

Public Radio's On-Air Fundraising Message Matrix

	<u>Message Goal #1</u> Listener Recognizes The Station's Value	<u>Message Goal #2</u> Listener Believes Giving Will Make A Difference	<u>Message Goal #3</u> Listener Gives
General Messages	Reliance Personal Importance VALS(TM) Core Values Giving Path: Step 1	Funding Fact: Income Funding Fact: Expense VALS(TM) Core Values Giving Path: Steps 2-4	Request Gift Now How To Give Hourly Goals/Challenges/Matches Sweepstakes Premiums Giving Path: Step 5
First-Time Giver Messages	<ul style="list-style-type: none"> - Use clear, concise messages. - To evoke the listener's reliance on your station, demonstrate the amount of time he or she spends with the station throughout the week, months and years. - Go heavy on Personal Importance messages around the most popular programs and personalities as they were the initial draw for potential First-Time Givers. Use produced spots and testimonials along with your scripts and live pitching. - Link these messages to your two lowest giving levels, especially the Reliance messages, to persuade the listener he gets so much for so little. - Go heavy on welcoming pledge levels that the listener can relate to in the context of her daily, weekly, or monthly expenditures. 	<ul style="list-style-type: none"> - Financial transparency is important to all listeners, especially those considering a first-time gift. - Funding Facts should clearly show how listener dollars become programming. It's not quite, "feed this reporter for a dollar a week," but it's close. - In addition to telling how much money comes from listeners, emphasize the gap between listener support and federal dollars. - Tap the listener's Sense of Community by communicating what his gift, along with others, can accomplish. - Let them know that gifts at your lowest gift levels are welcome and important. 	<ul style="list-style-type: none"> - Explain why giving now makes a difference and ask nicely. You'll be surprised at the results. - Giving out the phone number is not asking. - Explain the giving process using clear, concise language in every break. - Hourly goals, challenges, and matches focused on First-Time Givers often suppress giving from Repeat Givers without generating substantial numbers of First-Time gifts. - Sweepstakes work best over shorter time frames and when they stay true to your Core Values. - First-Time Givers usually give 15% to 30% below the average gift and are less likely to take premiums because of their high levels. - Pitching high levels reduces the pool of potential First-Time Givers.

General Messages include multiple categories of messages - produced, scripted, or ad-libbed - that are targeted toward all potential givers. JSA recommends that all on-air producers and pitchers become familiar with their definitions and applications.

First-Time Giver Messages are General Messages refined to appeal to listeners who have never made a contribution to **public radio**. This matrix describes some of those refinements. JSA recommends focusing your New Giver messages on these listeners. General and First-Time Giver messages together, for the most part, are sufficient for reaching potential "New" Givers who previously gave to another station.

John Sutton & Associates

The On-Air Fundraising Message Matrix: User's Guide

The On-Air Fundraising Message Matrix helps stations plan and produce more effective fund drives. It helps producers and pitchers focus their messages on three basic on-air fundraising message goals.

1. The Listener must recognize the value of the station in his or her life.
2. The Listener must believe his or her gift makes a difference.
3. The Listener must give.

Obviously, the ultimate goal is getting the Listener to give. But we know from more than two decades of research and experience that giving does not occur until the first two goals are met.

Understanding these goals can lead to more listener-responsive fundraising scripts and appeals, and ultimately, more revenue.

The On-Air Fundraising Message Matrix emerged because so many stations asked JSA to help sort out the uses of public radio's many fundraising tools. Everyone knows The Giving Path, The 4 R's Of Giving, VALS™, PRPD's Core Values™, The Stairway To Given, and Listener Focused Fundraising should work together. People wanted to know exactly how.

The Message Matrix provides an answer by focusing on *listener* outcomes -- the three on-air fundraising message goals. It aligns each of the above fundraising tools with the appropriate message goal.

The Matrix also solves a few problems presented by existing fundraising tools.

The original Giving Path does not link gift amounts to the use of the station or the value of the programming. Gift amounts are treated as a separate issue. That overly encourages the use of premiums and discourages pitching gift levels around the value of the station and the programming.

The Stairway To Given shows the importance of your programming decisions in turning listeners into givers. It provides strategic direction for programmers and informs the on-air fundraising effort, but it does not address the act of giving.

Core Values and VALS help us craft listener-focused messages but provide no construct for using them effectively.

The On-Air Fundraising Message Matrix addresses all of these issues. It also demonstrates how to refine your messages to better appeal to potential First-Time Givers to your station.

John Sutton & Associates

Message Goal #1: The Listener Recognizes The Station's Value

Listeners who give to your station can talk for a long time about the value of your station -- when asked. But it is not top-of-mind every day.

Your listeners tune in expecting to hear high quality programming and they usually get it. Your station is so good at what it does; you're practically a utility. Listeners usually don't stop to think about how much they use the station or its importance in their lives.

At fundraising time, it is critical to bring the value of your station to the forefront of your listeners' attention. Helping them remember and recognize this value is essential to convincing them to give. It also helps them decide how much to give.

One of the most effective ways to communicate this value is to pitch the listener's Reliance on the station and its Personal Importance in the listener's life.

Reliance is a measure of the quantity of listening done to your station. Personal Importance is a reflection of the qualities that listeners value in what they hear.

RELIANCE

As defined by AUDIENCE 98, Reliance includes:

- High Loyalty to the station, which usually means being a Core listener and tuning to the station at least 10 times per week
- Listening to different dayparts (e.g. weekdays and weekends)
- Listening to different types of programs on your station (e.g. news/music or news/entertainment)
- Years spent listening

Years Spent Listening is an important component of Reliance. NPR's First-Time Giver's Study showed it takes three to five years for a listener to become a contributor. This has programming, on-air promotion, and fundraising implications. Getting more Givers requires a sustained effort in all three areas. There are no instant, lasting fixes.

Think of Reliance as the breadth of the potential Giver's experience with your station. It spans programs, times of the day, days of the week, even years.

If you ask for a gift based only on the value of the program in which you are fundraising at the moment, you're asking the listener to give based on a small fraction of the value he receives from the station. When you understand Reliance, you can craft more persuasive appeals to give and to give larger amounts.

John Sutton & Associates

How to craft a Reliance message: These are messages about the listener's use of your station. AudiGraphics and RRC analyses of Arbitron data can show you how listeners to one program use the station at other times of the day and throughout the week. Focus on Core listeners because they are your current and prospective givers.

Use this research to create an image of individual listeners to each program. Who is he (or she)? How does he use the station? How many times per week, on average, does he tune to your station? How many hours per week does he use the station? What mix of programs does he hear?

Use your image of the listener to talk with him about value he receives over days, weeks, months, and years from all of his listening. Core Values and VALS can help you say these things using language that matters to the listener.

Creating top-of-mind awareness of the listener's Reliance on your station helps accomplish fundraising message Goal 1.

PERSONAL IMPORTANCE

Personal Importance occurs when the values that drive your programming resonate with the listener's values and beliefs.

According to AUDIENCE 98, those who are most likely to give to your station "listen...for the sound and attitude that's expressed through your editorial and aesthetic sensibilities. They are drawn to your noncommercial nature. They trust that they will find these qualities every time they tune in."

So the more a listener believes your station is an important part of her life, the more likely she is to become a contributor.

Think of Personal Importance as the depth of the potential Giver's experience with your station. It is about the quality of the listening experience.

Personal Importance messages should -- to paraphrase researcher George Bailey -- stimulate a realization of personal importance in the life of the listener. The goal of a Personal Importance appeal is to strike a responsive chord with the listener. Whether live or produced, it should evoke from the listener the positive feelings and experiences she's had through listening.

Put another way, the Personal Importance fundraising appeal seeks to connect with the listener's existing perceptions of the station and its programming rather than trying to convince her of something she doesn't already believe.

John Sutton & Associates

Oddly, the public radio industry has trouble doing this during on-air fund drives. We are not very good at asking for a gift based solely on the merits of the programming, which is a chief reason why we resort to premiums to achieve higher giving levels.

Produced spots from the networks can help evoke Personal Importance. So do locally produced spots, including some testimonials. Fundraising will be much more effective, however, when the on-air pitchers can deliver powerful Personal Importance appeals.

How to craft a Personal Importance message: These are messages about the value of the programming in the listener's life. VALS™ (from Audience 98) and Core Values™ (from the PRPD) provide language that describes the values we share with our listeners. Phrases such as “Inspired about public life,” “Independent,” and “Refined” are a good starting point for crafting Personal Importance fundraising scripts and messages.

Pick one of the phrases and identify programming that embodies the concept. Write down why they embody the concept. For example, “Refined” can be applied to public radio's approach to the news or presentation of music. The listener benefits from this refined approach in many ways – “voices don't have to be raised to get your attention,” “the stories are well thought out,” “nuances aren't discarded in favor of sensationalism.”

From here, you can craft a script or live appeals. When possible, give examples of programming that validates your claim. Then link these benefits back to the giving process **and** gift amounts. It is important for listeners to understand that our shared values are protected and enhanced by the listener support we receive.

You can find a summary of public radio's two largest VALS audience segments , Innovators and Thinkers, at the RadioSutton.com web site. The concepts and phrases used to describe these listeners align with public radio's Core Values. These concepts and phrases are our common ground with listeners. The 2000 PRPD Core Values™ Summit: Executive Summary is available to PRPD members on the PRPD web site.

One final note -- reading the list of Core Values or VALS characteristics on air during your fund drive is not an effective use of these tools. There is nothing evocative or persuasive about reading a list. On-air pitchers must learn to communicate these values to the listener.

John Sutton & Associates

SAMPLE PERSONAL IMPORTANCE SCRIPT

WXXX
Personal Importance
News

A listener once said that she valued public radio because it “let her see the world.” It’s an interesting comment for two reasons.

First... it speaks to the breadth of stories you hear on NPR. They come from all parts of the globe and cover a broad range of topics... from the latest news... to the human condition.

Second... she said public radio helps her “see” the world... as in... experience it... process it.... understand it. There’s tremendous value in that.

Perhaps “seeing the world” is one of the reasons you listen to WXXX. Well... today we’re asking you to place a value on that... in the form of a gift.

The amount is up to you. But as you get ready to make that call... please consider how the world would look if you couldn’t listen to WXXX. Then give as generously as you can. Here’s the number to call (PHONE NUMBER).

SAMPLE RELIANCE SCRIPT

WXXX
Reliance
News

There are things in your life that just that don’t change.
Like needing a cup of coffee to start the day. Listening to Morning Edition.
Running errands on the way home from work. Listening to All Things Considered.
Weekend chores. Laughing with the Car Guys.

In the morning... on the way home... over the weekend.

We’re here for you. It’s radio you rely on. And it’s only possible when the people who rely on it... help pay for it.

Giving takes just two minutes of your time and a gift of a dollar a week or \$10 per month. The benefits will be here for you every day in the form of Morning Edition... All Things Considered... and Car Talk. (PHONE NUMBER)

John Sutton & Associates

Message Goal #2: The Listener Believes Giving Will Make A Difference

Listeners have many reasons for contributing to public radio.

- “The station needed the money.”
- “You should pay for what you use.”
- “It’s worth it.”
- “It’s my lifeline.”
- “The government money is going away.”
- “I don’t know what else I’d listen to.”

The list goes on and on, but at the root of every reason for giving to your station is the belief that a contribution is money well spent.

Getting a listener to give, for the first time or the tenth time, requires convincing her that her gift makes a difference. *The listener wants to know why the station needs her money and how she benefits from that investment.*

This requires more than saying that listener support is important and reciting key station expenses during the fund drive. It requires a mix of income and expense messages that puts the importance of her gift in a context that is meaningful to her. She needs to know how dollars become programming.

Goal 2 messages can also appeal to the listener’s sense of duty and sense of community. Core Values™ and VALS™ are especially useful in this context. They provide concepts and language that help you speak to the listener about giving beyond his personal use of the station -- without making him feel guilty.

FUNDING FACTS: INCOME

AUDIENCE 98 showed it’s not enough for a listener to believe that most of your station’s money comes from listener contributions. She must also believe that institutional support, particularly from the federal government, is minimal.

Getting the listener to understand the wide gap between listener support and subsidies is what matters most when trying to persuade her your station needs the money.

This isn’t as easy as it seems. Not only do you have to fight incorrect beliefs formed during public debates over federal funding, you must also fight the crush of marketing messages your listeners are exposed to every day.

Research consistently shows listeners are not clear about public radio’s funding sources, despite decades of efforts to educate them. This is true even among current contributors to public radio.

John Sutton & Associates

This is likely a function of media clutter and everyday life. The exact percentage of your station's budget that comes from listener contributions just isn't that important in the overall scheme of your listeners' lives. They hear it during fund drives, process it, hopefully act on it, and then probably forget it by the time they make up the next grocery list.

Don't go into a fund drive assuming your year-round "educational spots" are having much impact at fund drive time. Instead, develop clear and concise messages that demonstrate to listeners that their support – not the government or other institutions – funds the programs they value. Get those messages on the air, and early, in every pitch break.

Helping a listener believe her gift matters also means welcoming what he can give. In many cases, that is a "below average" gift. Remember, the majority of contributors give below average gifts. First-Time Givers generally contribute 15% or more below the average during any given fund drive. Pushing for larger and larger gifts can create a roadblock to giving.

FUNDING FACTS: EXPENSE

While there is nothing wrong with informing listeners that your station spends \$400,000 a year on NPR News or \$200 per hour to bring them classical music, experience shows the most effective Expense messages make your station's financial needs relevant to the listener.

You still discuss facts about the station's expenses, but your message should focus on how your investments translate into value to the listener.

Your goal is to persuade the listener that her gift results in something valuable to her – like a news report from Baghdad, new music for her evening enjoyment, or improvements in the station's signal and sound.

How to craft a Funding Fact message: These are messages about the importance of listener contributions to your funding mix. Some Funding Facts will focus on income only, some will focus on expense, and some will combine points about both.

When crafting income messages remember the exact percentage of listener support your station receives, while useful, is less important than the relationship between listener support and government support.

This can be especially helpful to stations that now rely on underwriting dollars as much as listener dollars. Research shows that, so far, listeners' gifts are not affected by their perceptions about business support.

John Sutton & Associates

Rather than focusing on the percentage of income from listeners, or from “the community” as some stations now do, focus on the gap between listener-income and government or university support.

Remind listeners that as the gap has grown, the quality of your service has gone up. Also remind them that the best way to preserve public radio’s independence from editorial influence is through greater listener support.

The trick behind crafting a good expense message is making your station’s need relevant to the listener.

“It’s not unusual for an NPR reporter such as Sylvia Poggioli to spend \$50 in carfare to travel to the far reaches of Eastern Europe... just to get a story you want to hear. Now you can’t give Sylvia Poggioli \$50, but we can. Your gift helps us pay for NPR News and NPR uses your money to ensure correspondents such as Sylvia Poggioli can report from where news is happening.”

This listener-focused concept can be applied to on-air goals and challenges as well. Instead of making the goal about the money, focus on what the money pays for, with the listener benefit in mind.

“Earning the challenge this hour raises enough money to pay for 10 days of midday classics. That’s two weeks of listening enjoyment for you, and the entire community, all made possible with your gift, right now.”

John Sutton & Associates

SAMPLE FUNDING FACT SCRIPT: INCOME

WXXX

Funding Fact script

Income: "it shouldn't matter"

It shouldn't matter that federal funding continues to shrink as a share of WXXX's budget.

It shouldn't matter whether business support for WXXX goes up or down with the economy.

The news you get from WXXX shouldn't be dependent on the whims on congressional committees or the mood of the markets. And it won't be... as long as you make a pledge.

Listeners are our most reliable source of income... making up ___% of our annual budget. The quality of what you hear everyday is a direct reflection of the listener support we receive.

Ensure the quality of the news. Please call now with your gift. (PHONE NUMBER) Or give on-line at WXXX dot o-r-g. Thanks.

SAMPLE FUNDING FACT SCRIPT: EXPENSE

WXXX FUND DRIVE

Funding Fact

EXPENSE: "Your Station"

This a good opportunity to remind you that WXXX is your radio station... the one that wakes you up in the morning... makes your commute more bearable... and offers good companionship on the weekend.

Of course... the idea of this being your radio station only goes so far. If you actually owned this station... you'd find a bill from NPR in your mailbox each October to the tune of \$_____.

And that's just for the news programs.

The beauty of public radio is that you get all of the benefits of that \$_____ investment... and all you have to pay is what you see fit. Your gift... put together with those from your friends and neighbors... adds up to what we need to make WXXX a great radio station.

Support your radio station now with a gift at (PHONE NUMBER).

John Sutton & Associates

Message Goal #3: The Listener Gives

Getting a listener to give money to your station on your schedule, rather than his schedule, is no easy task. If it were, we wouldn't need fund drives.

Fortunately, we understand the giving process better than ever and we know how to make more efficient use of our time and our listeners' time when fundraising.

When we go on the air to ask for money we are spending our listeners' time. It is a cost of fundraising. The listeners appreciate it when we keep that cost low.

ASK OFF-AIR FIRST

The first way to do that is to raise as much money off-air as possible. Develop a strong direct mail renewal program. Every dollar spent in renewal mail pays back somewhere between 5 and 20 net dollars. It is worth every dollar you spend.

Many stations are having good success with e-mail renewals as well. The cost is minimal. Additional gift mail, lapsed mail, and lapsed telemarketing are also good ways to get listeners to give off-air.

Here's one other reason to raise more money off-air – you get 52 weeks to meet your goal rather than the week or two afforded by on-air drives. It's a great stress reducer.

THE ART OF CLOSING ON-AIR

Back to on-air drives.

There is an art to closing. Once a listener has moved up the Stairway To Given, recognized the value of the station in her life, and believes her gift will make a difference, she still has to act.

Getting her to act requires "close" messages.

Public radio has developed many successful closing tactics over the years. Several are discussed below. But more important than any closing tactic is trust on the part of on-air fundraising staff that this listener will give.

With that trust in place, the starting point of any closing messages is a simple, pleasant, and sincere request to give now. It works.

We've become so reliant on fundraising tactics and gimmicks we often forget the best way to get a gift is to say "please." Coupled with messages about the importance of giving now – it helps meet a goal, earns a challenge, keeps fundraising to a minimum – "please" goes a long way.

John Sutton & Associates

Closing also requires knowing exactly what you want the listener to do and communicating it well.

On-Air fundraising has changed quite a bit since 1990 when NPR conducted the First-Time Giver's study. It was the first significant research into a listener's decision to make his first ever gift to public radio.

In 1990, credit card contributions were a small fraction of all gifts. Few stations had installment or sustainer plans. The Internet was not commercially viable.

Today, credit card gifts represent the majority of on-air fund drive income at most stations. This means listeners are no longer pledging to your station, they are giving right now. At some stations, one-in-five contributors give via installment or sustainer plans. At some stations, web gifts represent up to 40% of all money raised on-air.

All of these changes have a significant impact on your on-air messaging. It is now better to ask for gifts (or contributions) rather than pledges, even though pledges are always welcome.

Messages about "how to give" are essential to every break, especially since there are more giving options than ever.

This is where findings from The First-Time Giver's study remain relevant. Listeners were clear then, and in all subsequent research, that the timing of their gifts was most influenced by it being "a convenient time to call" and "sounding like an easy thing to do."

Closing requires convincing listeners that giving is easy. When listeners believe giving is easy, "now" becomes a more convenient time to give.

GOALS/CHALLENGES/MATCHES

If every listener gave when it was convenient, there would be no last day surge of giving. Goals, all-or-nothing challenges, and various matching offers can get a listener to give on your schedule, not theirs.

As Listener Focused Fundraising showed, these tactics must be used with caution or the station will lose its identity in a frenzy of hype and noise. We now know from years of fundraising results that there is no real financial gain in trying to create an "atmosphere of excitement" during fund drives. If anything, listeners view these attempts as a departure from the station's Core Values.

The most effective way to use hourly goals, challenges, and matches is to present them as an opportunity to accomplish something important. Instead of focusing on the money, focus on what they money can buy. The goal is not to raise \$5,000. The goal is to raise \$5,000 in order to pay for "X" number of weeks of a certain program or to help cover the

John Sutton & Associates

costs of a reporter on assignment. In some cases, meeting a goal buys less on-air fundraising. This is important to listeners as well.

In all cases, present goals, challenges, and matches in much the same way your on-air staff would talk about a good weather forecast or introduce an exciting piece of music. The presentation should be upbeat and enthusiastic. It doesn't need to "whip listeners into a frenzy." It just needs to communicate that "giving now" is important.

As a rule, the shorter the time frame, the more effective a goal, challenge, or match will be. An hour is usually short enough, though half-hour goals (or less) can be effective when used sparingly. Goals and challenges lasting a day or more tend to lack urgency until the last 25% of their operating window.

SWEEPSTAKES/GIVEAWAYS

Contests can affect the timing of a listener's gift, but like goals and challenges, they tend to work best over shorter time frames. Sometimes a smaller prize offered over a few hours or a day has more impact than a car offered as a prize over a month or two. The downside to smaller, and more frequent, contests is that the station risks sounding more commercial. It also takes the on-air staff's attention away from communicating the value of the station.

Listener Focused Fundraising showed that prizes directly related to the station and its programming can have a positive impact on results and listener perceptions about the station. Give away a trip to tour NPR or to see A Prairie Home Companion live and you will do well. The research also showed that prizes not related to your station or its programming can be viewed as a departure from your Core Values.

PREMIUMS

"Thank you gifts" rarely influence the timing of a listener's gift. There are exceptions, but not enough to build an ongoing strategy.

Premiums do increase the amount someone will give. As with contest prizes, they work best when they are related to the station and its programming. The more a premium moves away from the station's Core Values, the more of a negative it becomes with listeners.

Many stations use premiums exclusively as a way to talk about gift levels. While this helps boost the average gift, it also appears to suppress giving from people who are not interested in the premium. When premiums are used, JSA recommends an equal number of pitches at those gift levels with and without mentioning the premium. In other words, for every \$120 premium pitch, staff should ask for \$120 gifts based solely on the value of the station and its programming.

John Sutton & Associates

Using The Message Matrix On-Air

Effective on-air pitch breaks start with a strong set-up. This is a 20 to 30 second introduction to the pitch break. The purpose of the set-up is to tell the listener everything he needs to know to give right now. It always refers to the importance of listener support, usually with an Income Funding Fact. It is usually scripted.

SAMPLE SET-UP

This is the WXXX Spring fund drive. I'm _____.

Thanks to everyone who gave early by mail or on the web.

As a non-profit, public service radio station, we rely on listeners like you for the largest share of our income. By giving a gift of \$50 or \$100 today... you keep programs such as _____ on the air.

Please do your part by calling with a gift now at (PHONE NUMBER) on-line at WXXX.org.

Joining me now is _____.

OUTLINES

The set-up is followed by an outline for the break. Many stations create outlines prior to the drive. The length and content of each outline varies by program.

The sample outline below uses two pitchers, "A" and "B." The message goal for each pitch is noted in parentheses. Each pitch is 20 to 45 seconds long.

SAMPLE OUTLINE

(Break length 3-5 minutes)

A:	Set-up	
B:	Hourly Goal/Challenge	(Listener Gives)
A:	Reliance w/low gift level	(Recognize Value)
B:	Funding Fact: Income	(Make A Difference)
A:	Goal/Challenge/How To Give	(Listener Gives)
B:	Personal Importance w/higher gift	(Recognize Value)
A:	Premium	(Listener Gives)
B:	Funding Fact: Expense	(Make A Difference)
A:	Wrap and Rejoin	

The wrap and rejoin typically includes an update on the goal or challenge. The phone number is usually used as the hand-off from one pitcher to the next.

Pitch breaks can start with a produced spot and go right to the set-up. A produced spot can be inserted midway during the outline, after the "How-To-Give" message.

PITCH FOR FIRST-TIME GIVERS, FIRST

Appeals that work for first-time givers generally work for repeat givers. At a minimum, they do not create a barrier to giving again.

John Sutton & Associates

But some messages designed to get renewals, additional gifts, and higher gift levels create roadblocks for potential first-time givers. Prospective contributors hear these messages and conclude the station is not talking to them.

JSA recommends talking to potential first-time givers first in every pitch break. You can accomplish this by refining your messages using the First-Time Giver's notes on the Message Matrix. To summarize:

- Focus your messages on first-time-ever givers rather than new-to-your-station givers.
- Use your two lowest gift levels when asking for first-time givers. They contribute 15 to 30 percent below the average gift because their Reliance on your station is generally not as high as repeat givers and they have never had the chance to renew and upgrade their support.
- Use clear, concise messages that get to the heart of the station's value and why giving makes a difference.

SCRIPTING

Our experience is that a well-delivered script, even if it sounds like someone reading a script, is still more effective than a passionately delivered ad-lib that goes off point.

JSA provides clients with full scripts so the on-air staff can see how an idea is introduced, develops, and achieves closure. We do this because so many ad-libbed pitches start off with a terrific idea and then wander into the land of fundraising clichés.

If you'd rather not use full scripts at your station, we recommend using bullet points to help keep messages on point.

PRODUCED ELEMENTS

Produced and recorded elements add necessary variety to a pitch break. At a minimum, we recommend using at least one in any break of five minutes or more. Production can be used more frequently if you prefer.

JSA recommends categorizing all elements based on which fundraising message goal they address so the message mix can be adjusted accordingly.