. The situation would be completely different, if the radio station would be able to pay the moderators of the show an optimal wage that would cover these promotional expenses.

Opportunities

A hidden potential of this show consists in an expansion to other music genres and making the program become the only multi genre show in Zlín region. As the show gain an awareness of the audience of Kiss Publikum, there are new opportunities that appear as a natural result of an expanding fan base. In order to reach the fans as much as possible, there was formed Sitback show Soundsystem that consists in live performances in the music clubs throughout the whole Zlín region. Additionally, there was made an agreement with one music club that is situated nearby the broadcasting studio. The agreement lies in live streaming of the radio show straight to this music club.

Threats

The only threat that can potentially endangered the broadcasting of this show is a current world financial crisis. Due to this crisis, there was a fifteen per cent wage decrease that has continued for three months. At that moment, the moderators of this show realized that the budget of Kiss Publikum is that limited that the show would be considered unneeded. The result of this potential decision of radio's management would then result in the cancelation of the show and usage of financial means for different marketing strategies.

8.3 The analysis of the radio's audience based on a questionnaire

In order to analyse opinions of a potential audience of Kiss Publikum, the author made a short questionnaire, which served as a source for an analysis of a current demand and a point of view of people, who are aware of today's trends in a music spectrum that is played in music clubs throughout the whole country. Among these respondents are djs, music artists, promoters and music clubs owners that perform or organize concerts and venues for university students. A few of them are simultaneously studying at universities in Zlín, Brno, Ostrava and Prague. The goal of the questionnaire is to find out what is an actual demand of current university students as radio listeners.

8.3.1 Questions

There were 20 respondents that were asked four open questions concerning a programming conception of Kiss Publikum. These questions are listed below.

1. What do you miss in the radio station's program?
2. What are the strengths and weaknesses of Kiss Publikum?
3. What target audience should Kiss Publikum focus on?
4. How strong is the position of Kiss Publikum among their competition?

8.3.2 Analysis based on answers

ad1) The first question was asked in order to find out whether there is some music genre or a special program that Kiss Publikum should add to its programming conception.

Most of the respondents answered this question similarly. The main thing they considered as deficient is a low genre spectrum that the programming conception of Kiss Publikum offers. Among mentioned genres that would satisfy a demand of these respondents were music styles that can be divided into three branches. The first one would be the music styles that are coming from Caribbean area such as reggae, dancehall and dub. The other branch would be the electronic music that is coming mainly from the United Kingdom.

Nowadays, this music is very popular among music clubs visitors and it comprehends music styles such as breakbeat, bassline, dubstep and drum and bass. The third branch of styles that was demanded by a one third of the respondents would be described as a modern variation of jazz music. These styles are nu jazz, chill out and lounge music.

ad2) The purpose of the second question was to find out what kind of strong and weak points Kiss publikum according to the respondents deals with. As strong points, the half of the respondents mentioned the events that Kiss Publikum organizes. Among these events was the New Year's Eve celebration was considered as the strongest one. The other half of the respondents either mentioned a regional access as a strong point or did not mention anything that can be considered as a strong point of the programming conception. For one third of the respondents, the strongest point of Kiss publikum is the insertion of Sitback show into the broadcasting

Almost all of the respondents answer the question asking them about weak points of Kiss Publikum as following. According to them, there are too many commercials during the broadcasting that has more disturbing effect than what they are supposed to work. Most of the respondents answer that when there is a block of commercials they are tuning in the other radio station.

ad3) The answers on this question varied from respondent to respondent. However, the answers can be divided into two groups. One group's opinion is that Kiss Publikum is drawing the attention of an age group from 13 to 18. Due to the fact that this age group comprises the largest and the strongest target group of Kiss Publikum, the general suggestion was that the radio station should keep its main focus on that age group. On the other hand, the second group of respondents think, that the limit of the radio's target audience age should be changed to a higher level. The radio station should target the audience older than 20 years old ones.

ad4) Most of the respondents are consistent in an opinion that Kiss Publikum occupies the strongest position on a local radio market. This answer can be considered as positive, but in fact, the marketing background and statistics shows a definite contrary.

CONCLUSION

Characteristics of a current situation in a local radio station in Zlín

The world crisis was the cause of staff changes and the local radio station analysed in this thesis now deals with a problem who would be the right person that would fit in the position of the programming manager. The radio station needs a strong person who would exactly know what kind of audience should be drawn, and what marketing strategies should be used to reach this goal. The statistics show that the competitive radio stations have their lead in Zlín region. The only solution would be a noticeable extension of the radio's regular audience.

Summary of research findings that can improve current situation in a local radio station in Zlín

The main change of the marketing approach of Kiss Publikum should consist in an alignment to demands of the largest group of potential listeners in Zlín region. This group is represented by the university students. The whole marketing research and consequential campaign should be reoriented from high school students to the older age group that would simultaneously represent a larger potential for radio advertisers.

The other essential change would consist in the extension of the genre spectrum. This step would draw various age, gender and education groups that would together create a strong base of a loyal audience.

Hopefully, this bachelor thesis will help the marketing managers of radio stations to consider the fact that the radio audience demands to hear more than just the newest and the most popular music. Perhaps the programming conception of the Czech local radios will be more colourful and large-scale in the future.

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APPENDICES

P I Kiss Publikum and Sitback show logos

APPENDIX P I: APPENDIX TITLE

