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Internship Report as final work of Master's in Marketing

Radio and Social Media – RFM case study

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*“All our knowledge begins with the senses, proceeds
then to the understanding, and ends with reason.
There is nothing higher than reason.”*

Immanuel Kant

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Resume

The following report is the result of the activities carried out during the curricular internship realized at RFM Radio, as a part of the Master in Marketing that I am now finalizing at IADE.

During the period spent at RFM, I had the possibility on the one hand to deepen my knowledges about the aspects of Marketing concerning an important communication company and to learn all the inner processes that work behind a leading radio, and, on the other hand, I strengthened my intercultural and organizational skills, getting better to know with the Portuguese market.

Key-words

Social Media Marketing, RFM, Music Marketing, Content Marketing, Market Research, Audience Analysis.

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CHAPTER 1 – INTRODUCTION

As far as the conclusion of the Master in Marketing at IADE is concerned, I decided to opt for a curricular internship in a radio, allowing me on the one hand to better understand and immerse myself in the Radio market, deepening my skills in the analytic and creative side of radio production, and, on the other hand, to put into practice all the theoretical notions learned during the Master's courses.

As a first year of Master's in Marketing course, I attended consumer behaviour, held by the Professor António Mendes. Among the reasons that have helped me to choose him as mentor for the final work, they have contributed his innovative and efficient methods used during lessons to transmit knowledge and passion about the themes we dealt with, and the curiosity I had about developing these issues.

During the course the Professor presented to us the reality of the radio in which he is working, as a speaker and director, the portuguese "Rádio RFM". In fact, he invited all the students of the class to have an "alternative" lesson at the studios of the radio, in Lisbon. During that day, he first made a presentation of the company at the auditorium and later made us participate to the live program "BFF" with Joãna Cruz and Rodrigo Gomes. This first contact with the reality of radios has been for me enlightening because, first of all, the processes functioning behind this kind of company became for me at this moment of deep interest. Moreover, I developed at that time the curiosity to deepen the creative and analytic processes worked by this kind of media in order to meet customer's needs and requests, as a theme in the Master's final work.

Nowadays, supports Napoli (2003), commercial radios, in order to get loans, are oriented to audience production. Mendes (2016) confirms that in Social Media, radios find good allies, which allow to expand their community and share their contents.

In this sense, radios can not ignore the statistics that involve social media managed by them. Key metrics such as likes, followers, interactions on Facebook and the other Social Media, can help the company get a 360 ° view of how it's perceived by the public.

The decision of finalizing my Master's course with a job experience was on my mind since the moment I decided to enroll at Iade.

The degree in foreign languages taken in my country of origin (Italy), and the work experience I had in marketing and sales before starting the Master's program, have

motivated me in choosing to deepen the themes that Marketing discipline is addressed. In fact, if from the one side the Bachelor's degree I have finalized has helped me to achieve communicative skills that would have got it easier to attend a Master's program abroad, on the other side, my working background have contributed to gain a better understanding of what are the inner working behind a company, making me realize that an internship was a good option to immerse myself, during the conclusion of the Master, in a stimulating environment which required me abilities such as commitment, seriousness, flexibility, capacity of paying attention to details, curiosity to learn.

Last but not the list, the fact of growing up in a family of musicians also favoured my decision of preferring music as a field of interest, concerning the choice of a company where to apply for an internship.

All the reasons listed above contributed to my decision to choose to opt for the six months curricular internship at "Rádio RFM".

As previously agreed and planned with my mentor, António Mendes, and tutor in the company, João Porto, manager of strategic Marketing department in "Grupo Renascença", the internship took place from October 2017 to the end of March 2018, for a total of six months.

The internship foresaw three main phases. The first two were attended at Strategic Marketing department, and the third one at RFM production department and were, namely: audience analysis, analysis of the performances of social media contents, and social media content production.

This internship report is divided into four chapters, namely: introduction, giving a brief explanation of what are the main purposes that brought me to choose this final work, literature revision, explaining the theoretical context of the main issues I dealt with during the internship, description of the company where the internship was held, a detailed description of the activities done at RFM, during the six months, and a conclusive chapter.

In the second chapter, the literature revision, they are presented the main definition of what radio audiences are, how they have been during the history, and how they are, perceived by broadcasters. It is shown the concept of audience fragmentation, its main definition and how are mass media concerned about them. Developing the concept of audience, they are then presented the main step that led to the most recent methods used to get information and analyse radio audiences. They are presented the main procedures used

in Portugal and Italy. It is then showed how commercial radios develop music scheduling and how is this work important for the success of a broadcaster. In the last paragraphs of the theoretical chapter they are presented social media as a definition, it is explained their role in the change of consumer behavior nowadays and their connection with the radio.

The third chapter shows a brief description and history of RFM radio, the company where I had the pleasure to have the curricular internship.

The fourth chapter list and describes all the activities done during the experience in RFM, together with the initial planning and the purposes which brought me to choose this internship.

CHAPTER 2 – LITERATURE REVISION

2.1. Radio Audiences

Butsch (2008) supports the thesis according which the first audiences of live entertainment could be defined as the group of people gathered in churches and streets. Subsequently, he continues, governments and, in recent times, radio and television, understood the power they could have in disciplining these crowds. In this sense, Butsch (2008, p. 1) affirms “audiences were seen as a mass of isolates individuals who were vulnerable to manipulation or distracted from their responsibilities as citizens”.

As Lebowitz writes (1986, p. 167) “The audience still works. It still works for someone else. It is still exploited. It is still the source of surplus value. And, there is still the sale of audience-time as a commodity”.

From very early on, supports Mendes (2016), communication researches started to study the relationships existing between the gratification that audiences ask for and manage to obtain, through means of social communication (as medias) and the contents that they offer. The radio found a solution to this matter, by keeping the audience on commercially relevant volumes.

All the advertiser-supported media organizations, they operate in a dual product marketplace. In fact, if from the one hand the company produces media content, on the other hand, that content is sold in order to attract another product, the audience (Napoli, 2002).

The radio, in United States, began the process of massification in 1920, when it started the commercialization of the broadcasting space. Since that moment on, emerged the need to understand and target the audience, in order to direct in the most efficient way the advertisement messages (Mendes, 2016). This led as a consequence to the development of methods able to quantify and characterize every single person listening to the radio (Napoli, 2011).

“The spread of the radio, television and other home media expanded considerably the size of the audiences and the time spent as audiences, and this development alarmed many and generated much discussion” (Butsch, 2008 p.1). “Radio eliminated the crowd and

dispersed the masses, but theories of radio audiences would retain the idea of suggestibility”. (Butsch, 2008 p. 42)

By definition, supports Butsch (2008), radio audiences can not be said to be the same as a crowd. Hadley Cantril, a professor of psychology at Princeton University and pioneer of radio audience research, made a study in order to prove that lower classes were more irrational, suggestible and problematic. According to his results, it came out that there they exist significant class differences in suggestibility.

2.2. Audience Fragmentation

Nowadays, manys analysts are concerned about the Internet potential to fragment the audiences. The main reason that led to this worries is specifically the fact that people would “specialize their news consumption when given highly focused Internet-based outlets” (Tewksbury, 2005). Fragmentation, continues Tewksbury, can be related to the potential relationship between audiences, in general, and information.

This fragmentation is more advanced that it is commonly recognized. As a consequence, medias can not avoid to deal with the social and profitability effects that loyalty and audience fragmentation are bringing to life. Media companies, in fact, have understood the issue and are exploiting the fact that the delivery of their content and information is not anymore happening only in one channel. They all joined the challenge of competing between each other to gain the audience attention (Webster, 2005).

According to Mendes (2016), if in the past barriers in communication were made mainly due to legal restrictions and high production and distribution costs, nowadays it is much easier to have the access to platforms, which make it possible to globally share and create any kind of content.

If, on the one hand, brands and mass media are breaking their communication barriers and multiplying their presence online, users, on the other hand, are contributing to develop and create an immeasurable quantity of content. By consequence, the result is an increasing fragmentation of the audiences and, in this sense, the importance given to branding in mass media and, in this specific case, in radios, is always more important (Mendes, 2016).

Webster and Ksiazek (2011), supposing that fragmentation is both the result of the interaction between media and audience and the consequence of the growth in digital media, identified three ways of approaching the study of fragmentation: the *media-centric*, *user-centric* and *audience-centric* approach.

The *media-centric* approach has as a focus media outlets, for example channels, websites etc, or products, which can be movies, music, programs etc. According to this way of studying fragmentation, we can see how the audience is located, or spread, at a certain moment or in a long-term period, in media outlets or products (Webster & Ksiazek, 2011).

According to the *user-centric* approach, it is analyzed each individual's use of media, whether it can be distributed homogeneously or not across providers (Webster & Ksiazek, 2011).

As alternative, the *audience-centric* approach offers a complementary vision to the other two approaches analyzed above. This can be described as a “macro-level way of seeing audiences that characterizes them by the other media they use. This hybrid approach is media-centric in the sense that it described the audience for particular media outlets. It is user-centric in that it reflects the varied repertoires of audience members, which are aggregated into measures that summarize each audience. By doing so, we highlight the extent to which public attention is dispersed across the media environment” (Webster & Ksiazek, 2011 p. 11).

Also Napoli (2003) studied the process of audience fragmentation, and supposed that there are two main components of this phenomenon, which are interrelated: the *intermedia* and *intramedia* fragmentation. The first one, the *intermedia* fragmentation, is due to the process of increasement of the number of existing technological platforms, which are means of content sharing. The second one, the *intramedia* fragmentation, is defined as the number of possible options which are offered by a single technological solution. (Napoli 2003, mentioned by Mendes, 2016).

To conclude, the studies made by Webster & Lin (2002, mentioned by Mendes, 2016 p. 151), Pareto principle can be used as a reference to audience analysis of Internet websites. According to this principle, they continue, during the years and in countries having different economic situations, is just a small part of the population the one which contributes to the greatest richness of the nation. According to Mendes (2016, p. 151),

audience datas can confirm Pareto principle. In fact, continues Mendes (2016 p. 151), for example, “the second vacancy of 2016 by Bareme Rádio, in total, nine radio stations gather 80,2% of the national *audience share*, namely, 4/5 of the time spent by portuguese population listening to the radio, they spent listening to Rádio Comercial, RFM, Renascença, Antena 1, M80, Cidade, Mega and Rádio Sim”.

In conclusion, the power of fragmentation exists, but still this phenomenon is not really happening.

2.3. Audience Measurement

Since always, dvertiser-supported communication media felt the need to implement strategies to catch audience attention and, also, to collect information from consumers. Radios, since its early days, developed a method for managing mass consumption, proving that there were humans paying attention to media, consisting on gathering listeners’ letters. Later on, were set ratings systems to monitor audience behaviors (Bermejo, 2009).

According to Bermejo studies, radios early measurement operations were set in the hands of CAB, Hooper and A.C. Nielsen. These companies monopolised ratings systems to monitor audience behaviors for some decades. Sampling had been one of the main methodological challenges that these studies had to face. In fact, it was clearly impossible to collect information from each person of the audience. For this reason, it turned to be easier to make measurements based on samples, even if it took many years to reach an agreement on the best method to reach national samples. Only in 1940s this study managed to have success and collected sociodemographic data about cross-section (Bermejo, 2009).

With the introduction of commercials, advertisers started buying listening time of the audience. The value of “exposure time” was calculated based on “CPMs” units, representing the cost of reaching a thousand members of the audience. This value was found through recall questionnaires before, and telephone surveys after, about people media consumptions. Later on, A.C. Nielson developed audiometers to solve the problem of time measurement, even if they survived only few time because of their problem of adaptability. Together with diary data, they introduced peplemeters, devices having the

appearance of remote controls with buttons that had to be pushed by individuals, to mark their presence and that they were listening to a certain radio (Bermejo, 2009).

The advent of new technologies, audience fragmentation, privatization and commercialization of the Internet, it turned it hard to measure audience based on samples. Commercial advertisers soon understood the potential of the online, and started to be more and more interested in gathering information and behaviors of online audiences. As a common pattern the studies on audiences, they were given a huge importance visits. These units soon became currency of exchange between advertisements-supported media and commercial advertisers. Clicking and typing in this sense soon became lucrative, and a sign of commercialization of interactivity (Bermejo, 2009).

Despite the big changes in environment brought by new technologies, Bermejo studies led to the conclusion that the functioning of media have not changed so radically in the past decades.

As will be better analysed in the next paragraph (2.4 Audience Evaluation in Portugal: Bareme Rádio), in Portugal “Báreme Radio” by Marktest group is the reference study in audience evaluation. Its results are presented in Media Screen and MMW-Planview. The first one is an online platform containing information as summary tables, graphs and detailed pictures, while the second, is a powerful tool for global media planning, able to present the information classified by a specific target, time and other important indicators for audience analysis. The indicators showed are, namely: weekly reach, daily reach and audience share (Marktest Website, 2017).

The results are developed by Marktest, according to a study based on 6.006 interviews (five times per year, released in February, April, June, September and December) made to an “universe” constituted by individuals living in continental Portugal, being 15 years old and over (Press Marktest, 2017).

For what concerns radio audience analysis in Italy, TER (*Tavolo Editori Radio*, Group of Radio editors) represents the society responsible for the emission of national data. The society is made up by almost all the public and private Italian radio broadcasters. Radio TER consists on the unitary sample survey, representing Italian population aged 14 and over, interviewed over the listening of public and private, national and local radio stations, in order to achieve plausible statistics (Tavoloeditoriradio Website, 2018).

These interviews, realised by GfK and Ipsos (60.000 each), 120.000 annually, have as purpose to achieve the number, composition and characteristics of the italian radio audience (Tavoloeditoriradio Website, 2018).

2.4. Audience Evaluation in Portugal: Bareme Rádio

“Barème Rádio”, implemented by Marktest group, is the only reference study for measuring the audience of portuguese radios. It measures both people who listen to the radio through FM and people who connect to it online. This study offers a quantification and characterization of the audience and its behaviors.

As far as “Bareme Rádio” is concerned, in the ‘80s it was dictating the terms “Bareme - Regular Media Base”, a 1983 years old research collecting information about audiences for all the media. The development and enlargement of the media, by the beginning of the 1990s, required the need of detailed information for each media.

For this reason, in 1994 Marktest passed from a multi-media study (“Bareme”) to specialized one-media studies, such as “Bareme Rádio” for radios, “Bareme Imprensa” for press and “Bareme Internet” to understand the penetration of the Internet in Portuguese population.

The results of “Bareme Rádio” are available in two platforms: Media Screen and MMW-Planview. Media Screen is an online platform containing information as summary tables, graphs and detailed pictures. MMW-Planview is a powerful tool for global media planning, able to present the information classified by a specific target, time and other important indicators for audience analysis (Marktest Website, 2017).

The results of “Bareme Rádio” released by Marktest are showed with the following indicators:

- Weekly Reach: number or percentage of people who tune in to a radio station during one week (7 days) and not depending on the time spent listening to it.
- Daily Reach: number or percentage of people who tune in to a radio station during one day and not depending on the time spent listening to it.

- Audience Share: percentage of time spent by a group of people, listening to a specific radio station, in relation to the total time spent listening to the radio in general, in a period of time.

Marktest developed a study based on 6.006 interviews (five times per year, released in February, April, June, September and December) made to an “universe” constituted by individuals living in continental Portugal, being 15 years old and over. This universe was quantified by the census of the population (INE) in 2011 to be 8.563.501 people. During the interviews, people are questioned which radio they listen to, when do they usually listen to it and on which devices (car radio, computer, mobile..), in order to be able to classify more in detail as possible radio users). How do Marktest collect all the data? Mainly phone interviews are supported by computers (88%), and the online studies are made by sending auto-fill questionnaires by mail (12%) (Press Marktest, 2017).

According to “Bareme Rádio” the variables taken in consideration for audience analysis are both proportional (*gender* and *day of the week*) for each region of the Country and not proportional (*age* and *region*). The motivation why the last two variables are not proportional is given by the fact that on the one hand Portugal underwent to an aging of population and, in this sense, if *age* was a proportional variable, younger generations would have been diminished in value. On the other hand, *region* variable can not be proportional, since in regions like “Grande Porto” and “Grande Lisboa” population is way more heterogeneous in behavior compared to the other regions. Other variables used by Marktest, showing the difference between samples of the audience are *occupation* and *social class* (Marktest Website, 2017).

Besides the study of Marktest group, RFM Rádio refers also to the Canadian Triton Digital studies. The main difference between it and the reference study in Portugal, is that Triton Digital researches are not shared audiences and do not allow RFM to deepen the knowledge about their target. They just quantify the people who connect to their online broadcasts, without characterizing this audience (they do not specify their age, sex, social class, for example). Moreover, RFM Radio, through Triton Digital studies, does not have the access to other radios data, but just to their ones. (Triton Digital Website, 2017).

2.5. Music Scheduling in commercial radios

As a pioneer of the studies about the necessity of the creation of heterogeneous broadcasting, in 1983, Glasser supported the importance to satisfy entertainment preferences of radio listeners. According to him, today broadcasters “are very much aware of audience quality, not just quantity; smaller but demographically attractive audience may indeed be more profitable than a larger but demographically unattractive audience” (Glasser, 1983 p. 3). Therefore, continues, assumptions about formats duplication “must rest not on audience maximization, but on profit maximization: a station will duplicate an existing format rather than produce a unique format if its share of the audience for a duplicated format yields higher profits than the profits generated by the entire audience for a unique format” (Glasser, 1983 p. 5).

Music, over the years, has become an instrument of gathering and forming a particular demographic audience with the purpose of product consumption and corporate gain. Some studies underline that this process, is leading to “homogeneity, limited artistic expression and opportunity, corporate hegemony, unethical business practices and a society that is influenced my music that is controlled and chosen to serve the needs of corporations” (Petti, 2006 p. 24).

Petti (2006) has a specific point of view that is related to the fact that, specifically speaking about radio, these media have as main aim to maximize the benefit of their advertisers, by creating a particular audience, which is part of the business. “The music industry depends on the radio industry for promotion of its artists and the radio industry employs the music industry to gather a specific audience for its advertisers. Most decisions regarding musical format revolve around this concept. Program standardization becomes a byproduct of collective priming because the process of gathering a large audience for consumption becomes increasingly viable when the public is presented with musical content that is standard and equally experienced by everyone. This practice leaves a large set of creative individuals outside the established circle of the music industry” (Petti, 2006 p. 27).

Hendy’s studies (2000) have a specific approach about the relationship between industries and public preferences. According to him, the programmers in commercial radios are, mainly since the 1990s, trying to strengthen the familiarity and predictability

about the songs on air by the listeners, in this way reinforcing patterns of unadventurous musical programming (Hendy, 2000).

For what concerns the U.S. case, the “Telecommunications Act of 1996 brought about a new era for radio, however: the Age of Acquisition. This period has produced rapid and monumental structural changes that have challenged the old models of radio as a business” (Potter, Williams & Newton, 2003 p.78). Since this Act, radio industry began to be involved in brand marketing strategies, with the aim of developing loyal listeners (Potter et al., 2003).

Ala-Fossi studies, in 2004, supported the idea that commercial radio new directions were driven by, on the one hand the 1996 Telecommunications Act consequent station ownership concentration, and, on the other hand, the new progresses in technology means. In the last decades, it turned to be always more difficult for radio broadcasting to resist to mass control and will. In fact, supports Ala-Fossi (2004 p. 319), “practically every commercial music station counts on computerized on-air systems, which include not only the playlist but all radio elements of the station. Because everything is now in digital form in an automated system, there is no need for anyone to c) actually play the tangible records, either. On some stations the DJ can still change songs or promos for airplay within certain limits, but on other stations they are not allowed to touch the list at all. Although an intentional deviation might not be noticed on air, all actions are recorded in a system log. This potential for surveillance and control has virtually eliminated the DJ’ s autonomy”.

Nowadays, most of the case report that in U.S. is a single manager to design playlists for more broadcasters all over the country and, moreover, usually make their playlists identical. By contrary, in the past it was the job of the DJ to select the songs based on its own music taste, local sales charts and listeners requests (Ala-Fossi, 2004).

Ahlkvist and Faulkner (2002) made some researches about how radio programmers manage their gatekeeping practices to select records for airplay. They reported different comments made by radio programmers, identifying their specific point of view on the job:

“My natural tendency is to take a change is to take a chance on a song... Soul Ballet is going to be a hit, I’ve already had it on for a month, so what chance did I take? I think it’s because my ears were open and I heard it and liked it and I thought it would be a hit.

We’re followers. We don’t tend to be leaders, particularly. [We play] whatever’s hot. For a while the Backstreet Boys and all that were hot, we were playing it. And then we got

off it really quickly... And right now it's the hard rock stuff. It's Three Doors Down's "Cryptonite" and Creed and that stuff's real hot so we're on that. And a year from now? Whatever the trend is.

I have a good ear for what our listeners like and sometimes that may be a little behind the curve, if anything. The usual problem is that you get a little ahead of the curve, you get too hip for the room. I try not to do that... But I think I have a good feel for the pulse of the listeners... There are certain people that are good barometers of what the audience listens to.

A lot of times it comes down to the marketing plan. If the record label isn't going to be committed to this artist I can play it two million times and it still isn't going to make a difference... At a certain point you have to look at all different facets that go outside the art form of the song when making a decision." (Ahlkvist & Faulkner, 2002)

By listing the above comments, Ahlkvist and Faulkner (2002) focused on the way radio programmers give priorities whether to their personal taste (first case), music trends (second case), their ability to anticipate the best hits (third case) or the support that a record receives by a label company (last case).

Among the several abilities that the figure of radio programmer must have, we identify as principal mediating between the interests of station's format and its target audience, and the pressure that recording companies make, turning it profitable the success of the radio (Ahlkvist & Faulkner, 2002 p. 190).

2.6. Marketing in Radios

According to Mendes studies (2016), radios are putting into practice the marketing theory of audience gratifications, according which they make researches about the current market, in order to collect all the needs of their target, and schedule the programmes in a way that satisfies the audience.

As they are brands, radios must identify, measure and report marketing performances, through the metrics of marketing. These measurements could help verifying the effects of marketing activities and desenvolve better strategies, learning from the results (Kotler & Keller, 2012).

McCarthy classified marketing activities as a *marketing-mix*, which analyses data from different sources (Kotler & Keller, 2012), which, adapted to the radio media, are namely: price, communication, distribution and product (Mendes, 2016).

Concerning the price, Mendes (2006) considers it to be associated with the duration and quantity of advertisements broadcasted in the radio. In this way, we can refer this data to the income which radio gets from each listener.

Promotion, or, in this case, communication, is the base of many marketing strategies. It is not only a defining element of *marketing-mix*, but it also is very hard to be evaluated. The reason is that is not easy to define how communication affects the increment of sell of the product, or, in radios, the rise of listening (Farris, Bendle, Pfeifer & Reibstein, 2006). According to Cordeiro (2007, mentioned by Mendes, 2016), the variable of communication represents “the central element concerning marketing in radios, having as main purpose to catch the attention of the audience, customer loyalty, communicate its image and promote the sales”. Given this explanation, we can justify the fact that radios use both visual elements, like logos, and sounds, like *jingles*. The purpose of these communication strategies is to create brand identity, and make the radio recognisable, compared to the others (Flemming, 2002, mentioned by Mendes, 2016).

Distribution, as a variable of *marketing-mix*, is relevant for broadcaster media, mainly for big radio groups, since it involves the enlargement in covering to new geographic points of interest (Mendes, 2016).

The product being sold by radios literally depends on the information resulting from market researches, in the way that is inserted in a precise geographical and social context. According to these studies, broadcasters chose the guidelines for their programmes to be on air, same as the playlists to be transmitted (Cordeiro, 2007, mentioned by Mendes, 2016). Especially nowadays, the advent of social media has changed radically the way these researches are made. As brand communities firmly confirmed their presence online, radios can not avoid to operate analysis and researches also on social platforms where they operate (Mendes, 2016).

2.7. Social Media

Social Media, more properly Web 2.0, are defined as new internet applications that enable participation, connectivity, user-generated content, information sharing, and collaboration among a community of users. Social networking sites, wikis, blogs, podcasts, vlogs, mashups, folksonomies and online virtual worlds are all included in this category (Henderson & Bowley, 2010).

The development of Social Media has changed both needs and obligations that Marketing of a company should fulfill in the digital environment. In fact, companies have increased their strengths, in order to gain a more numerous audience online.

A more drastic vision is the one owned by Fuchs (2012), on the wave of the critique of capitalism by Marx, according whom corporate social media “do not imply a democratization of the economy and culture, but are rather ideologies that celebrate new capital accumulation models and thereby help to attract investors”.

We can say that traditional offline social networks and online social media networks differ in a significant way. Technology represented the main breakpoint between them, in a way that is brought a fast change on one side, and, on the other side, affected the way people and companies are connected one to each other, and created their own networks (Kane and Alavi, 2014). In fact, these new technological tools, have shifted the emphasis of internet services from being consumption-based towards becoming interactive and collaborative. If old internet applications were static web browsers, simply displaying information and generating feedback to our requests, social media have created a new connectivity (or platform) for a global community to communicate online. They allow users to share, comment and like any kind of content (thoughts, views, information and personal datas) (Henderson & Bowley, 2010).

Also, according to a research made by MTV Brasil in 2010, internet and mobile devices have gained such an important role, which can be justified also by the appearance of smartphones, mobile devices that allow an easier access to the Internet, transforming communication into “mobile” (Vieira, 2012).

According to Kane and Alavi: “social network sites as web-based services that allow individuals to construct a public or semi-public profile within a bounded system, articulate

a list of other users with whom they share a connection, and view and traverse their list of connections and those made by others within the system” (Kane and Alavi, 2014).

Analyzing this definition, we can make the following considerations in order to give a more complete idea of what are their main features:

1. The profiles created on social networks today are becoming always more public, deleting clear boundaries of their privacy (for example on Facebook we can share a photo that we have on Instagram);
2. Through social networks we can re-establish connections with our old friends from school, making new ones and keeping the ongoing friendships by regularly exchanging messages and information;
3. Our friends network on social media is easily accessible by all of the platforms we use and allows us to interact in different ways.

2.8. Consumer behavior in the Internet era

New-generation customers are very demanding: they already know what they want, when and how. Internet facilitated their access to product or service information, creation of an identity, increase of popularity, and customization of brands’ offers (Rublescki, 2009).

Consumers’ voice and power have undergone a significant empowerment with the advent of online technologies and social media. Power has always been a human concern, especially online, where people can continuously shape their own control over their actions and influence. As a matter of facts, status turned to be a more transparent aspect, reachable by control over people, relevant content to share and a good management of its personal network (Labrecque et al., 2013).

The evolution of marketing, which is always more directed to individuals and foresees customized strategies, has played a key role in the development of consumer behavior. This shift has been the purpose why consumers are always more claiming for brands’ attention, establishing closer relationships brand-client (Rublescki, 2009).

Cyber-clients features, compared to offline customers, are perceived as more emphasized and enriched, due to the shift of market place. According to Rubescki, online customers have developed the following behaviors:

- Rational thinking. They already have an idea of how it works the relationship with a specific brand before buying and they know what they can demand or not.
- Top ranking variables they care about on e-commerce services are: practicality, rapidity, a wide offer and price.
- Satisfaction and dissatisfaction have no clear differences. Satisfaction deals with quality, which in turn is defined as the gap between expected and perceived value.
- Price is not perceived as the only crucial factor when buying online. Cyber-customers are more likely to associate it with the feelings caused by the importance of the product or service and the worth they perceived right after buying it. The Internet, furthermore, allows customers to compare prices before buying something.
- They are willing to establish a loyal relationship with the brands that satisfy their needs the most. In this case customers give companies access to their datas, fill surveys and give feedbacks that will enrich brand's added value.
- Cyber-clients are worried the most about security risks given by paying by credit card and after-sale customer care (Rublescki, 2009).

2.9. Radio and Social Media

Until now, radio attempted many times to establish a close relationship with the listeners. Recording reports in the streets, reading the letters sent by the audience, broadcasting phone calls and other actions, represented a try of approximation to the people (De Quadros & Lopez, 2014).

According to the studies made by Moreno, Martinez-Costa and Amoedo (2009 p. 121), "internet has placed traditional radio in a new environment with regard to the production and management of different audio contents. The web has enabled the updating of programming strategies and the promotion and marketing of radio networks, so as to extend the sphere of communication between networks and listeners".

“The interactive multimedia nature of the web offers an opportunity to broaden the communicative space between a radio station and its listeners” (Moreno et al., pag. 121, 2009). Nowadays, there are different channels of distribution and emission, to which the audience can have access, by preference. In fact, by the advent of the digital, radio, on the one hand, gained the opportunity to differentiate the strategies for programming, promoting and marketing its own brand, and, on the other hand, took the chance offered by these new platforms to strengthen the relationship with the audience (Moreno et al., 2009).

According to Bonini (2014 p. 17), “social media are the prosecution of radio by other means”. “Radio listening still maintains some elements of blindness, but the way in which we now experience this medium is no longer totally disembodied and immaterial”. “The presence of the public within radio programmes goes from zero grade – the telephone – which implies only the presence of a voice, invisible and disembodied, to the most advanced stage so far – Facebook – in which the public has a face, a name, a personal space for discussion (the Wall), a bio-cultural profile (the Info section), a collective intelligence (the Home Page), a general sentiment. It is the end of the public as mass that is blind (it cannot see the source of the sound), invisible (it cannot be sent by the transmitter), passive (it cannot take part in the conversation) and insensitive (it cannot manifest its emotions towards the speaker) (Bonini, 2014 p. 17).

Before, in fact, the audience was not visible to the radio, and participated only in the case of phone calls while the programme was on air. Nowadays, listeners of a radio are visible, both with their profile information and with their opinions, revealed by comments and reactions to posts (Bonini, 2014).

According to Bonini (2014, p. 18) “The new communications model that derives from the short-circuit between radio and social media is a hybrid model, partly still broadcast, partly already networked. Radio is still a one-to-many means of communication. However, telephone already made it partly a one-to-one medium (phone interview) and many-to-one (open mic, phone talk radio); to this we have to add SNS, which are at once a one-to-one (chat), one-to-many (tweets, FB notes or posts), many-to-many (FB Home, Twitter hashtags), many-to-one (FB comments) kind of media” “The mix between radio and SNS considerably modifies both the vertical relation between the speaker/presenter and the public, and the horizontal relation between each listener.” “When a programme’s presenter and one of his or her listeners become friends on FB they establish a vertical and

bi-directional relation: both can navigate on each other's profile, both can watch each other's online performance and at the same time be an actor in it. They can both enact two types of performance, public and private: they can comment posts on each other's walls, send each other private messages or communicate by chat in real time. For the first time in the history of radio the speaker and the listener can easily communicate privately, far from the ears of other listeners, "off-air". This gives rise to a "backstage" behavior between presenter and listener that was previously unimaginable." "At the same time, the relation between listeners is similarly changing. Fans of a radio programme can establish links online, exchange public comments on the programme's wall, express more or less appreciation for specific contents, exchange contents on their personal walls, write each other private messages or chat with each other." (Bonini, 2014 p. 18).

According to Bonixe (2012), social networks are affecting the way with which radio expresses and schedule its programs. Nowadays radio is a multiplatform media, trying to face the new challenges set by communication technology, by adapting successfully to the new environment. Finally, radio became more interactive, and started reaching listeners from all over the world, giving them access to its information updated at every time, and still remaining an important window to the world (Bonixe, 2012).

Not always it is considered as a powerful and potentially key of success by media the fact of exploring the interactions with the audience, despite they have all well understood the need to establish their presence online. The radio is undergoing a huge process of adaptation, turning to be a hypermedia radio. The new environment is represented by the cyberspace, while communication is mediated by computers, in order to reach their audience and establish an interactive relationship with them (De Quadros & Lopez, 2014).

2.10. Transition through a network society: Mass media and Information in Portugal

Portuguese society represents a transitional society in almost every dimension, from political to cultural, from educational to productive.

The 25th of April of 1974 marked the history in Portugal. That date represented the passage from dictatorship to democracy and also an important economical revolution. In fact, if before Portugal was adopting the model of a closed market, in which they just established close relationships with their african colonies, later that date the country opened to a regional (with European Union) and global market economy. Other radical changes saw involved the cultural and social spheres. The First Democratic Government programme in particular, focus mainly on the school democratization as a key element around which building a new educated society (Cardoso, 2008).

That 25th of April was also important for media and communication, spheres which undergone a series of changes in context and practices. Focusing on this issue, between 1974 and 1979 three key moments marked the passage from the old media system and the actual, the one we know today in Portugal. First of all, the day of the liberation from dictatorship of 1974 represented the end of censorship and the starting of freedom of expression all over the country. At a second moment, in 1975, it happened the statisation process, involving television, press and radios (Mendes, 2016). The last key moment, but not less important, is represented by the legislative acts of 1979, which gave to social communication a juridical-legal frame (Cardoso, 2008).

Since the 1930, until the Revolution of 1974, Portugal radio scenario was made up by three big stations: *Emissora Nacional*, *Rádio Clube Português* and *Rádio Renascença*, and other small ones. It was by the 1975 that, as wrote above, that all the broadcasters underwent a process of nationalisation, with the exception of *Rádio Renascença*, *Rádio Altitude* and *Rádio Pólo Norte* (Mendes, 2016).

The phenomenon of free radios (also called pirate radios), which were not legally framed and operated on boats, occurred more or less all over the Western Europe, and contributed to the differentiation and segmentation of the broadcasters. Born in 1964 around the English coast, Radio Caroline was one of the first pirate radios, which contributed to change the radio system in United Kingdom. In order to solve this issue, in 1965 European Council emitted the European Agreement for the Prevention of Broadcasts Transmitted from Outside National Territories. Some difficulties were met the same to put a end to this phenomenon. In fact, in England, other free radios born between 1970 and 1980, despite being much less successful and influential than the ones born in 1960s (Mendes, 2016).

In Portugal, for historical reasons, pirate radios only appeared in 1980s. The phenomenon brought to the country great examples of innovators. TSF, *rádio notícias*, represented a good example. Before having a licence to broadcast, TSF had already created around its name a strong and successful brand of radio information, having as a slogan “*Tudo o que passa, passa na TSF*” (“Everything happening, is happening on TSF”) (Mendes, 2016).

Since 1988 on, Portugal underwent a privatisation process, begun with the issuing of a law according which free radios should have been turned off. The resulting scenario was the legalisation and privatisation of more than 300 local broadcasters (Mendes, 2016).

Before 1974, according to Cardoso (2008) studies, Portuguese society was not an informed society, since most of the population did not reach more than 4th grade at school. Those who have begun the school after 25th of April of that year (conventionally Cardoso considers people born after 1967) can be told to have a better control of digital technologies, have the necessary requirements for handling information better, listen more radio (80,3% vs. 93,7%) and music (64,1% vs. 95,8%), read more newspapers (68,7% vs. 88,8%), books (33,2% vs. 59,0%) and magazines, go more to the cinema (16,7% vs. 66,7%) (Cardoso, 2008).

Although Portugal is currently witnessing a clear transition, and there are obvious differences in behavior relating to media between generations who have grew up during the regime and the following ones, mass media are considered well consolidated, due to the freedom of the press. Among the various changes which are undergoing media in Portugal, Cardoso (2008) lists the following ones:

- Younger generations (born after 1967) listen more to the radio (77,3% vs. 66,6%);
- Older generations (born before 1967) use Internet as the second most reliable source inside their media matrix (hierarchy), only after the television;
- Both younger and older generations consider watching TV as the most interesting activity to do (46,7% vs. 74,9%);
- The second activity considered more interesting is, for older generations reading newspapers, and, for younger generations using the Internet;
- Internet and television stand as the two main networks of communication and information;

- Internet users daily watch less 40 minutes of TV, listen less 8 minutes the radio and call less 30 minutes on the telephone;
- Reading newspapers average time stands the same for Internet users and non users: 30 minutes daily (Cardoso, 2008);

CHAPTER 3 – RFM Radio

Chapter 3 purpose is to give a brief description of the company RFM Radio, where I finalized my six months curricular internship.

3.1 Identification and localization

RFM Radio belongs to “Grupo Renascença”, a group of radios including Radio Sim, Mega Hits and Radio Renascença. It is located, together with the others radios of the group, in Lisbon (Portugal), and is actually represented by the following logo (Picture 1).



Picture 1: logo of RFM Radio

3.2 Birth of the Company

Born on the first day of 1987, RFM was launched by Radio Renascença with 17 generators of frequency modulation. With 24 hours per day, 7 days per week transmission, the new radio claimed to differentiate from its “mother” by offering “a lot of music and basic information”. (Rádio Renascença, 1986)

In November 1981, Radio Renascença was broadcasting both in OM and FM frequencies. Comparing to the other radios in Portugal it was leading the scene, but, at the same moment, it was undergoing a process of losing a part of its audience, namely youth generations. In fact, the last ones, were opting to listen to “Radio Comercial” FM, headed by João David Nunes and Jaime Fernandes.

Mainly for the reason above, between the 9th of November 1981 and 1st of January 1985, Renascença progressively differentiated the scheduling of FM and OM broadcasts, between 10 am to 2 am, filling FM frequency with programs addressed to a young target.

In order to develop a frequency modulation (FM), later on called RFM, Jaime Fernandes (from “Rádio Comercial”) had been contracted from November 1984 to 1985, before going back to work to the Radio which was going to become RFM main competitor. Renascença choose to be him and not João David Nunes (the other Comercial FM leader), for two main reasons: from the one hand, he was more into day-by-day broadcast and, to the other hand, in order to not cause a negative impact by “stealing” the general director of the radio that was supposed to become later on RFM main competitor.

Negotiations were not easy and saw the agreement also of the president of RTP, which at that age was a partner of Radio Comercial. On 15th of May 1985 Jaime Fernandes went back to Rádio Comercial. During the months spent in Renascença, he did an awesome job, installing the second national FM network, which soon became RFM, a radio belonging to Renascença Group, focused mainly on a young audience.

Following the regression of Jaime to Radio Comercial, RFM, within the beginning of 1989, saw the inclusion of the following employees to its team: Cristina Abranches de Almeida, Rui Marques, Pedro Tojal (who became director in 1991), Rui Branco, Maria Flor Pedroso, Joaquim Cannas, Paulino Coelho and António Mendes.

Some of them are today still contributing to the success of RFM (António Mendes for example, in July 2002 took the place of Pedro Tojal as radio director), while others moved to other radios or to television (Crespo, 2011).

3.3 Description of the Company

The last year RFM has turned 30 years of life (Vaz, 2017).

RFM is a leading national coverage radio, belonging to Renascença Group, with musical format. Its positioning can be represented by "RFM Só Grandes Músicas" (“RFM Top Hits Only”). It has an extensive national network, covering mostly all the living

population in Portugal mainland, and having a transmitter both in São Miguel (Azores) and Madeira islands (rfm.sapo.pt, 2012).

RFM frequencies are, respectively, 89.6 and 107.7 MHz in mainland Portugal, 93.6 MHz in Madeira and 100.0 MHz in São Miguel ([en.wikipedia.org/wiki/RFM_\(radio_station\)](http://en.wikipedia.org/wiki/RFM_(radio_station)), 2018).

The music of RFM is essentially pop and rock, playing especially national and international hits, namely, as main examples, Ed Sheeran, Diogo Piçarra, Bryan Adams, Robbie Williams, U2, Shawn Mendes, Queen. RFM also, for several years has been the official radio of Portuguese artists concerts, like Rui Veloso, GNR, Pedro Abrunhosa, David Fonseca and others (rfm.sapo.pt, 2012).

In the last few years RFM has been developed its own music festival, “Maior sunset de sempre” (greatest sunset ever) - RFM Somnii, in Figueira da Fóz, which, in 2017, gathered 100.000 people (Vaz, 2017).

RFM target includes people aged between 25 and 34 years old (Antunes, 2017). 1.410.000 people daily listen to RFM, 100.662 listen to it online and are A/B/C1 nationally qualified (RFM Marketing Department, 2017). According to TGI Marktest research (2016), the average listener of the radio has the following features (Antunes, 2017):

- 84,1 % are single;
- 13,2 % have children;
- 54,5 % are full-time employees;
- 13,6 % are students;
- 20,5 % have secondary school certificate;
- 48,7 % have bachelor's degree;
- 16,6 % have master's degree;
- 60 % are women;
- 40 % are men;

3.3 Brand: Mission and Values

RFM is a radio leader in Portugal, and its mission is to keep and establish a trustful relationship with its audience, spread its passion for music, entertain people and be innovative.

For what concerns values, RFM has for sure a vocation to be the leader. The radio is known for its innovative attitude, capacity to offer unique experiences, for the music, humor, strong and cared sound identity and for the proximity kept daily with the listeners. RFM, more than “playing music, touches people” (Vaz, 2017).

In order to keep its stability as a radio leader, and be the radio of “only great music” (Picture 2), as it is often associated to its logo, RFM works just with great entertainers, great humorists, and is the radio of great experiences. In this sense, creativity and quality are the strategic concepts with which the radio works on during the year (Vaz, 2017).



Picture 2: logo of RFM “only great music”

“Café da Manhã” (morning coffee) is the best entertaining program of RFM, with Nilton, Pedro Fernandes, Mariana Alvim and António Raminhos (Picture 3). It goes on air every day, from Monday to Friday, starting at 7h until 10h am. The strong series of the program are the funny phone calls made by Nilton, the jokes “As Marias” made by Raminhos and others. RFM “hits”, recorded during specific series of the programs, become viral, and manage to get thousands of views on social networks and youtube, in only few hours (Vaz, 2017).



Picture 3: Café da Manhã – Nilton, António Raminhos, Mariana Alvim and Pedro Fernandes

BFF is another program loved by RFM audience, in which Joãna Cruz and Rodrigo Gomes bring to the radio what they are in real life: Best Friends Forever. It goes on air Sunday to Thursday between 8h to 10h pm. They host guests, share with listeners fun facts and curiosities, surprises and news (Vaz, 2017).



Picture 4: BFF – Joãna Cruz and Rodrigo Gomes

Another brand-new program born in the last year is held by Friday Boyz, “O meu Boss é Fixe” (my boss is cool). It is on air every Friday at 10h am, and the concept is to let it start earlier the weekend, by hosting every week different companies with their boss, and let them have fun time with good music (Vaz, 2017).



Picture 5: Friday Boyz – José Coimbra and Pedro Simões. O meu boss é fixe!

CHAPTER 4 – Internship Activities

4.1 Introduction

From the moment I enrolled to this Master program, I have always had clear in my mind that I wanted to finalize the course with a job experience, namely a curricular internship, to put into practice all the theoretical notions learned during the two years.

In my opinion an internship is the best choice that a student can make in order to prepare himself to the responsibilities and duties that life requires us to have when we grow and develop a professional career. By working indeed, we are called to solve some situations, to have a variety of tasks depending on the field in which we work, to avoid making mistakes and, in case we do, to minimize their negative effects.

All the responsibilities we are given, necessitate from our side different skills: commitment, seriousness, flexibility, capacity of paying attention to details, curiosity to learn and more.

As far as the conclusion of the Master in Marketing at IADE is concerned, so, I decided to opt for a curricular internship in a radio, which would have allowed me on the one hand to gain a better knowledge and introduce me to the portuguese job market, on the other hand, to consolidate the theoretical foundations during the course frequency.

Having as a background a degree in foreign languages in my country of origin (Italy), I was able to achieve the aim of obtaining sufficient communicative skills to carry out both the Masters and the internship in the RFM radio in Portuguese language.

Together with the qualifications acquired in both academic degrees, the work experience I had in marketing and sales before starting the Master's program motivated me in choosing to deepen the salient themes that the study and the practical application of the Marketing discipline offers.

In particular, my choice to ask to train on a radio is due, on the one hand, to the fact that I grew up in a family of musicians, and therefore privileging curiosity about the world of music compared to other areas; on the other hand, as the success of radios has necessarily to do with the ability to deal with audiences, I found myself curious to find out

what the concern of this type of company was in terms of social media and statistics analysis, with the aim of achieving better results.

During the first year of Master's in Marketing at Iade, I attended consumer behaviour course, held by the Professor António Mendes. Having a great impression about him, the innovative and efficient methods he used to explain and transmit knowledge, and developing a curiosity about the issues debated during the lessons, at the end of the first year at Iade, I decided to choose him as mentor for the Master's final work.

During the course the Professor presented to us the reality in which he was in the radio as a speaker and director, making us explore the freshness of this professional environment "in loco", first making a presentation of the company itself at the auditorium and later allowing us to assist live the program "BFF" with Joãna Cruz and Rodrigo Gomes. This first contact with the reality of radios has been for me enlightening for two reasons. First of all, I had never thought about before of the processes working behind this kind of media. Secondly, I soon realized and developed a deep interest about how such a company was able to meet customer's needs and requests, mainly in the Marketing field.

Resuming, the main reasons why I chose to apply for the internship in RFM and why I decided to give priority to the activities I made, have been the following:

- Have an introduction to the portuguese job market;
- Learn more about the inner workings behind a leading radio;
- See how it works the audience analysis of portuguese radios;
- Develop a method of analysis of social media of such an important communication company;
- See how they are made in RFM the choices of which music launch on air;
- Learn about social media and programming creation of contents;
- Compare social media contents of the two portuguese leading radios;
- Help with the creation and follow-up of promotional content for social media of specific programs in the radio;

These curiosities led me to ask for the possibility to have a 6 months internship at the radio, a possibility that I luckily managed to have and thing that I am really grateful for.

4.2 Internship Plan

The internship at RFM lasted 6 months, since October 2017 until the end of March 2018, under the supervision of the tutor João Porto, manager of strategic Marketing department in “Grupo Renascença”.

Having previously had an interview with him, at the moment I knew that I was going to do this working experience, me and João agreed the themes that I had to face during these months and the activities I would have done.

Subsequently we spoke with my mentor and he approved the plan for the internship, so that we could start to prepare the documents needed to be formally at a par with Iade.

The internship foresaw three main phases:

- Audience analysis.
- Analysis of the performances of social media contents.
- Social media content production.

During the first two steps, from October 2017 to the end of January 2018, I worked at Strategic Marketing department, while the last two months of internship were held at RFM production department.

The activities done concerning audience analysis included website ranking with Netscope, online audiences with Triton Digital, music programming test, campaign proposal for homeless people.

The analysis of performances of social media contents foresaw a brief analysis of YouTube RFM page, since it is not frequently updated, and a deeper report of Facebook performance page, also compared to the main competitor “Rádio Comercial”.

During the last two months, spent in Social Media production activities, I mainly assisted and supported live programs of BFF and FridayBoyz, helped the staff to create Facebook posts, make researches for RFM website articles, and supported the production of promo videos for BFF program.

4.3 Activities

4.3.1. Strategic Marketing

The first four months, from October until the end of January, were spent at the department of strategic marketing, also called marketing research.

There they kindly received me the two employees who are responsible respectively for many tasks, including the one of analysing the audiences and their data, efficiently following up to these datas to the different radios part of Renascença Group and debating how they should be read, trying to find the best strategy, in order to increase the listening and rates.

João Porto, my tutor during the internship, is the manager of this department, so it was easier for me to plan and realize the activities I was supposed to do, according the themes of interest for the Master's program.

4.3.1.1. Website ranking

Start: October 2017

End: October 2017

Duration: 1 week

During the first week of internship, I helped my colleague in doing a follow up of the ranking of websites of Renascença Group.

The information were provided by the font of Netscope, concerning the period of the month of September 2017 and portuguese media and press market.

Together we prepared a presentation (Picture 6) of the more data received by Netscope, in order to show the results in the best way to be seen and perceived by the different radios of the group, and the group in general.



Picture 6: presentation cover – Websites Ranking

The presentation prepared and the information were given both concerning the group of media (ex: Media Capital, Grupo Renascença Multimédia, RTP..) and also of single radios (RFM, M80, Comercial, TSF, Mega Hits..).

The information that Netscope provides (Picture 7), with a monthly frequency, are the following:

- Total visitors on the website (differentiated by computer and mobile devices).
- Total pageviews (differentiated by computer and mobile devices).
- Rank.

Ranking dos Sites - Netscope Setembro 2017 - Dados multiplataforma.xlsx

Search in Sheet

Home Layout Tables Charts SmartArt Formulas Data Review

Font: Calibri (Body), 10

Paragraph: Normal, Red

Cells: Insert, Delete, Format, Themes

Ranking netScope de tráfego web - dados multiplataforma
Setembro 2017

Métricas auditadas de entidades web

Tabela de Grupos

Editor/Grupo	Visitas totais (multiplataforma)	Rank	Visitas PC	Visitas Mobile	Page Views Totais (multiplataforma)	Rank	Page Views PC	Page Views Mobile	Pvis/Visita (Totais)
Global Media Group	63.600.033	1	#####	#####	328.668.584	1	#####	#####	5,2
Cofina	47.147.310	2	#####	#####	289.687.964	2	#####	#####	6,1
Meda Capital	37.050.380	3	#####	#####	207.814.208	3	#####	92.522.210	5,6
Impresa	25.597.435	4	7.270.214	#####	87.015.392	4	40.574.911	46.440.481	3,4
STP	8.606.512	5	4.407.137	4.199.375	22.085.303	6	9.804.487	12.280.816	2,6
Impala	5.994.362	6	981.138	5.013.224	38.854.172	5	8.971.807	29.882.365	6,5
Adclick	5.042.310	7	1.145.628	3.896.682	8.461.678	7	2.238.062	6.223.616	1,7
Motorpress Lisboa	1.690.231	8	721.951	968.280	4.333.854	8	2.481.602	1.852.252	2,6
Clevar Advertising	1.493.319	9	332.724	1.160.595	1.928.702	10	460.489	1.468.213	1,3
Milenar	1.050.141	10	318.336	731.805	2.258.603	9	830.079	1.428.524	2,2
Código90	9.621	11	4.620	5.001	44.804	11	24.977	19.827	4,7

Análise de tráfego auditada, por Editores/Grupos que aderem à sua publicação

Tabela de Entidades

Entidade	Visitas totais (multiplataforma)	Rank	Visitas PC	Visitas Mobile	Page Views Totais (multiplataforma)	Rank	Page Views PC	Page Views Mobile	Pvis/Visita (Totais)
A Bola	27.972.914	1	9.648.522	#####	191.627.702	1	85.956.656	#####	6,9
Jornal de Notícias	19.170.788	2	4.768.628	#####	86.341.279	5	39.336.699	47.002.580	4,5
Record	18.481.604	3	7.675.022	#####	131.302.912	2	72.887.017	58.415.895	7,1

Setembro Domínios e Apps

Normal View Ready Sum=0

Picture 7: Netscope website ranking data

The presentation made underlines the differences during a period of one year in visits and pageviews. The comparison was made by filling an excel document with all the Netscope ranking, monthly updated, in order to give a clearer idea of the tendency whether to increase or decrease.

4.3.1.2. Online Audiences

Start: October 2017

End: February 2018

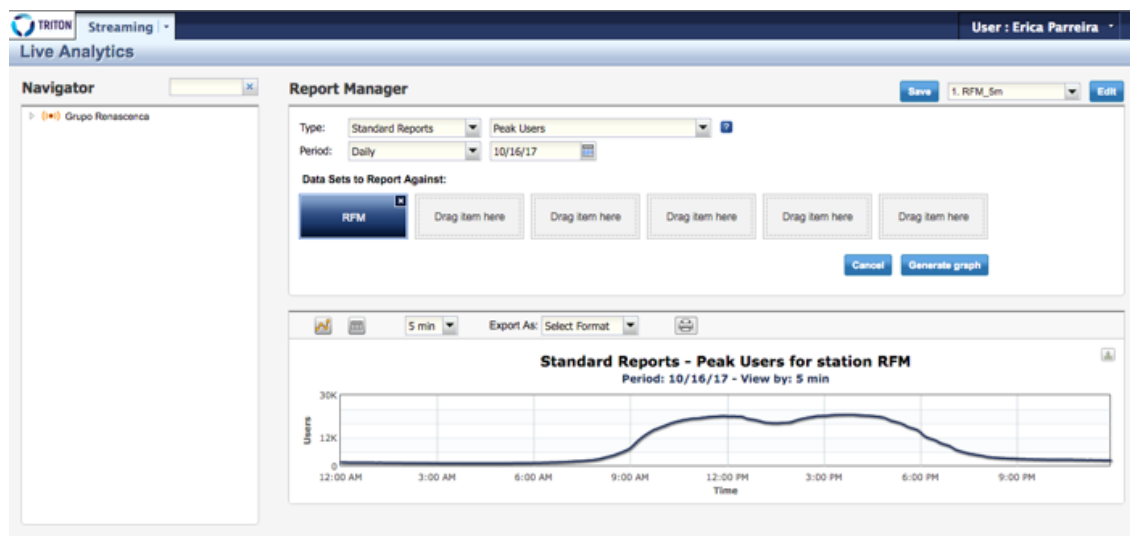
Duration: 4 months

Triton Digital is “responsible” for the supply of information about the online audience for Renascença Group of radios.

By connecting to its platform online, with the given user datas, it is possible to find all the information and analytics needed, as follows, concerning the listeners of a certain radio of the group:

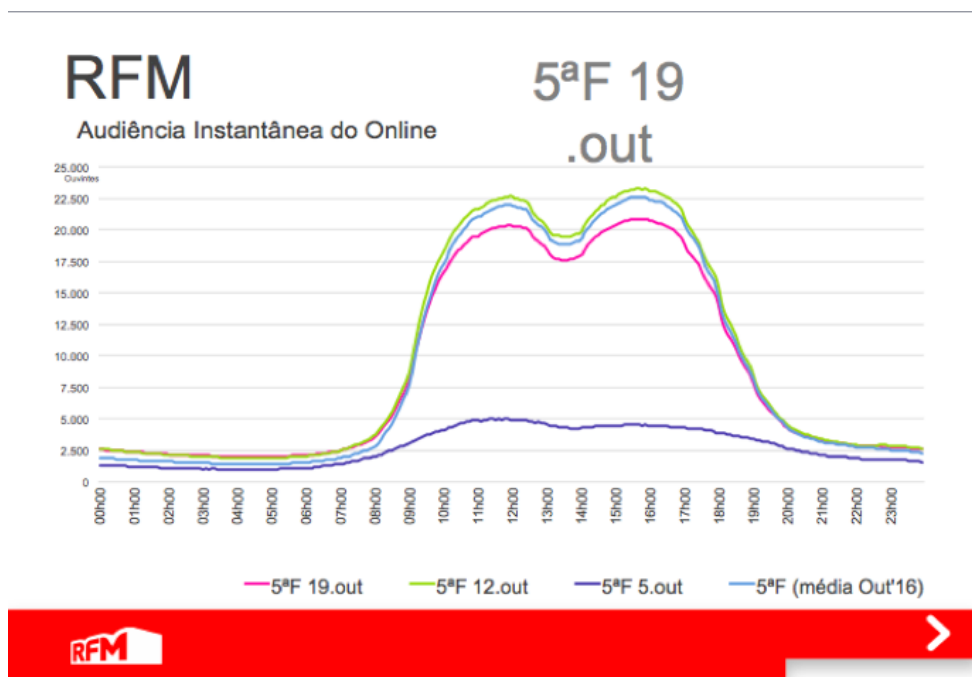
- Geographic distribution.
- Standard reports.
- Peak users.
- Average users.
- Average duration.
- Unique users.
- Connection time.
- Broadcast report.
- Choose the period: 24 hours, daily, weekly, current week, monthly, current month, custom period.

Information are shown in the platform as it is showed by picture 8. At the top of the page it is possible to choose the information we need to analyse and then to download them as an excel document, in order to work on the datas as we like most.



Picture 8: Live analytics Triton Digital

From the collected data I have been taught by my colleague of Strategic Marketing, to first weekly fill an excel general document in which they are collected all the daily peak users, and then to make a weekly or monthly presentation that shows differences in the number of listeners during the month, at the same day. To strengthen the meaning of the analysis we also fill the graphics with the average of the monthly number of users who were connected to the radio at the same day of the week (picture 9).



Picture 9: Online Audience Analysis of October 19th 2017

4.3.1.3. Music Programming Test

Date: November 4th 2017

In order to update the music playlists in radios, RFM, in collaboration with the company Intercampus, does three or four times per year a music research.

I have been with my colleagues of the department of Marketing Research on November 4th of the last year.

People are recruited and selected by Intercampus, agency which makes this job for radios and other medias worldwide.

The parameters of selections depend on the target of the radio (geographical area, age, sex, job). People recruited do not know for which radio they are making the test for, in order to do not compromise its effects.

The test is made to more or less a hundred people, who are gathered in auditorium at a certain hotel in Lisbon. They are asked to do not talk during the test, and fill the questionnaire on time. The test lasts 3 hours on average, with a break in the middle.

People are asked to first answer to questions concerning their age, which radio they prefer listening to, where they are resident, which is their job and other general questions.

Afterwards the test starts. The procedure is to listen to a playlist made by hundreds songs which last 5-7 seconds each. People are asked, per each song, to select one of the following options (Picture 10):

- I do not know.
- I like it a lot.
- I like it.
- I am indifferent to it.
- I am tired of it.
- I have never liked it.

Picture 10: Music Research Test

After more or less one week, having the test results from Intercampus and having all the samples of the first part of general questions, I have been asked to collect all the data of people who made the test in an excel document (Picture 11).

	1. N.FORT	2. IDAD	3. SEX	4. RES.LISBOA	5. RESPOST	6. AMIG	7. RADII	8. GO	9. FORMAÇÃO	10. CLASSE
1										
2	1001	25 F	S		N	N	N	ServAdmCom	10º, 11º, 12º	C1
3	1002	39 M	S		N	N	N	ServAdmCom	10º, 11º, 12º	C1
4	1003	39 F	S		N	N	N	QMS	Licenciatura	B
5	1004	34 M	S		N	N	N	Trab.Esp	Freq.UNI	C1
6	1005	35 M	S		N	N	N	Trab.Esp	9º	C2
7	1006	34 F	S		N	N	N	QMS	Licenciatura	B
8	1007	34 F	S		N	N	N		10º, 11º, 12º	C2
9	1008	26 M	S		N	N	N	Estud	Licenciatura	C1
10	1009	26 F	S		N	N	N	ServAdmCom	Licenciatura	C1
11	1010	36 M	S		N	N	N	T.Esp/P.Prop	Licenciatura	B
12	1011	35 F	S		N	N	N	T.Esp/P.Prop	Licenciatura	B
13	1012	39 F	S		N	N	N	ServAdmCom	10º, 11º, 12º	C1
14	1013	27 M	N		N	N	N	T.Esp/P.Prop	Profissional	B
15	1014	35 F	S		N	N	N	Trab.N/Esp	9º	C2
16	1015	26 F	S		N	N	N	Desemp.	Menos 9º	D
17	1016	37 F	S		N	N	N	ServAdmCom	Profissional	C1
18	1017	31 F	S		N	N	N	Trab.Esp	10º, 11º, 12º	C1
19	1018	27 M	S		N	N	N	Desemp.	10º, 11º, 12º	C2
20	1019	32 F	S		N	N	N	Trab.N/Esp	9º	C2
21	1020	39 F	S		N	N	N	Trab.N/Esp	Menos 9º	C2
22	1021	39 F	S		N	N	N	Trab.N/Esp	9º	C2
23	1022	25 F	S		N	N	N	ServAdmCom		
24	1023	25 F	S		N	N	N	ServAdmCom	Freq.UNI	B
25	1024	30 F	S		N	N	N	ServAdmCom	Freq.UNI	B
26	1025	26 F	S		M	N	N	Trab.Esp	Licenciatura	B
27	1026	29 F	S		N	N	N	Trab.N/Esp	9º	C2

Picture 11: Demographic information of participants to music test

In order to fill the excel document, I had to first identify to which social class belonged the sample, by crossing its educational level and occupation. Classes follow respectively the table below, as per Picture 12.

[illegible]

Picture 12: table for social class of participants

4.3.1.4. Campaign Proposal for homeless people

Period: December 2017

Running across a similar campaign launched in Bologna, during the period after Christmas, in 2017, I thought it may be a good idea to do a similar project in Lisbon, with the support of RFM.

Unluckily the campaign was not implemented, also because the lack of time to organize all in details.

The project consists in giving away the scarves and beanies we may have inside our closet and probably not using, to be hang on trees in the city, with the aim of helping homeless people to keep warm during the coldest days, which in Portugal are used to come after Christmas, between January and February.

Before thinking about the implementation of the campaign, I tried to identify its main purposes, both for the recipient of the cause and for RFM:

- To promote RFM, by combining an inclusive initiative to its image.
- Support homeless people during the coldest period in Portugal (Lisbon).
- Raise people awareness on the issue.
- Start a recycling chain of Christmas gifts we may not use and keep into our closets.

Essential to understand the possible implementing rules, has been the research I made about the previous initiatives taken worldwide about the same issue (Picture 13).



Picture 13: Map of where the initiatives have born

By this research, I have found that the initiative may have born in 2008 by the group “Chase the Chill” (Pennsylvania, USA). After they launched the project for the first time that year, the idea turned out to be a habit annually replicated in some places in USA, at the beginning of the Winter season.

In Lisbon, in 2012, local volunteers promoted a similar initiative: they decorated the trees of Avenida Almirante Reis with winter scarves sewed by them for charity.

Also Italy understood the important meaning of this project. In 2017, a primary school class in Turin has hang on trees their scarves to get people who do not have anything warm. Also in Bologna the issue was taken seriously. Guardian Angels, a group of volunteers who surveille the city, invited citizens to hang their warm clothes that are not being used, on the trees of the streets.

To put into practise the project I thought it was a good period the one after Christmas, since in Portugal the period before is not very cold. Being the main cities in the country, I proposed the centres of Lisbon and Porto as a location. As seen in an initiative in USA, people left cards together with the scarves, saying “I’m not lost, If you find yourself in the cold, please take this scarf to keep you warm”. I thought that the distribution of these printed cards could have been done by RFM team in the main squares of Lisbon, as a way to promote the charity initiative, and establish a proximity with citizens.

The channels I thought to be the most efficient to spread the voice could be social media and I also thought to be nice to do a “surprise event” to launch the campaign. RFM team, accompanied by a social media live video, could go down Avenida da Liberdade, the main avenue in Lisbon, decorating trees with warm scarves and hats and, only at a second moment, could start to distribute the solidarity cards (Picture 14).

Atuação da campanha

- **Período:** depois do Natal, antes da altura do ano mais frio (segunda metade de Janeiro).
- **Onde?** Centro de Lisboa e Porto. O lançamento da campanha podia ser feito a partir da Avenida da Liberdade. A distribuição dos bilhetes podia ser feita nas principais praças do centro de Lisboa e Porto.
- **Canais de lançamento da campanha:** social media principalmente. Preferível o efeito surpresa.
- **Lançamento da campanha durante um evento** em qual participam as radios do grupo, reproduzido em direta (Facebook e Instagram) e seguido da uma promoção consistente na distribuição dos bilhetes personalizáveis nas praças principais do centro de Lisboa, lançamento do Hashtag da campanha nos social media (#doaumcachecol #juntoscontraofrio..)



Picture 14: Charity Campaign Plan

4.3.1.5. Facebook and Youtube Analysis Proposal for RFM page

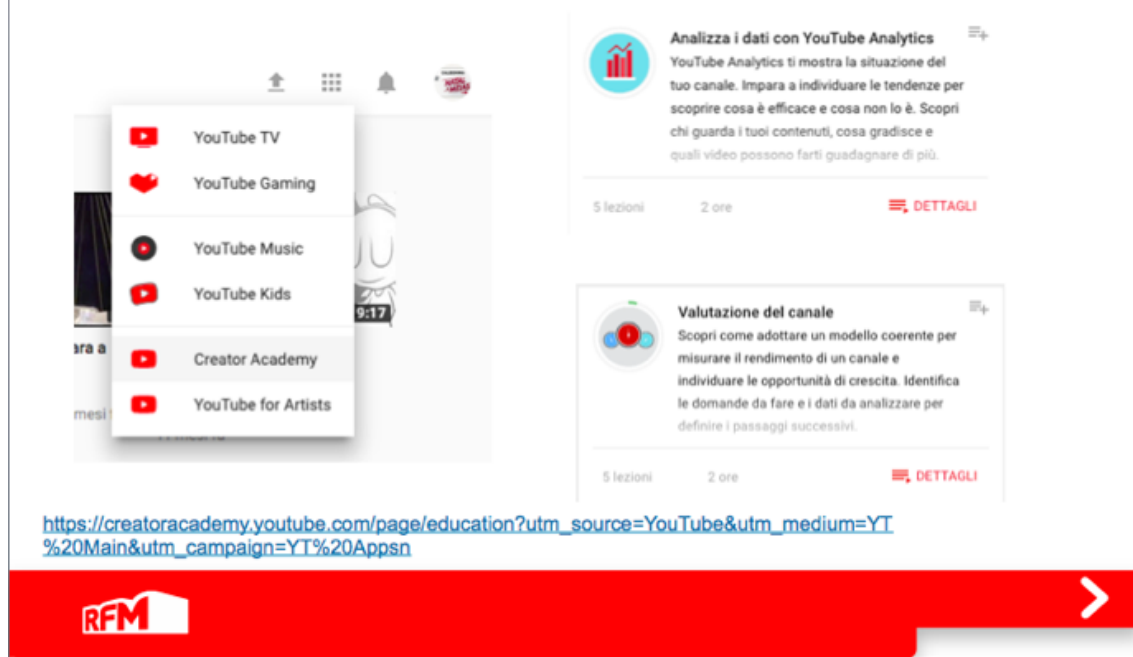
Given my interest for social media and marketing analysis, and their increased importance for companies, I talked with my mentor and tutor and we planned to insert an activity to my internship, consisting on doing a proposal of social media analysis which could be introduced to RFM, in order to analyse main indicators of performance of Facebook and Youtube pages.

First of all I identified which were the main purposes that the analysis should have reached:

- Management and transcription of the main indicators of the pages of RFM, in a specific period, in order to verify the trend. I proposed the analysis of Facebook values to be done weekly for Facebook page, and monthly for Youtube page, since is not often updated.
- Verify the effectiveness of the contents of RFM pages.
- If possible, compare the values and contents of RFM pages with its main competitor, namely Rádio Comercial.
- See what it is or could be done in terms of “feedback” to RFM pages followers.
- Generate more visits to RFM website, through social media platforms.

At a second moment, I studied and made some research about the methods that both Facebook and Youtube offered in terms of page analysis. I verified that Youtube owns a platform in its website, called Creator Academy (Picture 15).

Nota: Creator Academy (YouTube)



Picture 15: Creator Academy Youtube

This service that Youtube offers is for free, and consists on several online courses which can be attended by Youtube channels owners, in order to achieve personalized purposes.

For example, for what concerns RFM, I identified they could be attended the following classes: analyse datas with Youtube Analytics, evaluation of the channel, define a strategy for video contents, make it grow a community.

As named by the first course, each Youtube channel has a part called Youtube Analytics. In this area it is possible to download a lot of information, such as:

- Average duration of views.
- View time.
- Pageviews.
- Number of likes to videos.
- Number of dislikes to videos.
- Number of comments.

- Number of followers of the channel.

As Youtube, also Facebook has a part dedicated to the analytics. There you can find values concerning indicators, such as:

- Number of followers.
- Pageviews.
- Number of reactions to posts.
- Number of comments to posts.
- Reachability of the page.

According to the indicators and purposes of the research, I identified some methods which could be used during the analysis:

- Weekly monitor Facebook and Youtube pages progresses, evaluating with graphics the increase or decrease of the above indicators.
- Identifying which kind of content they belong to (video, picture, link for Facebook), make a list to analyse which are the best posts, with a weekly frequency for Facebook and monthly for Youtube.
- It could be created a “focus group” inside the company, to weekly discuss about social media achievements and make suggestions.
- They could be done qualitative and quantitative questionnaires to radio followers, concerning the effectiveness of the post shared by the page.
- Comparing the statistics in Facebook Analytics between RFM and Rádio Comercial, with a weekly frequency (Picture 16).

Métodos:

C) Comparar **Estatísticas** (destacados em "Vista Geral" dentro de "estatísticas" do Facebook) da Comercial e da RFM; comparar os melhores 10 **Conteúdos** da semana das duas páginas.

No Facebook esses valores já estão na seção "estatísticas". No YouTube é preciso pesquisar no canal da Radio Comercial.

Página	Número total de G	Da semana passa	Publicações da se	Interação esta semana
1  Rádio Comercial	1,9m	▲ 0,2%	110	270,7K
TU 2  RFM	1,7m	0%	60	113K
3  Cidade	815,2K	0%	43	77,5K
4  Hiper Fm	513,3K	▲ 0,2%	60	28,3K
5  Mega Hits	416,9K	0%	20	1,8K



Picture 16: Radio pages Facebook Statistics

- Make a cross quantitative analysis between the number of people who leave feedbacks on Facebook page and feedbacks that RFM team gives them (Picture 17).

Métodos:

D) Como medir?

Frequência: semanal (comparação com semana anterior).

1- Nas reclamações os clientes classificam a RFM dando de 1 a 5 estrelas; depois dividimos os clientes em 3 grupos: positivo (+) (4-5 estr), neutro (=) (3 estr) e negativo (-) (1-2 estr). Verificamos semanalmente se há melhorias ou não no número dos votantes por tipologia.



2- Analisar o número de críticas/estrelas sobre o número dos "followers" (percentagem de pessoas que gostam da rádio e a avaliam)



Picture 17: Feedback to followers evaluation

- Also is very important to have a reaction, comment and like comments left by followers to Facebook page posts. As later I will explain, having worked on some content production and sharing on RFM Facebook page for BFF program, I noticed how much it changes the impact on the followers, by answering them.
- On Facebook page there is also a section, which is usually ignored, the part of posts shared by followers on RFM page. I thought it was also very important to give a reaction to these posts because, as studied during the course of Relationship Marketing, reactions and answers which companies give to their customers are essential in many ways: they can make an unsatisfied customer become satisfied, a potential customer become a customer, and a satisfied customer stop buying (or following, in this case). Consumers' voice has a lot of power nowadays with social media, and is very important (as reported in Literature Revision Chapter) to address this power to the way more convenient for brands, as an opportunity and not a disadvantage.

4.3.1.6. Facebook contents analysis

Start: January 2018

End: March 2018

Duration: 3 months

During the second half of the internship, I developed the analysis of contents that were made more explicit in the activity above.

In Facebook Statistics of RFM page, I have been weekly monitoring the best 10 posts on the pages of RFM and the competitor Rádio Comercial.

The information were taken during the same day of the week (every Thursday) and included the following information about the posts:

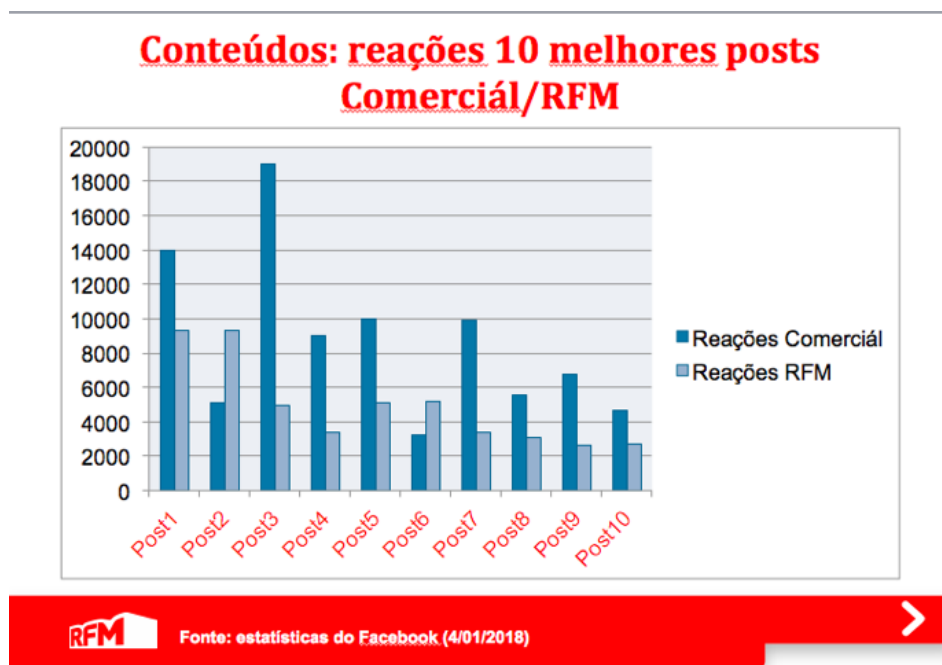
- Number of reactions.
- Number of comments.
- Number of times that the post was shared.

After having gathered all these information about the 10 best posts of both of the radios, I first compared the changes in number of followers during that week (Picture 18).

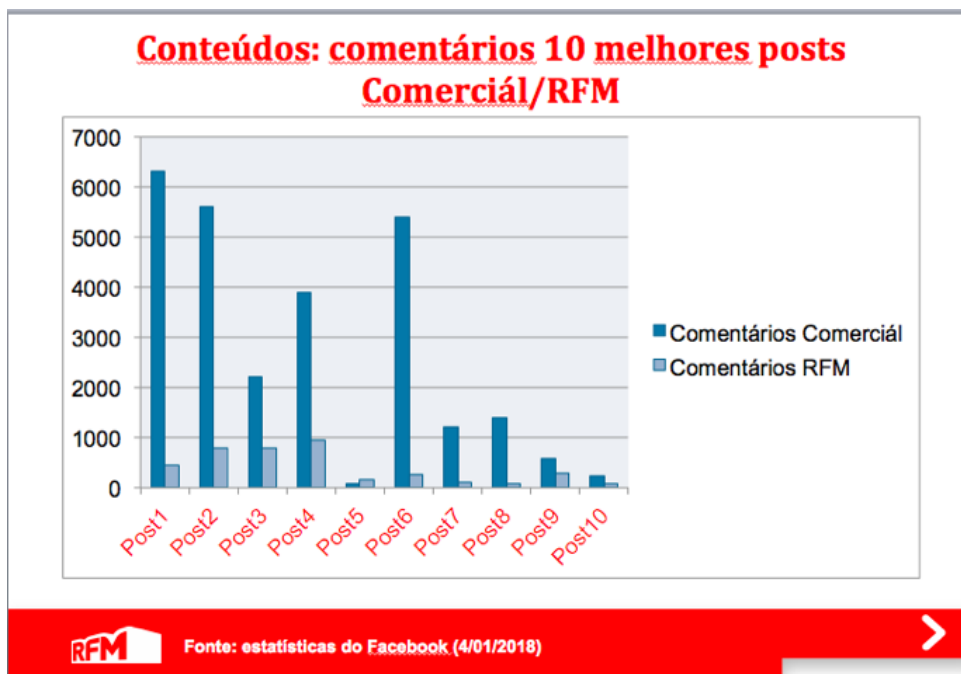


Picture 18: Facebook Followers in RFM and Rádio Comercial

Secondly, I compared the number of reactions, comments and sharing of the 10 best posts of both the radios (Picture 19, 20, 21).

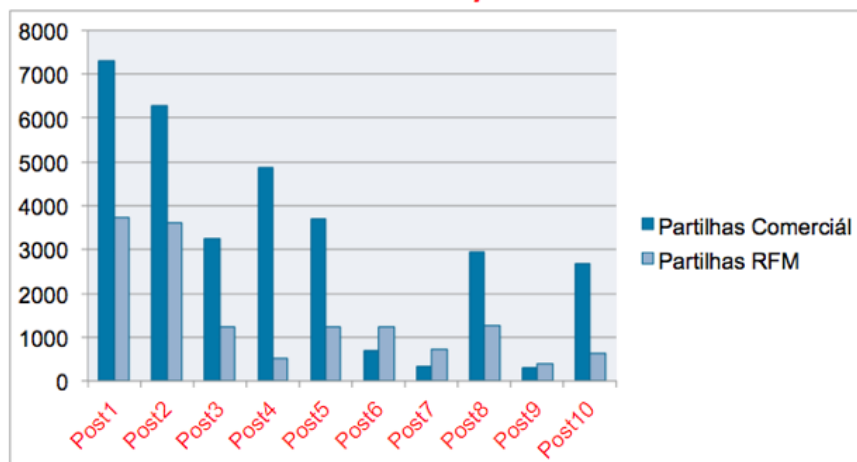


Picture 19: reactions to 10 best posts



Picture 20: comments to 10 best posts

**Conteúdos: partilhas 10 melhores posts
Comercial/RFM**



Fonte: estatísticas do Facebook (4/01/2018)



Picture 21: number of times the 10 best posts were shared

4.3.2. Social Media Marketing and Content Production Department

The last two months of the internship were spent at Social Media and content production department at RFM.

During this short period I have been more than before in contact with the reality of the radio, helping to produce content on facebook and instagram (pictures, lives, stories), assisting the production during the programs of BFF and Friday Boyz, helping to make research for website articles, and giving my support to create promotional videos for BFF, that later were shared on social media.

I have really appreciated the warm welcoming by the team of RFM, being always kind and helpful with me during my stay there.

4.3.2.1. Facebook Posts

Among the activities I had the pleasure to do at social media department in RFM, I have helped scheduling some posts to share on Facebook.

An example is the one in picture 22. Even if very simple, these kind of contents are very successful on online platforms. As we can see, the image contains an animated character that everybody knows and likes. Moreover, the font is the same used in every picture posted on RFM page, and also company logo is included, with the same color of the font used to express good morning.



Picture 22: Good morning Facebook Post

Another thing to be taken in consideration as a strategy of Facebook posting, is that the descriptions of the post present the tag of the speaker who is on air at the radio, in this case of Catarina Figueiredo, in order to show coherence and be current.

We noticed that this kinds of contents, funny gifs, things or events that everybody have in common, help the brand proximity to followers.

4.3.2.2. Website Content research

Another activity I participated to in RFM team was helping to search for information to give to the responsables of writing on the website.

Among the articles I helped to create, there is the one which involves me personally, since it is about the false myths of italian foods (Picture 23).



Picture 23: website article about italian food

4.3.2.3. Social Media Marketig at Friday Boyz

Start: February 2018

End: March 2018

Hours: 10-11 am every friday

Duration: 2 months

As explained in the 3rd chapter, Friday Boyz is a new concept of radio program. The idea is to start weekend one day earlier, on Friday, from 10 to 11 am. During this hour the two speakers entertain their hosts, namely employeeed who are brought there by their “cool boss”, with dance music.

During the last two months I spent doing the internship, I followed the program each friday, helping the speakers with taking pictures (Picture 24), sharing material online, making live videos and stories on Facebook and Instagram (Picture 25), in order to create proximity with RFM followers.



Picture 24: Friday Boyz live



Picture 25: Friday Boyz Instagram Story

4.3.2.4. Social Media Marketing at BFF

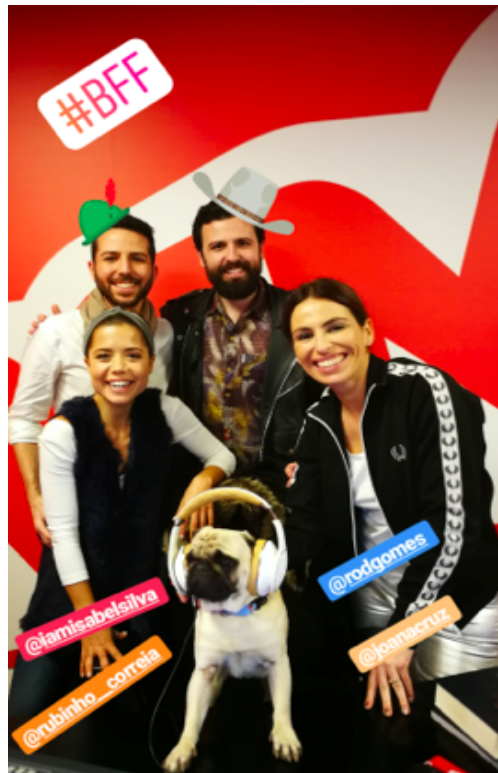
Start: February 2018

End: March 2018

Duration: 2 months

As a main activity of the last two months of internship at RFM, I followed the program and speakers Joãna Cruz and Rodrigo Gomes to help them in their activities. My daily task was to participate into a group of the team, sharing interesting news that I found on online newspapers.

During the recording of their program I helped them, with another colleague, to share contents (pictures, lives, stories and videos) on Instagram (Picture 26, 27) and Facebook, and organizing the fun activities they proposed to their hosts.



Picture 26: Instagram story of BFF with two hosts



Picture 27: Instagram story with survey on BFF

4.3.2.5. Promo Videos for BFF

Start: February 2018

End: March 2018

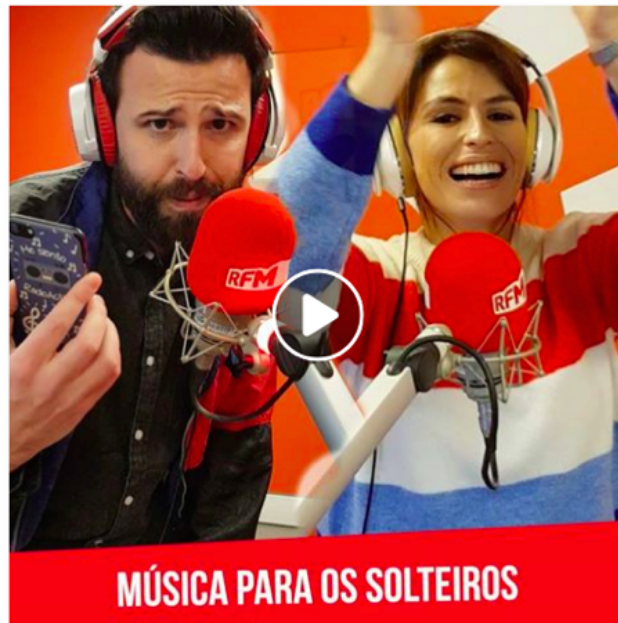
Duration: 2 months

Following activities of BFF also meant helping them to produce fun and promotional video on RFM Instagram and Facebook pages.

According to this task I have helped them, with another colleague of social media department, to do researches of animated gift to put in the videos, assist them in recording and editing the videos, sharing contents to promote the videos on RFM online platforms, sharing the videos and following up by reacting to followers comments and questions, in order to strengthen the power of these contents.

These videos were namely the remake of famous songs in a funny way (for example dedicating a song to single people, to pets and others) (Pictures 28, 29), listing the funniest names existing during the day of strange names (Picture 31) or, also, recording Pedro Teixeira, a BFF host, reading the “hot” comments he receives to his pictures on Instagram.

We noticed that these videos made a lot of likes (Picture 30), especially on Facebook, and that people asked for always more of them. We also gave a lot of importance to the feedback given to followers comment, a thing that raised the reachability of the posts.



360 mil visualizações

Picture 28: Video dedicated to single people



1,2 M visualizações

Picture 29: Video dedicated to dogs



Picture 30: Likes and shares on a BFF video



Picture 31: Video about weird real names

CHAPTER 5 - CONCLUSIONS

5.1 Final Considerations

The evolution in technologies have brought many changes and developments in media environment. Radios also have undergone a process of adaptation and evolution.

Technologies and platforms such as Social Media, have changed the way Radios and Mass Medias promote their activities and communicate with their audience and listeners.

Nowadays, in fact, radio listeners have more power than before in communicating and giving a feedback to broadcasters. In this way, radio stations can either see this reality as an opportunity to strengthen their presence on Social Media, deepening their influence on its followers, either decide to avoid this fact and use just traditional media, staying outside all the changing being faced by mass media.

5.2 Experience in RFM

According to my experience in RFM, this radio represents one of the best example of how a broadcaster is undergoing these changes, having a positive and proactive reaction.

In fact, the radio where I had the pleasure to have my internship, as the finalization of my Master's in Marketing studies at Iade, can be told to be one of the main influencers among portuguese broadcasters. Thanks to its staff, which develop its job with dinamic and positive attitudes, RFM confirms its strong presence in Social Media, mainly in Facebook and Instagram.

This work has both as a consequence and purpose, the one of increasing loyalty of its audience, achieving better results on national scale.

During the internship spent at RFM I had the pleasure to reach the objectived that I had fixed before starting it. I gained a better understanding of which are the inner workings behind this kind of company, especially in Marketing, audience analysis and content production field. I immersed myself in the portuguese work environment, managing better communication skills both with colleagues and in operational activities. I came across

wonderful people who give their best and more doing a job that they like and they are passionate with.

5.3 Limitations

The only limitation had been the short time. In six months I had the time to get into the company, understand the inner workings behind a radio, get to know with the main processes of Strategic Marketing, Social Media content production and radio production.

If the internship had last more time, probably I could have deepened more some aspects of interest, and helped more my colleagues with their daily tasks.

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ATTACHMENTS

Activities done during the internship at Strategic Marketing Department, by October 2017.

Attachment 1 – Netscope – Grupo Renascença Presentation - Website Ranking of September 2017 Datas



Ranking Netscope - GRUPOS DE MEDIA

SETEMBRO'17

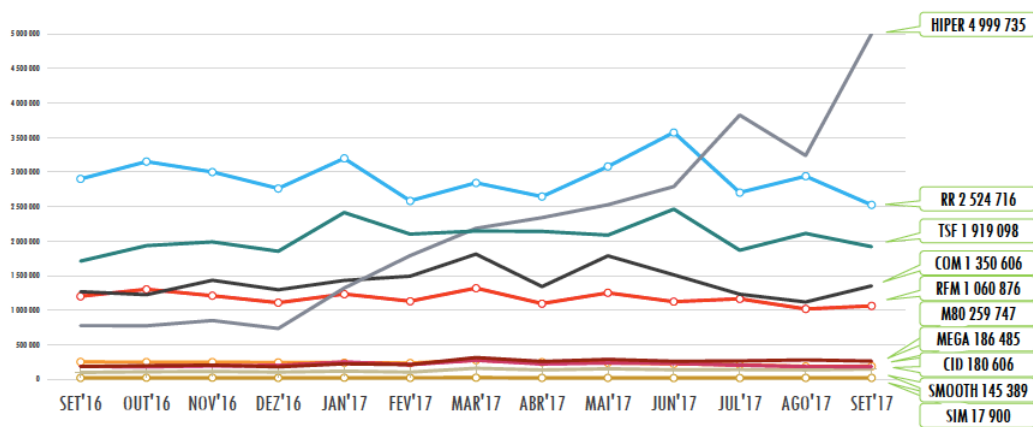
EDITOR/ GRUPO	VISITAS TOTAIS	Rank	Visitas PC	Visitas Mobile	PAGEVIEWS TOTAIS	Rank	PV PC	PV Mobile	PVs/VISITA
Global Media Group	63 600 033	1	16 711 966	46 888 067	328 668 584	1	137 760 167	190 908 417	5,2
Cofina	47 147 510	2	18 461 278	28 686 232	289 687 964	2	158 392 625	131 295 339	6,1
Media Capital	37 050 380	3	11 524 195	25 526 185	207 814 208	3	115 291 998	92 522 210	5,6
Impresa	25 597 435	4	7 270 214	18 327 221	87 015 392	4	40 574 911	46 440 481	3,4
RTP	8 606 512	5	4 407 137	4 199 375	22 085 303	7	9 804 487	12 280 816	2,6
Impala	5 994 362	6	981 138	5 013 224	38 854 172	6	8 971 807	29 882 365	6,5
Adclick	5 042 310	7	1 145 628	3 896 682	8 461 678	8	2 238 062	6 223 616	1,7
Grupo Renascença Multimédia	3 761 837	8	2 269 646	1 857 994	60 311 124	5	56 527 357	5 490 682	16,7
Motorpress Lisboa	1 690 231	9	721 951	968 280	4 333 854	9	2 481 602	1 852 252	2,6
Clever Advertising	1 493 319	10	332 724	1 160 595	1 928 702	10	460 489	1 468 213	1,3

Fonte: Netscope



RENASCENÇA MULTIMÉDIA e outras rádios

Ranking Netscope - Visitas



Fonte: Netscope

Renascença RFM Mega Hits R.Sim R.Comercial Smooth FM Cidade FM M80 Hiper FM TSF



RENASCENÇA MULTIMÉDIA e outras rádios

Ranking Netscope - Visitas (dados multiplataforma)

SETEMBRO'17

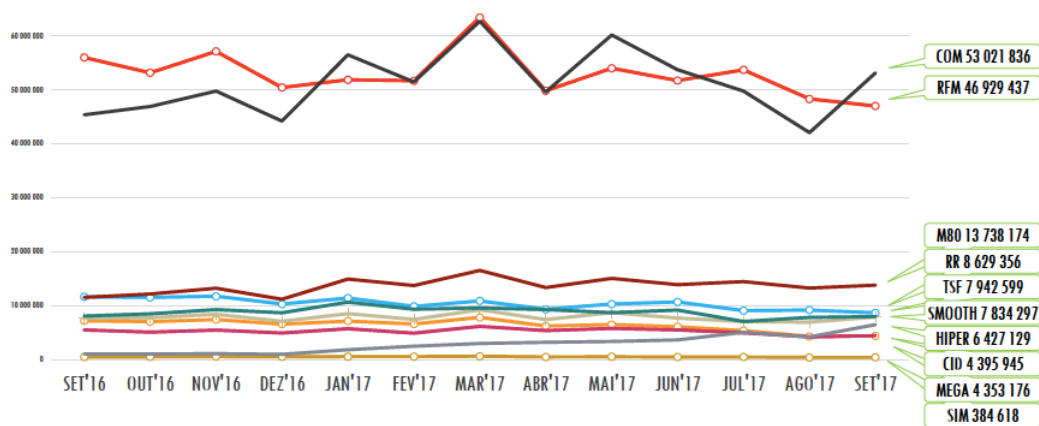
Rádios	Total VISITAS	VISITAS PC peso (%)	VISITAS Mobile peso (%)
Hiper FM	4 999 735	614 214 12,3%	4 385 521 87,7%
Rádio Renascença	2 524 716	1 341 086 53,1%	1 183 630 46,9%
TSF	1 919 098	617 969 32,2%	1 301 129 67,8%
Rádio Comercial	1 350 606	769 649 57,0%	580 957 43,0%
RFM	1 060 876	783 993 73,9%	276 883 26,1%
M80	259 747	180 001 69,3%	79 746 30,7%
Mega Hits	186 485	102 123 54,8%	84 362 45,2%
Cidade	180 606	75 146 41,6%	105 460 58,4%
Smooth FM	145 389	87 095 59,9%	58 294 40,1%
Rádio Sim	17 900	12 520 69,9%	5 380 30,1%

Fonte: Netscope



RENASCENÇA MULTIMÉDIA e outras rádios

Ranking Netscope - Pageviews



Fonte: Netscope

Renascença RFM Mega Hits R.Sim R.Comercial Smooth FM Cidade FM M80 Hiper FM TSF



RENASCENÇA MULTIMÉDIA e outras rádios

Ranking Netscope - Pageviews (dados multiplataforma)

SETEMBRO'17

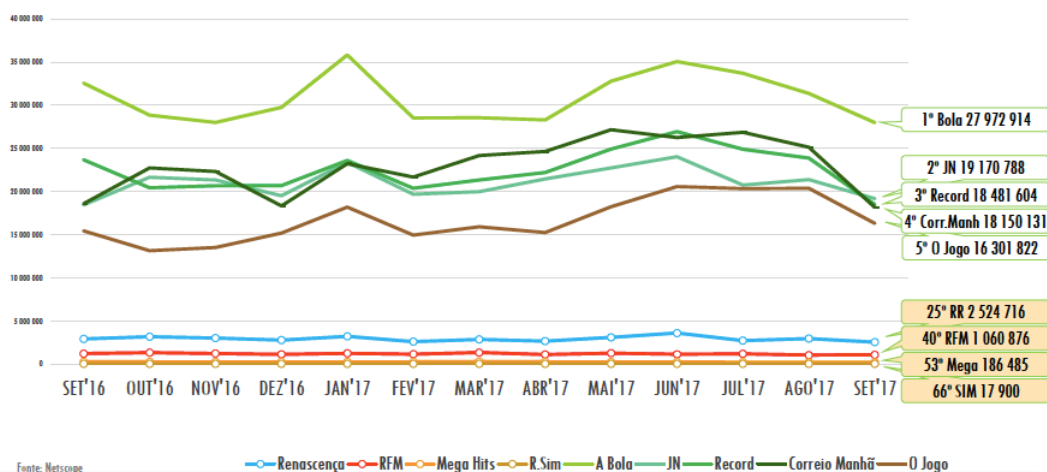
Rádios	Total PAGEVIEWS	PAGEVIEWS PC		PAGEVIEWS Mobile	
			peso (%)		peso (%)
Rádio Comercial	53 021 836	48 258 782	91,0%	4 763 054	9,0%
RFM	46 929 437	44 452 506	94,7%	2 476 931	5,3%
M80	13 738 174	12 792 898	93,1%	945 276	6,9%
Rádio Renascença	8 629 356	6 571 517	76,2%	2 057 839	23,8%
TSF	7 942 599	4 722 281	59,5%	3 220 318	40,5%
Smooth FM	7 834 297	7 016 430	89,6%	817 867	10,4%
Hiper FM	6 427 129	785 769	12,2%	5 641 360	87,8%
Cidade	4 395 945	3 518 844	80,0%	877 101	20,0%
Mega Hits	4 353 176	3 812 198	87,6%	540 978	12,4%
Rádio Sim	384 618	339 040	88,1%	45 578	11,9%

Fonte: Netscope



RENASCENÇA MULTIMÉDIA e entidades no Top5

Ranking Netscope - Visitas



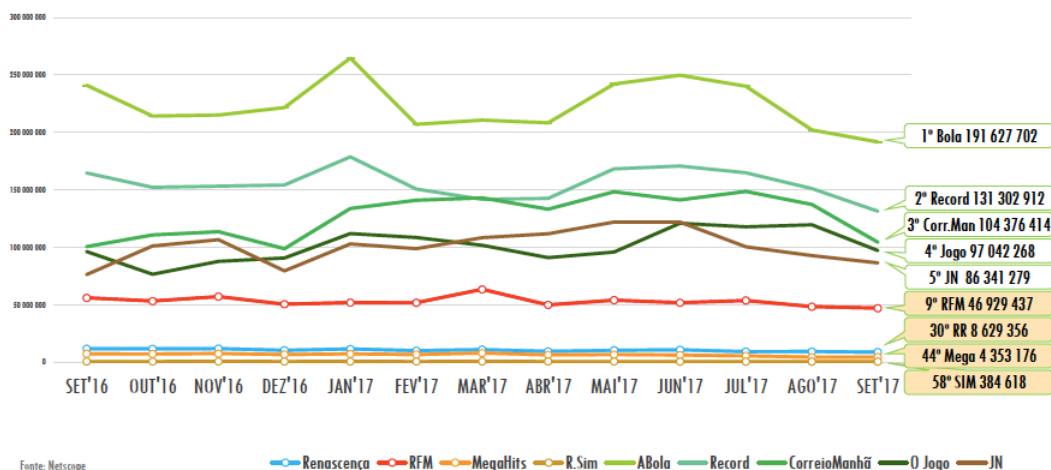
Fonte: Netscope

Renascença RFM Mega Hits R. Sim A Bola JN Record Correio Manhã O Jogo



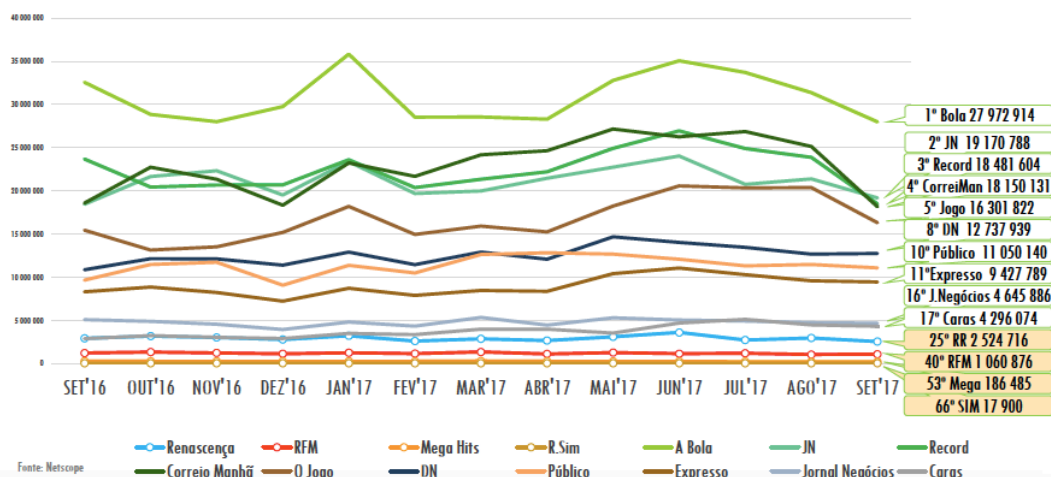
RENASCENÇA MULTIMÉDIA e entidades no Top5

Ranking Netscope - Pageviews



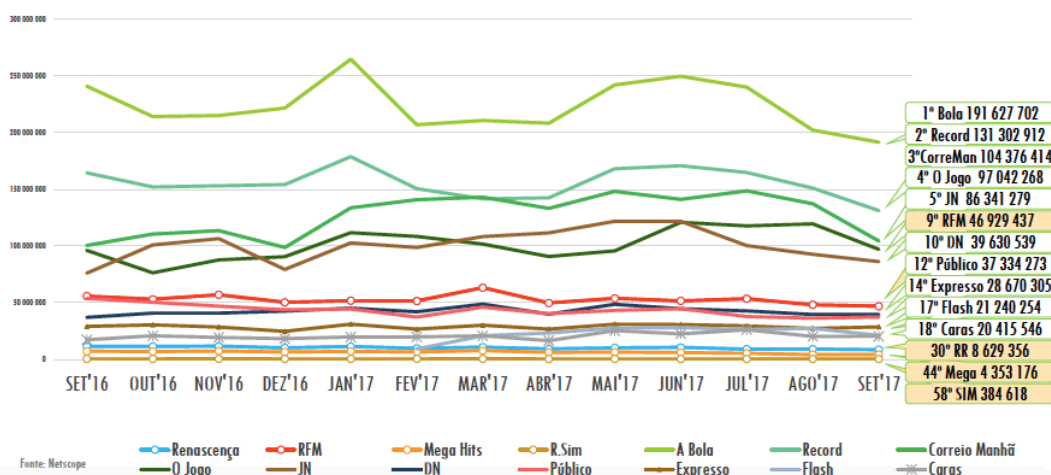
RENASCENÇA MULTIMÉDIA e Top10 Press

Ranking Netscope - Visitas



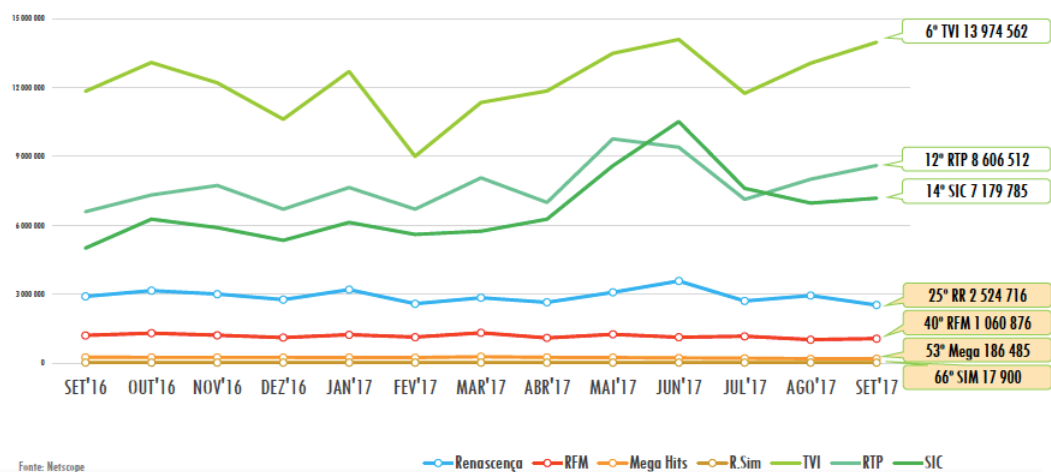
RENASCENÇA MULTIMÉDIA e Top10 Press

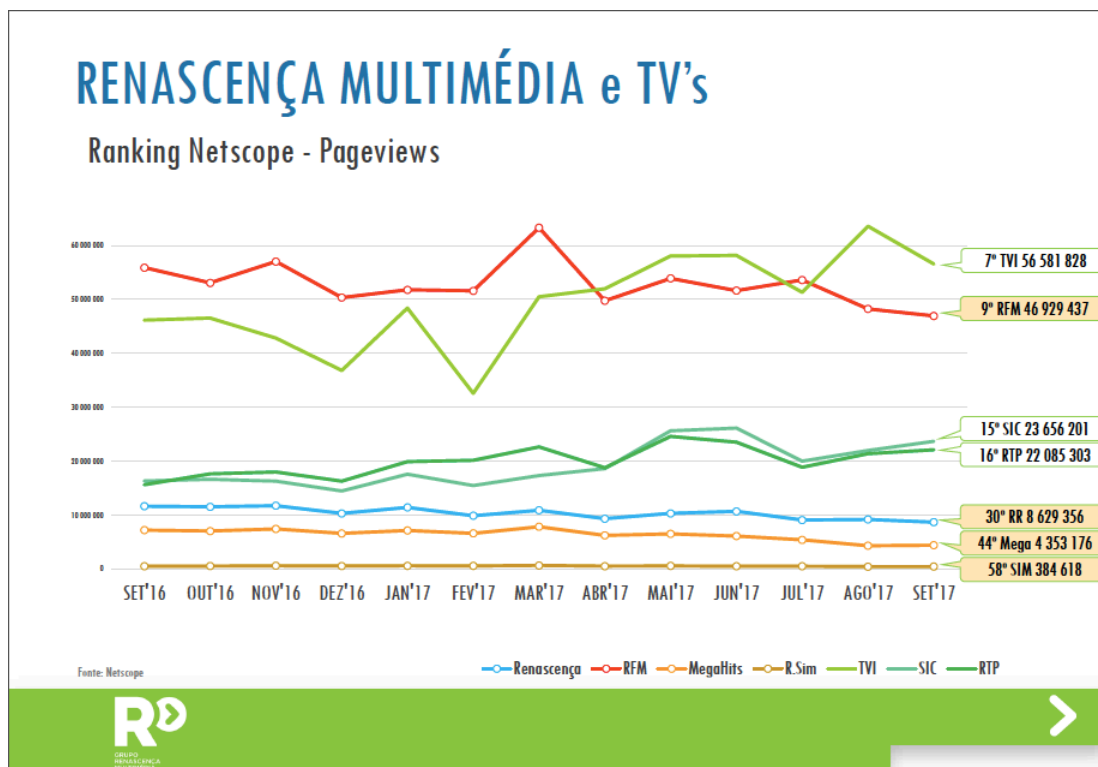
Ranking Netscope - Pageviews



RENASCENÇA MULTIMÉDIA e TV's

Ranking Netscope - Visitas





Attachment 2 – Netscope Website Ranking of September 2017 Datas

Ranking dos Sites – Netscope Setembro 2017 – Dados multiplataforma.xlsx

Ranking netScope de tráfego web - dados multiplataforma Setembro 2017

Medição auditada de entidades web

net//Scope

Marktest

Editor/Grupo	Visitas totais (multiplataforma)	Rank	Visitas PC	Visitas Mobile	Page Views Totais (multiplataforma)	Rank	Page Views PC	Page Views Mobile	PVs/Visita (totais)
Global Media Group	63.600.033	1	#####	#####	328.668.584	1	#####	#####	5,2
Cofina	47.147.510	2	#####	#####	289.687.964	2	#####	#####	6,1
Media Capital	37.050.380	3	#####	#####	207.814.208	3	#####	92.522.210	5,6
Impresa	25.597.435	4	7.270.214	#####	87.015.392	4	40.574.911	46.440.481	3,4
RTP	8.606.512	5	4.407.137	4.199.375	22.085.303	6	9.804.487	12.280.816	2,6
Impala	5.994.362	6	981.138	5.013.224	38.854.172	5	8.971.807	29.882.365	6,5
Adclick	5.042.310	7	1.145.628	3.896.682	8.461.678	7	2.238.062	6.223.616	1,7
Motorpress Lisboa	1.690.231	8	721.951	968.280	4.333.854	8	2.481.602	1.852.252	2,6
Clever Advertising	1.493.319	9	332.724	1.160.595	1.928.702	10	460.489	1.468.213	1,3
Milenar	1.050.141	10	318.336	731.805	2.258.603	9	830.079	1.428.524	2,2
CódigoPro	9.621	11	4.620	5.001	44.804	11	24.977	19.827	4,7

Análise de tráfego auditada, por Editores/Grupos que aderem à sua publicação

Entidade	Visitas totais (multiplataforma)	Rank	Visitas PC	Visitas Mobile	Page Views Totais (multiplataforma)	Rank	Page Views PC	Page Views Mobile	PVs/Visita (totais)
A Bola	27.972.914	1	9.648.522	#####	191.627.702	1	85.956.656	#####	6,9
Jornal de Notícias	19.170.788	2	4.768.628	#####	86.341.279	5	39.338.699	47.002.580	4,5
Record	18.481.604	3	7.675.022	#####	131.302.912	2	72.887.017	58.415.895	7,1

Setembro Domínios e Apps

Ranking dos Sites – Netscope Setembro 2017 – Dados multiplataforma.xlsx

Search in Sheet

Home Layout Tables Charts SmartArt Formulas Data Review

Font: Calibri (Body) 10

Alignment: General

Number: 0,00

Format: Normal

Conditional Formatting: Bad

Insert Delete Format Themes

Normal View Ready

Sum=0

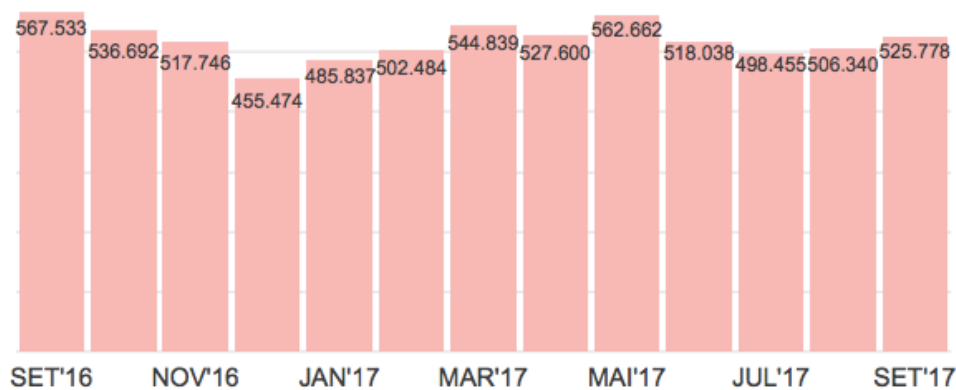
Entidade	Visitas totais (multiplataforma)	Rank	Visitas PC	Visitas Mobile	Page Views Totais (multiplataforma)	Rank	Page Views PC	Page Views Mobile	PVs/Visita (total)
A Bola	27.972.914	1	9.648.522	#####	191.627.702	1	85.956.656	#####	6,9
Jornal de Notícias	19.170.788	2	4.768.628	#####	86.341.279	5	39.338.699	47.002.580	4,5
Record	18.481.604	3	7.675.022	#####	131.302.912	2	72.887.017	58.415.895	7,1
Correio da Manhã	18.150.131	4	5.618.734	#####	104.376.414	3	57.558.425	46.817.989	5,8
O Jogo	16.301.822	5	4.013.352	#####	97.042.268	4	43.261.355	53.780.913	6,0
TVI	13.974.562	6	3.604.002	#####	56.581.828	7	17.732.265	38.849.563	4,0
Notícias ao Minuto	13.261.257	7	3.505.012	9.756.245	60.230.187	6	26.923.361	33.306.826	4,5
Diário de Notícias	12.737.939	8	3.886.217	8.851.722	39.630.539	10	20.176.192	19.454.347	3,1
IDL (Home Page e Serviços)	12.479.010	9	4.719.834	7.759.176	37.592.496	11	17.241.002	20.351.494	3,0
Público	11.050.140	10	4.751.512	6.298.628	37.334.273	12	24.090.729	13.243.544	3,4
Expresso	9.427.789	11	3.238.316	6.189.473	28.670.305	14	16.343.464	12.326.841	3,0
RTP	8.606.512	12	4.407.137	4.199.375	22.085.303	16	9.804.487	12.280.816	2,6
Mais Futebol	7.824.607	13	1.764.487	6.060.120	30.472.625	13	6.981.746	23.490.879	3,9
SIC	7.179.785	14	1.787.411	5.392.374	23.656.201	15	8.991.152	14.665.049	3,3
Hiper FM	4.999.735	15	614.214	4.385.521	6.427.129	38	785.769	5.641.360	1,3
Jornal de Negócios	4.645.886	16	3.060.500	1.585.386	13.450.101	24	9.272.321	4.177.780	2,9
Caras	4.296.074	17	1.144.524	3.151.550	20.415.546	18	8.987.304	11.428.242	4,8
O Jornal Económico	3.706.290	18	1.878.770	1.827.520	8.563.184	31	4.944.028	3.619.156	2,3
Dinheiro Vivo	3.046.276	19	838.203	2.208.073	15.050.188	22	5.283.517	9.766.671	4,9
Tá Bonito	2.958.986	20	794.746	2.164.240	4.540.500	42	1.458.975	3.081.525	1,5
Ekonomista	2.789.445	21	742.407	2.047.038	4.776.618	41	1.384.121	3.392.497	1,7
Flash	2.775.792	22	1.035.982	1.739.810	21.240.254	17	10.113.162	11.127.092	7,7
Visão	2.745.399	23	999.373	2.146.026	1.051.689	45	1.365.030	2.686.659	5,5
Sábado	2.541.856	24	830.608	1.711.248	10.051.510	27	3.990.638	6.060.872	4,0
Rádio Renascença	2.524.716	25	1.341.086	1.183.630	8.629.356	30	6.571.517	2.057.839	3,4
Delas	2.518.662	26	407.186	2.111.476	15.293.674	21	3.352.389	11.941.285	6,1
Nova Gente	2.082.084	27	329.911	1.752.173	16.110.504	20	3.841.729	12.268.775	7,7
TSF	1.919.098	28	617.969	1.301.129	7.942.599	33	4.722.281	3.220.318	4,1

Attachment 3 – Online Audiences – Week 16/22 October 2017 (Triton Digital)



RFM

Ouvintes da Emissão Online em 2016 e 2017



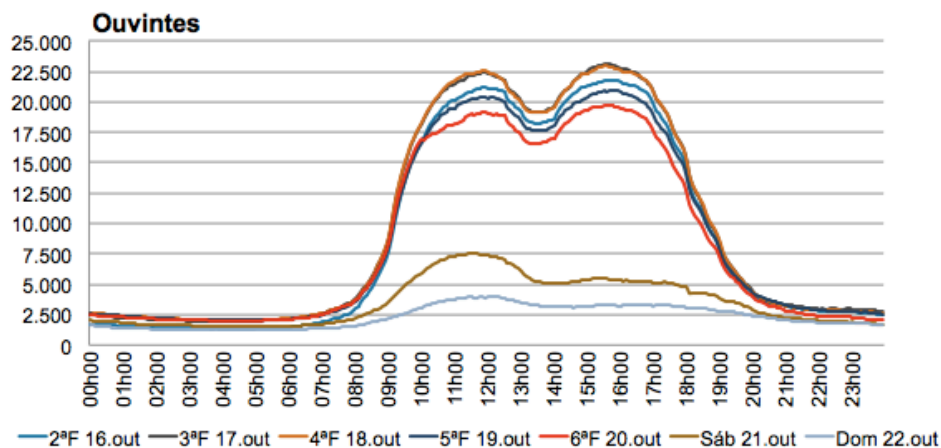
Fonte: provider de streaming
(Triton Digital)

Utilizadores



RFM

Audiência Instantânea do Online



Fonte: provider de streaming
(Triton Digital) – recolha de dados
feita no dia 23Out'17

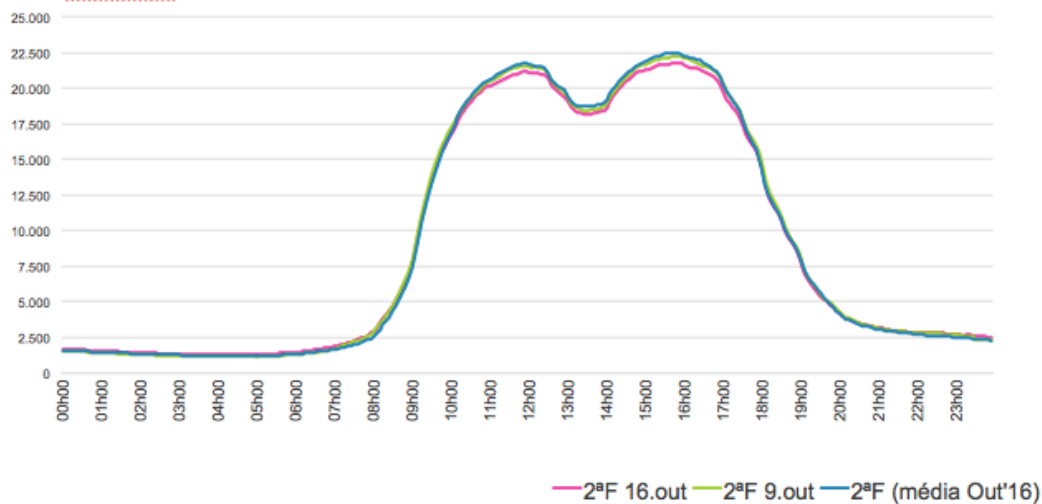


RFM

Audiência Instantânea do Online

Ouvintes

2ªF 16.out



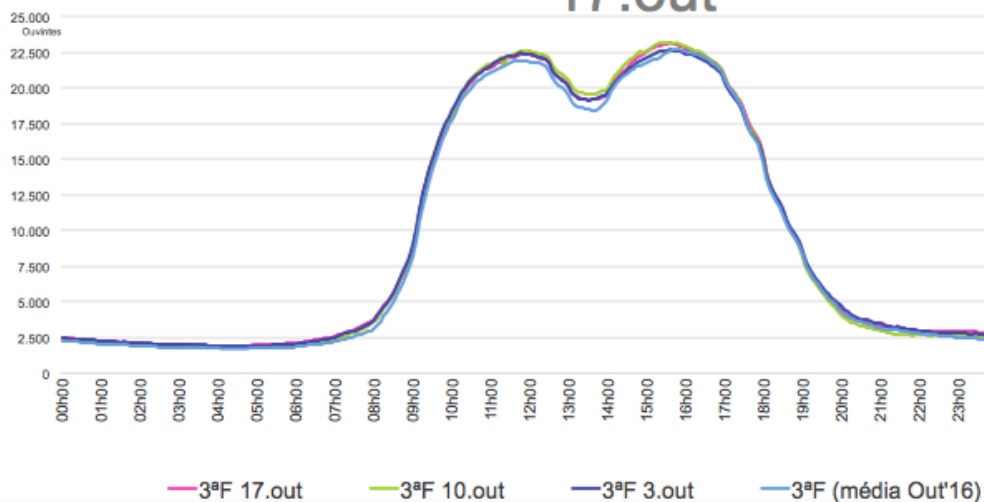
RFM



RFM

Audiência Instantânea do Online

3ªF
17.out



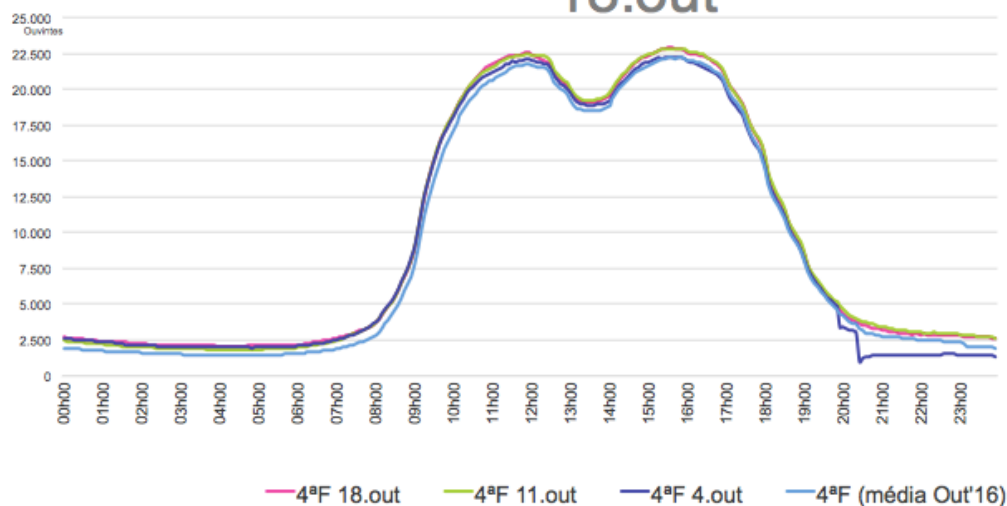
RFM



RFM

Audiência Instantânea do Online

4ªF 18.out



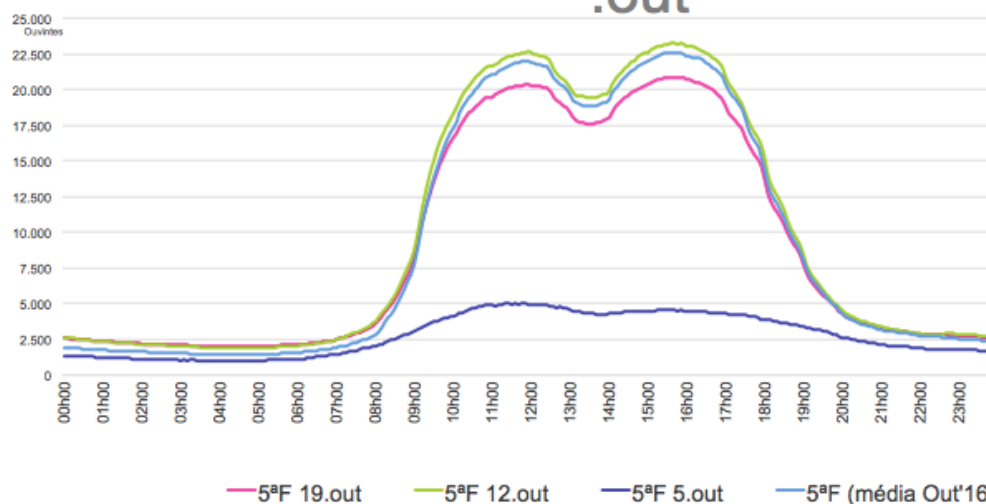
RFM



RFM

Audiência Instantânea do Online

5ªF 19 .out



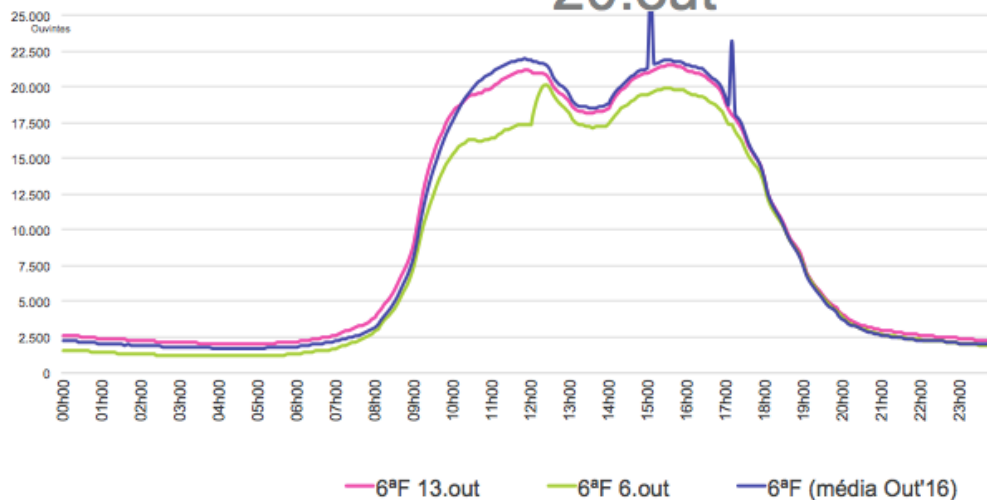
RFM



RFM

Audiência Instantânea do Online

6ªF
20.out



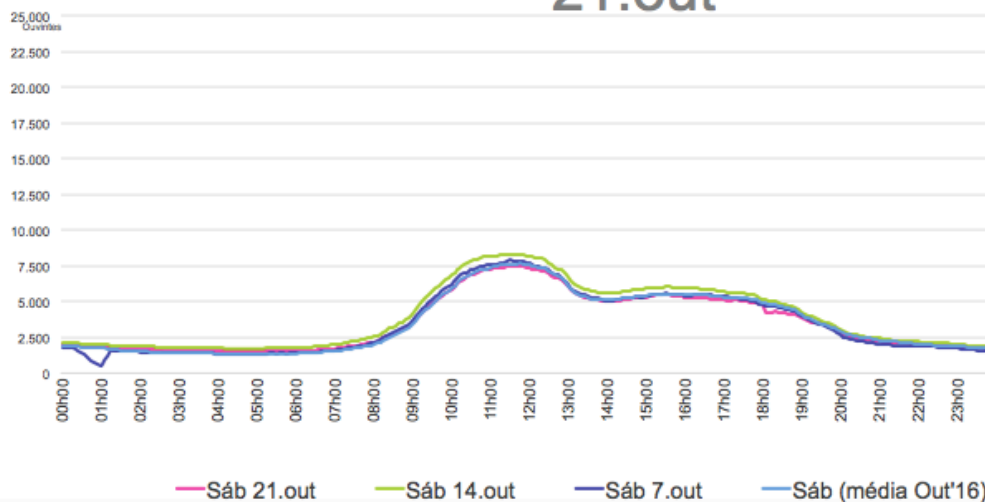
RFM



RFM

Audiência Instantânea do Online

Sáb
21.out



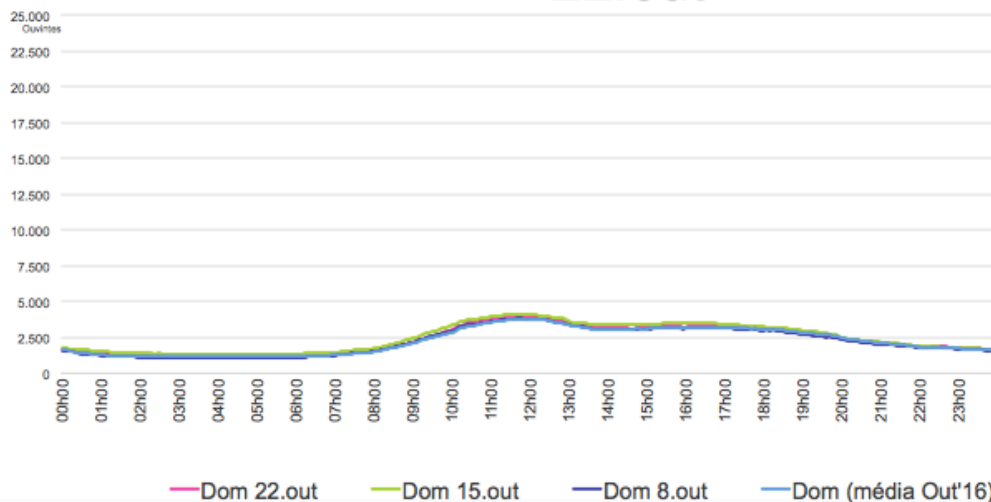
RFM



RFM

Audiência Instantânea do Online

Dom
22.out



FICHA TÉCNICA

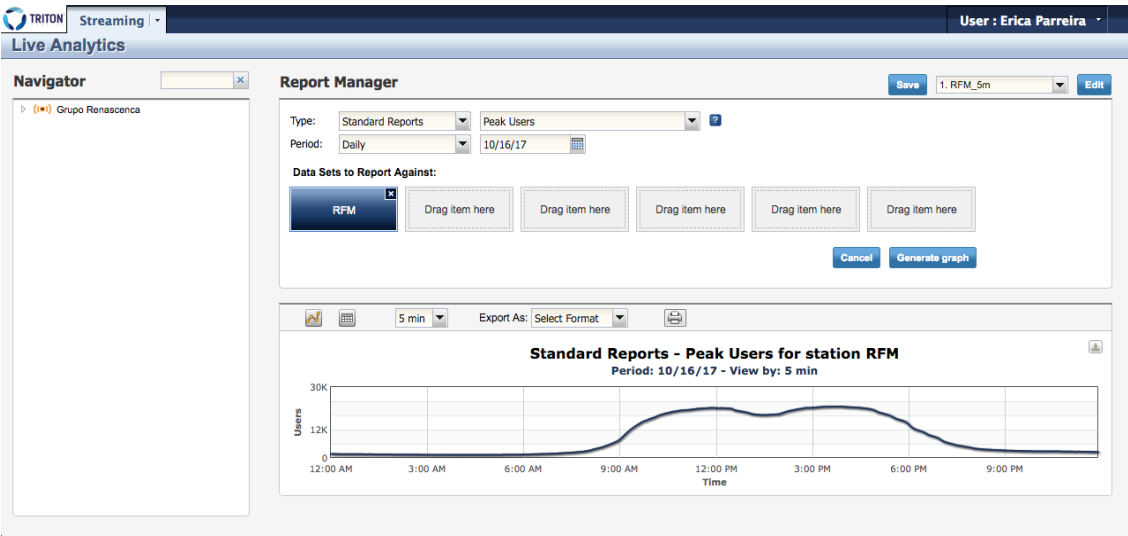
AUDIÊNCIA INSTANTÂNEA DO ONLINE: Número de ouvintes ligados online em cada minuto.

OUVINTES ONLINE - UTILIZADORES ÚNICOS: número de utilizadores ligados à emissão online por um período mínimo de 60 segundos. Este número é estimado com base no endereço IP e na lista de browsers, aplicações e *players* usados para ouvir a emissão online.

Fonte: provider de streaming (Triton Digital).



Attachment 4 – Fonts of Online Audience – Triton Digital



The screenshot shows an Excel spreadsheet titled 'Standard_Reports_Peak_Users_Daily_10-16-17_10-17-17_Created_10-24-17_1-40_PM_UTC.xls'. The spreadsheet has a standard Excel ribbon with tabs for Home, Layout, Tables, Charts, SmartArt, Formulas, Data, Review, and Themes. The data is organized into columns: A (Time), B (Broadcast), C (Station), D (Mount), E (Users), and F (Peak Event). The data rows show user counts for various times throughout the day, with a peak around 12:00 PM. The status bar at the bottom indicates 'Normal View', 'Ready', and 'Sum=0'.

Time	Broadcast	Station	Mount	Users	Peak Event
12:00 AM	Grupo Ren	RFM (WES ALL		1661	N/A
12:05 AM	Grupo Ren	RFM (WES ALL		1643	N/A
12:10 AM	Grupo Ren	RFM (WES ALL		1642	N/A
12:15 AM	Grupo Ren	RFM (WES ALL		1639	N/A
12:20 AM	Grupo Ren	RFM (WES ALL		1632	N/A
12:25 AM	Grupo Ren	RFM (WES ALL		1636	N/A
12:30 AM	Grupo Ren	RFM (WES ALL		1620	N/A
12:35 AM	Grupo Ren	RFM (WES ALL		1626	N/A
12:40 AM	Grupo Ren	RFM (WES ALL		1600	N/A
12:45 AM	Grupo Ren	RFM (WES ALL		1613	N/A
12:50 AM	Grupo Ren	RFM (WES ALL		1594	N/A
12:55 AM	Grupo Ren	RFM (WES ALL		1584	N/A
1:00 AM	Grupo Ren	RFM (WES ALL		1574	N/A
1:05 AM	Grupo Ren	RFM (WES ALL		1542	N/A
1:10 AM	Grupo Ren	RFM (WES ALL		1547	N/A
1:15 AM	Grupo Ren	RFM (WES ALL		1555	N/A
1:20 AM	Grupo Ren	RFM (WES ALL		1537	N/A
1:25 AM	Grupo Ren	RFM (WES ALL		1524	N/A
1:30 AM	Grupo Ren	RFM (WES ALL		1499	N/A
1:35 AM	Grupo Ren	RFM (WES ALL		1484	N/A
1:40 AM	Grupo Ren	RFM (WES ALL		1468	N/A
1:45 AM	Grupo Ren	RFM (WES ALL		1465	N/A
1:50 AM	Grupo Ren	RFM (WES ALL		1465	N/A
1:55 AM	Grupo Ren	RFM (WES ALL		1445	N/A
2:00 AM	Grupo Ren	RFM (WES ALL		1435	N/A
2:05 AM	Grupo Ren	RFM (WES ALL		1429	N/A
2:10 AM	Grupo Ren	RFM (WES ALL		1425	N/A
2:15 AM	Grupo Ren	RFM (WES ALL		1432	N/A
2:20 AM	Grupo Ren	RFM (WES ALL		1403	N/A
2:25 AM	Grupo Ren	RFM (WES ALL		1398	N/A
2:30 AM	Grupo Ren	RFM (WES ALL		1381	N/A
2:35 AM	Grupo Ren	RFM (WES ALL		1375	N/A
2:40 AM	Grupo Ren	RFM (WES ALL		1362	N/A
2:45 AM	Grupo Ren	RFM (WES ALL		1366	N/A
2:50 AM	Grupo Ren	RFM (WES ALL		1356	N/A
2:55 AM	Grupo Ren	RFM (WES ALL		1361	N/A
3:00 AM	Grupo Ren	RFM (WFS ALL		1344	N/A

Attachment 5 – Music Programming Test – Intercampus (4 November 2017)

Bem-vindo a este estudo de música!
Por favor, oiçam as instruções antes de começar

Nome _____ Idade _____

☐ Masculino ☒ Feminino

Assinala os círculos assim → ●

Não assim → ☒ ✓

1.

☐ Antena 1	☒ Comercial	☒ Mega Hits	☒ RFM	☐ Radar
☐ Antena 3	☐ Estação Orbital	☐ R. Amália	☐ Smooth FM	☐ Outra
☒ Cidade FM	☒ M80	☐ Renascença	☐ TSF	☐ Nenhuma

2. (Marque apenas a preferida)

☐ Antena 1	☒ Comercial	☐ Mega Hits	☐ RFM	☐ Radar
☐ Antena 3	☐ Estação Orbital	☐ R. Amália	☐ Smooth FM	☐ Outra
☐ Cidade FM	☐ M80	☐ Renascença	☐ TSF	☐ Nenhuma

3.

☐ Antena 1	☒ Comercial	☐ Mega Hits	☒ RFM	☐ Radar
☐ Antena 3	☐ Estação Orbital	☐ R. Amália	☐ Smooth FM	☐ Outra
☒ Cidade FM	☐ M80	☐ Renascença	☐ TSF	☐ Nenhuma

Por favor, oiçam as instruções antes de começar

4a. ☐ Muitas Vezes ☒ Algumas Vezes ☐ Quase Nunca

4b.

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Attachment 6 – Music Programming Test – Demographic Data Analysis

RFM-AMT_DadosDemograficosParticipantes_NOV17.xlsx

Font: Calibri (Body), 11

Alignment: Wrap Text

Format: General

Cells: Insert, Delete, Format

Themes: AaBbC

J17

	A	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X
1	GO 1 - Quadros Médios e Sup																
2	Quadros Superiores: Deputados	Gerentes e Construtor	Chefes de	Inclusive	Comandan	Comandan	Comandan	Pilotos (co	excepto As	Dentistas	Estomatos	Odontolog	Consultore	Juristas	Notários e	Consultore	bi
3	Quadros Médios: Chefes de Departam	exclusive)	Inspectore	Professore	Assistente:	Professores	do 2º Ciclo	do Ensino	Básico e	Formadores	(com licenciatura);						
4	Especialistas das ciências físico-químicas	Biólogos	Zoólogos	Agrônomo	Matemático	Estatísticos:	Analistas d	Investigad	Psicólogos	Sociólogos	Historiado	Relações P	Técnicos d	Farmacêut	Veterinário	Intérprete:	Tradutores: As
5	GO 2 - Técnicos Especializad																
6	Técnicos Especializados: Sargentos c	Monitores	Explicador	Intérprete:	Tradutores	Arquivista:	Montador	Técnicos d	Electro-mé	Desenhad	Cartógrafo	Geómetra:	Hidrometristas;				
7	de Som e Imagem																
8	Pequenos Proprietários: Comerciantes	Instrução	inferior a	114/79º	ano	antigo).											
9	GO 3 - Empregados Serviços/																
10	Chefes Departamento e Chefes de Repartição	Profissionais:	Secretária:	Técnicos E	Técnicos C	Gestores C	Ajudantes	Caixas;	Cois	Hospedeir	Decorador	Delegados	Delegados	Promotore	Angariado	Introdutor:	Recepção:
11	Inspectores de finanças (Instrução inferior a licen																
12	GO 4 - Trabalhadores Qualific																
13	Praças e Cabos das Forças Armadas	de mercad	dos transp	Chefes de:	Mineiros	Ourives	Gruistas	Metalúrgic	Artesãos	(i)	Manobrad	Pintores	Carpinteiros	Marceneir	Canalizad	Picheiros	Serralheir
14	GO 5 - Trabalhadores não Qua																
15	Trabalhadores Rurais	Abasteced	Ajudantes	Ajudantes	Distribuid	Empregad	Empregad	Cantoneir	Empregad	Engomade	Lavadeiras	Pastores	Estivadore	Carregado	Engraxado	Coveiros	Arrumado
16	GO 7 - Estudantes																
17	GO 9 - Domésticas e Reforma																
18	Domésticas; Reformados/Pensionistas/Aposentad																
19	GO 10 - Desempregados																
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22	T.Exp/P.Prop																
23	ServAdmCom																
24	Trab.Exp																

Normal View Ready Sum=0

RFM-AMT_DadosDemograficosParticipantes_NOV17.xlsx

	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P
	N.FORM	1.IDAD	1.SEX	2.RES.LISBOA	3.RESPOST	4.AMIG	5.RADI	6.GO	7.FORMAÇÃO	CLASSE						
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3	1002	39	M	S	N	N	N	ServAdmCom	10º, 11º, 12º	C1						
4	1003	39	F	S	N	N	N	QMS	Licenciatura	B						
5	1004	34	M	S	N	N	N	Trab.Esp	Freq.UNI	C1						
6	1005	35	M	S	N	N	N	Trab.Esp	9º	C2						
7	1006	34	F	S	N	N	N	QMS	Licenciatura	B						
8	1007	34	F	S	N	N	N		10º, 11º, 12º	C2						
9	1008	26	M	S	N	N	N	Estud	Licenciatura	C1						
10	1009	26	F	S	N	N	N	ServAdmCom	Licenciatura	C1						
11	1010	36	M	S	N	N	N	T.Esp/P.Prop	Licenciatura	B						
12	1011	35	F	S	N	N	N	T.Esp/P.Prop	Licenciatura	B						
13	1012	39	F	S	N	N	N	ServAdmCom	10º, 11º, 12º	C1						
14	1013	27	M	N	N	N	N	T.Esp/P.Prop	Profissional	B						
15	1014	35	F	S	N	N	N	Trab.N/Esp	9º	C2						
16	1015	26	F	S	N	N	N	Desemp.	Menos 9º	D						
17	1016	37	F	S	N	N	N	ServAdmCom	Profissional	C1						
18	1017	31	F	S	N	N	N	Trab.Esp	10º, 11º, 12º	C1						
19	1018	27	M	S	N	N	N	Desemp.	10º, 11º, 12º	C2						
20	1019	32	F	S	N	N	N	Trab.N/Esp	9º	C2						
21	1020	39	F	S	N	N	N	Trab.N/Esp	Menos 9º	C2						
22	1021	39	F	S	N	N	N	Trab.N/Esp	9º	C2						
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26	1025	26	F	S	M	N	N	Trab.Esp	Licenciatura	B						
27	1026	29	F	S	N	N	N	Trab.N/Esp	9º	C2						

Normal View Ready Sum=27

Attachment 7 – Campaign Proposal for homeless people

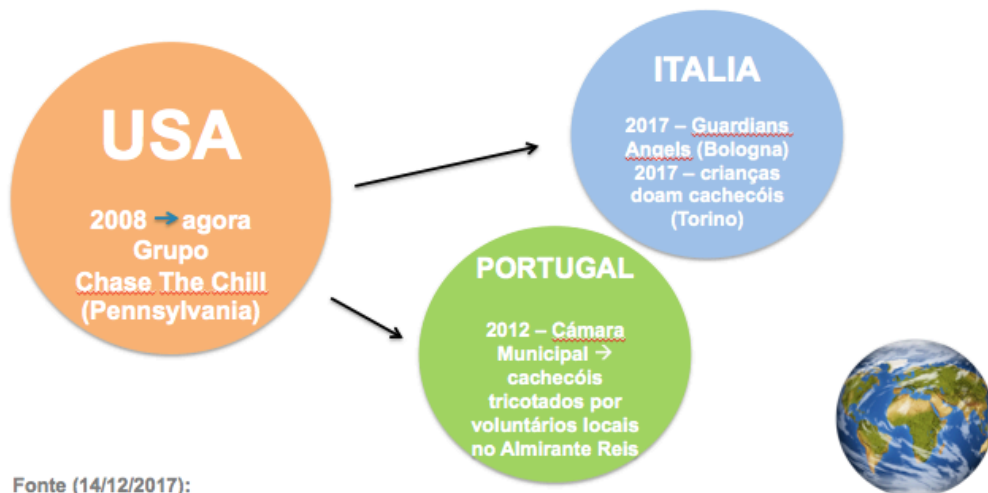


Objetivos

- Promover a/as rádio/s do grupo associando uma iniciativa de solidariedade;
- Solidariedade para os sem-abrigo durante a altura de mais frio em Portugal;
- Sensibilização do cidadãos portugueses ao tema das pessoas sem-abrigo;
- Reciclagem dos presentes deste Natal e/ou dos Natais passados para uma boa causa;



Onde nasceu a iniciativa?



Fonte (14/12/2017):

<https://www.rd.com/true-stories/inspiring/scarves-hanging-trees-winter/>

<https://www.facebook.com/Chase-The-Chill-the-Original-130814650302008/>



História da Iniciativa



2008 – Nasceu Chase the Chill (Easton, Pennsylvania, USA). Foram eles a lançar pela primeira vez essa iniciativa. Essa ideia se tornou quase um hábito, em alguns lugares dos USA, no início do inverno de cada ano.

Informações da empresa

🚩 Fundada a 2008

🎯 Missão

Celebrating the art and beauty of knitting and crocheting, building community, generating positive interest in a location, and sharing with others.

HISTÓRIA

An annual graffiti/yarn bombing event that distributes scarves in public places so that those in need—regardless of income and without any qualifiers—can help themselves.

Fonte (14/12/2017):

<https://www.facebook.com/Chase-The-Chill-the-Original-130814650302008/>

MAIS INFORMAÇÕES

📌 Sobre

Art, charity, and yarn bombing: An annual happening with a cause

📌 Descrição da empresa

A loose coalition of stitchers and groups who independently make scarves throughout the year and then come together in late fall to paint the town with yarn. There are few rules: Anyone can participate in any part of the process. Join us in Easton or start your own event in another location.

📌 Informação geral

Scarves draped on trees, bridge walkways, signs, and other public locations appeared overnight in downtown Easton, PA, for the first time in fall 2010. Each one included a hang tag inviting anyone to claim ownership of the scarf.

📌 Causa



História da Iniciativa



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MAIS INFORMAÇÕES

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📌 Causa



O que foi feito nos USA (2015)

GOOD NEWS 01/23/2015 09:23 am ET | Updated 4 days ago

Groups Place Free Hats And Scarves Around Cities, Spread Warmth To Those Who Need It Most



By Kimberly Yam

Hats and scarves have been spotted around several areas that are experiencing frigid temperatures this winter. The apparel — which has shown up in cities including [Edmonton](#) and [Winnipeg](#) in Canada, and [Wilmington](#), North Carolina — comes with messages urging those in need to take the winter wear.

"I am not lost!" a message attached to a scarf in Wilmington reads. "If you are stuck out in the cold, please take this to keep warm!"

Fonte (12/12/2017):

https://www.huffingtonpost.com/2015/01/23/hats-and-scarves-around-cities-_n_6525632.html



Lisboa: iniciativa parecida, cachecóis tricotados por voluntários locais (2012)

AMBIENTE, INTERVENÇÃO SOCIAL

Árvores especiais dão cor à Almirante Reis

12, dezembro 2012

No âmbito do projeto de dinamização "Natal à Avenida", as árvores da Avenida Almirante Reis, junto à Igreja dos Anjos, foram decoradas, dia 12 de dezembro, com cachecóis tricotados por voluntários locais, que convidavam todos os moradores a participar.

Paralelamente, e para assinalar de uma forma única o Natal nesta Avenida, foram colocadas na Igreja dos Anjos, na Praça João do Rio, na Praça de Londres e no Largo do Intendente, quatro pinheiros de Natal feitos com garrafas de plástico, latas, rolas, caricas, tampas e outros desperdícios. Um exemplo de como o lixo se pode transformar em arte.

Estas iniciativas, da Câmara Municipal de Lisboa e das Juntas de Freguesia dos Anjos e São João de Deus, contaram com a participação de um grupo de voluntários locais e do Banco de Voluntariado para a cidade de Lisboa.

As "Árvores com f(r)io" e os "Pinheiros de Natal" podem agora ser vistos por toda a população.

Fonte (13/12/2017):

<http://www.cm-lisboa.pt/noticias/detalhe/article/arvores-especiais-dao-cor-a-almirante-reis>



Notícias em Portugal

Um cachecol não cobre o corpo todo, mas decerto aquece o pescoço e talvez também o coração. E assim as crianças de uma escola de Turim decidiram prender os seus cachecóis às árvores de uma das praças centrais da cidade, deixando-os à disposição dos numerosos sem-abrigo, obrigados a enfrentar nas ruas as geladas noites de Inverno.

Num mundo que anda à pressa, havia o risco de que o seu genuíno gesto de solidariedade não fosse compreendido e até visto como uma nova forma de decoração natalícia ou uma original instalação artística. Por isso, junto aos ramos de que pendem cachecóis de todos os aspetos, cores e fantasias, colocaram cartões em forma de coração que se dirigem diretamente a quem passa necessidade: «Tens frio? Leva-me. Eu aqueço-te». Uma mensagem simples mas profunda, educativa para as crianças e edificante para os adultos.

A ideia de prender os cachecóis para os colocar à disposição dos sem-abrigo chegou dos EUA, onde, em alguns locais, se tornou quase um hábito, ao início do inverno. Em Itália foi há algumas semanas experimentada em Bolonha, por parte de uma associação da cidade. Em Turim foram as crianças a pô-la em prática: os cachecóis dados pelas classes tornaram-se em poucos dias mais de 150. E já se acrescentaram alguns gorros.

Fonte (13/12/2017):
http://snpcultura.org/cachecois_para_aquecer_o_coracao.html

RFM



O que foi feito em Torino (2017)

Le sciarpe dei bimbi appese agli alberi “Per chi non ha nulla”

L'iniziativa nata dai bambini della classe V della scuola elementare Rita Levi Montalcini. Un aiuto ai senzatetto per permettere loro di scaldarsi nei mesi più freddi

“Cachecóis das crianças pendurados as arvores – Para quem não tem nada”. A iniciativa criada pelas crianças da turma V da escola primaria Rita Levi Montalcini. Uma ajuda as pessoas sem-abrigo, para lhes permitir de se aquecer nos meses mais frios.

Fonte (14/12/2017):
<http://www.lastampa.it/2017/11/24/cronaca/le-sciarpe-dei-bimbi-appese-agli-alberi-per-chi-non-ha-nulla-y4HaZAcXsry5N53uDSbIRM/pagina.html>

RFM



O que foi feito em Bologna (2017)

Sugli alberi di Bologna arriva la sciarpa sospesa: "Così i senzatetto potranno scaldarsi in inverno"



L'iniziativa dei Guardian angels parte da due quartieri: "Invitiamo i cittadini a donare un capo che non usano più"

di MICOL LAVINIA LUNDARI

"Nas arvores em Bologna chega o cachecól suspenso: "Assim o sem-abrigo vão poder se aquecer no Inverno." "A iniciativa dos Guardian Angels incentiva os cidadãos a doar uma roupa que já não usam.

Fonte (12/12/2017):

http://bologna.repubblica.it/cronaca/2017/11/02/news/dona_una_sciarpa-180019782/

RFM



O que foi feito em Bologna (2017)



O "Cachecól suspenso", a solidariedade made in USA chega em Bologna.

Fonte (12/12/2017):

<http://www.vocidicitta.it/citta/bologna/bologna-inaugura-la-sciarpa-sospesa/>

RFM





RFM

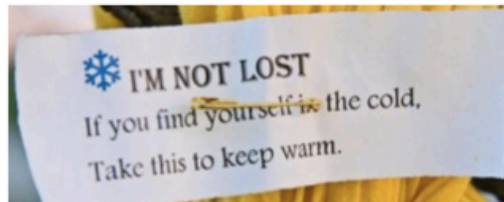


RFM



Conceitos da campanha

- **Presentes do Natal** inutilizados (porque não gostamos ou não precisamos..).
- Ajuda a combater o **frio do inverno** as pessoas sem-abrigo.
- **Bilhete personalizável** em cada cachecól (e/ou gorro). O bilhete pode ser distribuído a partir do lançamento da campanha por um período de tempo nas praças principais do centro de Lisboa e Porto. A mensagem podia ser, por exemplo: "Não estou perdido. Se estas com frio, pega-me para te aquecer" mais 1 ou 2 linhas que as pessoas podem preencher com uma mensagem de solidariedade.



Atuação da campanha

- **Período:** depois do Natal, antes da altura do ano mais fria (segunda metade de Janeiro).
- **Onde?** Centro de Lisboa e Porto. O lançamento da campanha podia ser feito a partir da Avenida da Liberdade. A distribuição dos bilhetes podia ser feita nas principais praças do centro de Lisboa e Porto.
- **Canais de lançamento da campanha:** social media principalmente. Preferível o efeito surpresa.
- **Lançamento da campanha** durante um evento em qual participam as radios do grupo, reproduzido em direta (Facebook e Instagram) e seguido da uma promoção consistente na **distribuição dos bilhetes personalizáveis** nas praças principais do centro de Lisboa, lançamento do **Hashtag da campanha** nos social media (#doaumcachecol #juntoscontraofrio..)



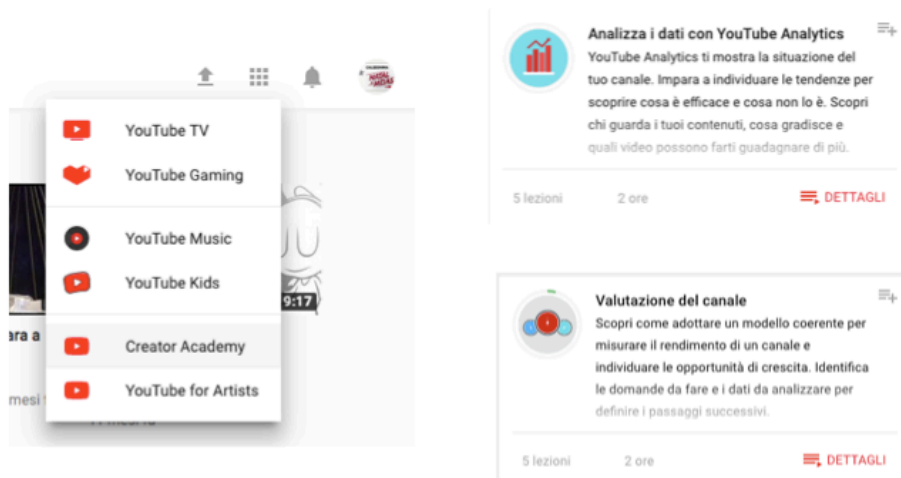


Objetivos:

- A) Gerir os **Valores** da página RFM para verificar o seu andamento dentro dum determinado período de tempo. É importante que esta análise seja feita semanalmente (Facebook) e mensalmente (Youtube), e comparando sempre com o período anterior.
- B) Verificar a eficácia dos **Conteúdos** da página/canal RFM
- C) Sempre que possível, comparar **Valores** e **Conteúdos** da RFM com valores/conteúdos da **Rádio Comercial**
- D) Ver o que estamos a fazer e o que pode ser feito em termos de "atendimento" e "feedbacks" aos clientes e potenciais clientes
- E) Produzir mais visitas ao website da RFM, a partir do Facebook e do YouTube



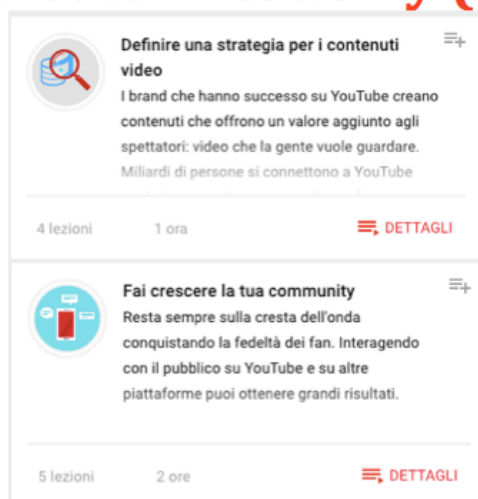
Nota: Creator Academy (YouTube)



https://creatoracademy.youtube.com/page/education?utm_source=YouTube&utm_medium=YT%20Main&utm_campaign=YT%20Appsn



Nota: Creator Academy (YouTube)



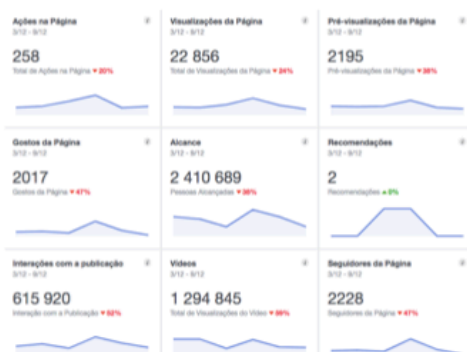
https://creatoracademy.youtube.com/page/education?utm_source=YouTube&utm_medium=YT%20Main&utm_campaign=YT%20Appsn



Métodos:

A) Medir semanalmente os seguintes valores e compará-los com os da semana anterior

Facebook



YouTube



RFM



Métodos:

B) Dividir todas as partilhas por TIPO (video, link, foto, artigo..) e por TEMA ("dia do.."), por ordem decrescente do número de interações.

Facebook

Todas as publicações publicadas

Alcance orgânico/pago

Cliques em publicações

Reações, comentários e part.

Data	Publicação	Tip	Publico-ale	Alcance	Interação	Promoção
11-12-2017 15:55	Al que sabe (do basenit) @Zask	BM	VS	6,8K	155 83	Promocion
11-12-2017 16:00	Vamos reunir os mais antigos que sabem	BM	VS	34,7K	527 187	Promocion
11-12-2017 16:04	11 músicas de Natal em 3 minutos com a Gata	BM	VS	98,3K	2,4K 1,4K	Promocion
11-12-2017 17:00	Para quem ainda não fez nenhuma compra de	BM	VS	75,3K	4,7K 252	Promocion
10-12-2017 20:00	Como assim, amanhã já é segunda? @	BM	VS	274,4K	12,8K 9,3K	Promocion
10-12-2017 19:00	Perfita nos comentários a foto dos	BM	VS	138,8K	8,8K 3,3K	Promocion
10-12-2017 13:00	Ninguém sabe saber melhor o amigo de	BM	VS	305,8K	4,8K 5,4K	Promocion

YouTube

Primi 10 video

Explora tutti i contenuti

Video	Tempo di visualizzazione (minuti)	Visualizzazioni	N. di Mi piace	Commenti
RFM - Natal de Bicicleta - 2016	59.958 4,6%	31.111 6,3%	272	2
RFM - Nilton - Telefonema - vocal é...	45.978 3,6%	12.017 2,4%	207	6
RFM - D.A.M.A. feat. D4 - Natal do...	33.096 2,6%	18.915 3,8%	146	2
RFM - Nilton - Telefonema - Festas...	31.559 2,4%	10.927 2,2%	188	3
RFM - Música de Natal - 2015 - BoL...	30.667 2,4%	17.981 3,7%	123	2
RFM - Hino do MEU Substete 2016	26.252 2,0%	18.073 3,7%	251	130
Força de intervenção invade Café d...	21.324 1,6%	7.621 1,5%	263	6
RFM - Telefonema - o canto está de...	18.024 1,4%	5.662 1,2%	130	5
RFM - Telefonema - A Mariana vai d...	17.684 1,4%	4.479 0,9%	32	0
RFM - Nilton telefonema - é a noi...	17.073 1,3%	4.601 0,9%	22	0

RFM



Métodos:

B) Fazer uma lista das primeiras 10 melhores publicações (com mais interação) da semana em análise, e compará-las com as 10 melhores da semana anterior (interações, alcance, tipo e tema da partilha).

Questionários quantitativos e qualitativos (ou focus groups de 5/6 pessoas) para verificar a eficácia das várias tipologias de "posts", perceber a maior frequência de cada tipologia de posts e apanhar sugestões nas várias discussões (focus group).



Métodos:

C) Comparar Estatísticas (destacados em "Vista Geral" dentro de "estatísticas" do Facebook) da Comercial e da RFM; comparar os melhores 10 Conteúdos da semana das duas páginas.

No Facebook esses valores já estão na seção "estatísticas". No YouTube é preciso pesquisar no canal da Radio Comercial.

Página		Número total de G	Da semana passa	Publicações da se	Interação esta semana
1	Rádio Comercial	1,9m	▲ 0,2%	110	270,7K
TU 2	RFM	1,7m	0%	60	113K
3	Cidade	815,2K	0%	43	77,5K
4	Hiper Fm	513,3K	▲ 0,2%	60	28,3K
5	Mega Hits	416,9K	0%	20	1,9K



Métodos:

D) Análise das interações que temos com as pessoas que fazem comentários e/ou reclamações em termos de quantidade e qualidade. Esta análise é mesmo importante porque as nossas ações podem aumentar a satisfação dos ouvintes e torná-los mais fiéis.

NOTA: reclamações, comentários (positivos ou negativos que sejam) representam uma consulta gratuita (Marketing Relacional).



RFM



Métodos:

D) **Como medir?**

Frequência: semanal (comparação com semana anterior).

1- Nas reclamações os clientes classificam a RFM dando de 1 a 5 estrelas; depois dividimos os clientes em 3 grupos: positivo (+) (4-5 estr), neutro (=) (3 estr) e negativo (-) (1-2 estr). Verificamos semanalmente se há melhorias ou não no número dos votantes por tipologia.



2- Analisar o número de críticas/estrelas sobre o número dos "followers" (percentagem de pessoas que gostam da rádio e a avaliam)

RFM



Métodos:

D) Como medir?

Frequência: semanal (comparação com semana anterior).

3- Analisar o número de críticas/comentários com resposta nossa e/ou reação em relação ao número total de críticas/comentários recebidas durante a semana em análise.



RFM



Métodos:

D) Como medir?

Frequência: semanal (comparação com semana anterior).

4- Analisar o número de comentários as nossas partilhas que receberam resposta nossa e/ou reação em relação ao número total de comentários recebidos durante a semana em análise aos 10 melhores posts da semana.

NOTA: comentários mais populares às nossas publicações, comentários às publicações dos visitantes.



RFM



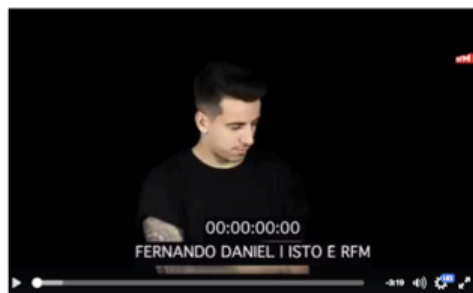
Attachment 9 – Facebook Contents Analysis of RFM Facebook compared to Radio Comercial –
28 December 2017 to 3 January 2018



Conteúdos: 10 melhores publicações
Rádio Comercial



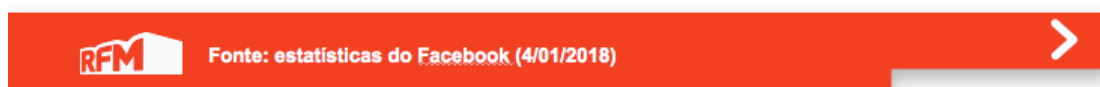
POST4 - 29 Dezembro:
3,4m reações
940 comentários
499 partilhas



POST5 - 2 Janeiro:
5,1m reações
168 comentários
1239 partilhas



POST6 - 30 Dezembro:
5,2m reações
255 comentários
1235 partilhas



Conteúdos: 10 melhores publicações Rádio Comercial



POST7 - 1 Janeiro:
3,4m reações
98 comentários
719 partilhas



POST8 - 31 Dezembro:
3,1m reações
76 comentários
1254 partilhas



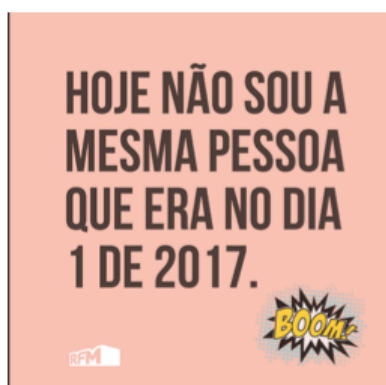
POST9 - 31 Dezembro:
2,6m reações
291 comentários
399 partilhas



Fonte: estatísticas do Facebook (4/01/2018)



Conteúdos: 10 melhores publicações Rádio Comercial



POST10 - 30 Dezembro:
2,7m reações
83 comentários
645 partilhas



Fonte: estatísticas do Facebook (4/01/2018)



Conteúdos: 10 melhores publicações Rádio Comercial



POST1 - 1 Janeiro:
14m reações
6,3m comentários
7313 partilhas



POST2 - 3 Janeiro:
5,1m reações
5,6m comentários
6272 partilhas



POST3 - 2 Janeiro:
19m reações
2,2m comentários
3239 partilhas



Fonte: estatísticas do Facebook (4/01/2018)



Conteúdos: 10 melhores publicações Rádio Comercial



POST4 - 29 Dezembro:
9m reações
3,9m comentários
4861 partilhas



POST5 - 1 Janeiro:
10m reações
71 comentários
3688 partilhas



POST6 - 30 Dezembro:
3,2m reações
5,4m comentários
708 partilhas



Fonte: estatísticas do Facebook (4/01/2018)



Conteúdos: 10 melhores publicações Rádio Comercial



POST7 - 28 Dezembro:

9,9m reações
1,2m comentários
331 partilhas



POST8 - 28 Dezembro:

5,6m reações
1,4m comentários
2959 partilhas



POST9 - 28 Dezembro:

6,8m reações
589 comentários
295 partilhas



Fonte: estatísticas do Facebook (4/01/2018)



Conteúdos: 10 melhores publicações Rádio Comercial



POST10 - 2 Janeiro:

4,7m reações
231 comentários
2692 partilhas



Fonte: estatísticas do Facebook (4/01/2018)



Comparação Comercial – RFM semana 28/12/17 – 3/01/18

Adicionar Páginas Reações, comentários e partilhas

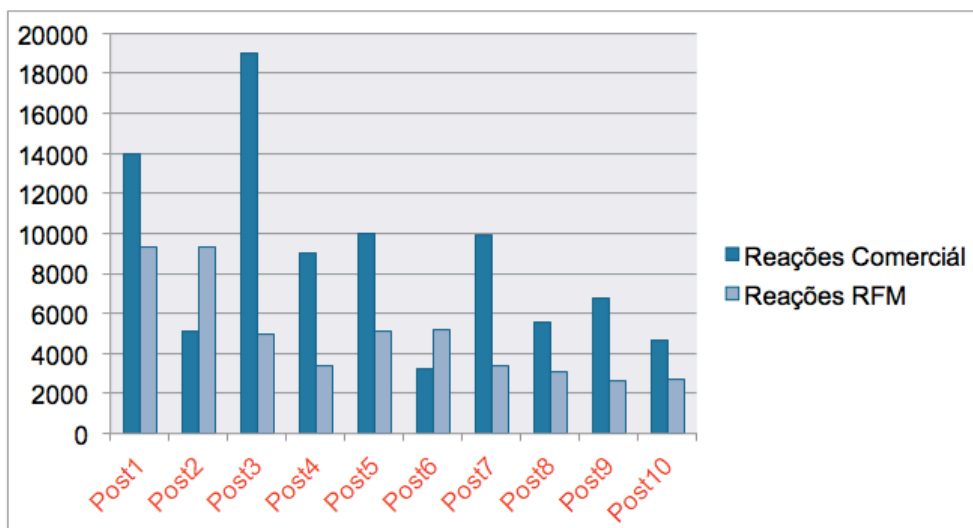
Página	Número total de G	Da semana passa	Publicações da se	Interação esta semana
1  Rádio Comercial	1,9m 	▲ 0,1%	44	223,9K 
TU 2  RFM	1,7m 	0%	51	98K 

Nota:

GOSTOS (Comercial): 1.948.860
GOSTOS (RFM): 1.668.759

 Fonte: estatísticas do Facebook (4/01/2018) >

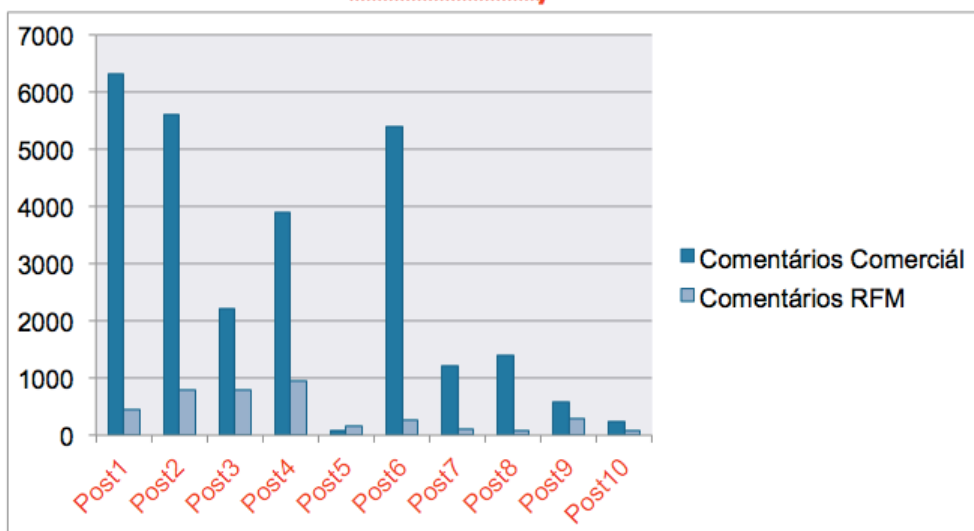
Conteúdos: reações 10 melhores posts Comercial/RFM



Fonte: estatísticas do Facebook (4/01/2018)



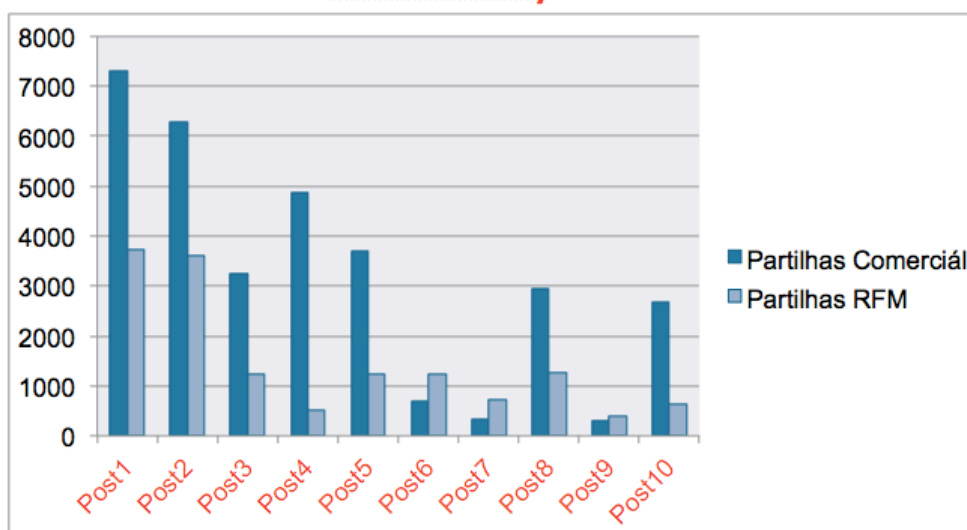
Conteúdos: comentários 10 melhores posts Comercial/RFM



Fonte: estatísticas do Facebook (4/01/2018)



Conteúdos: partilhas 10 melhores posts Comercial/RFM

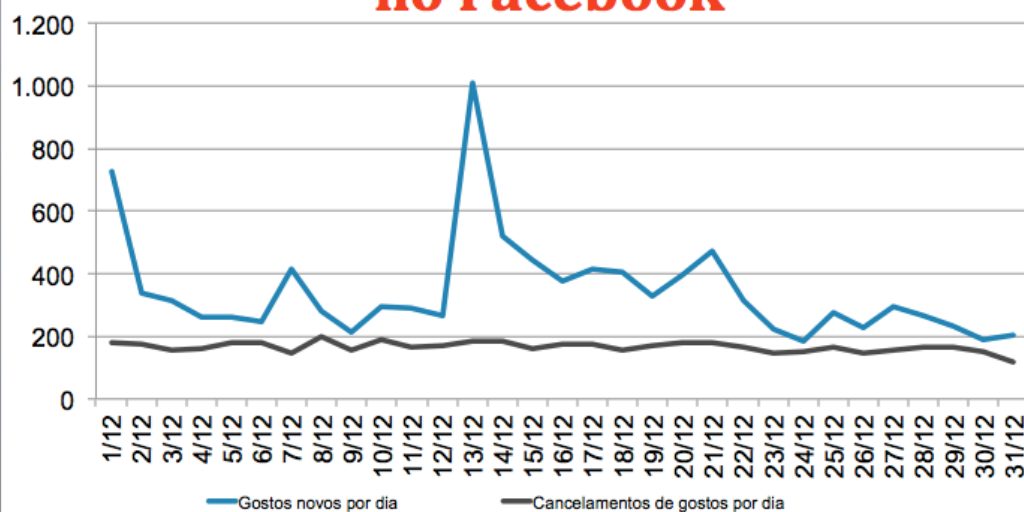


Fonte: estatísticas do Facebook (4/01/2018)





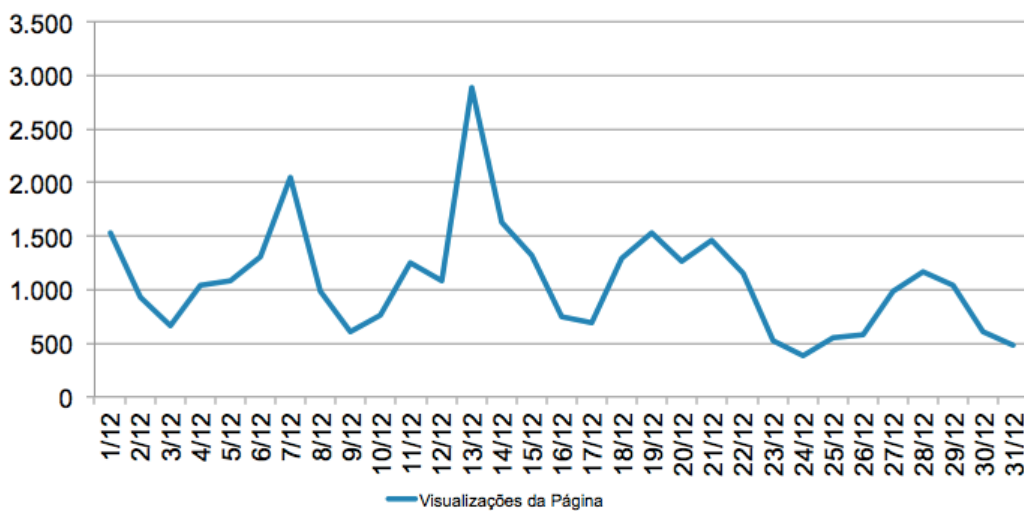
Novos e cancelamento de gostos no Facebook



RFM



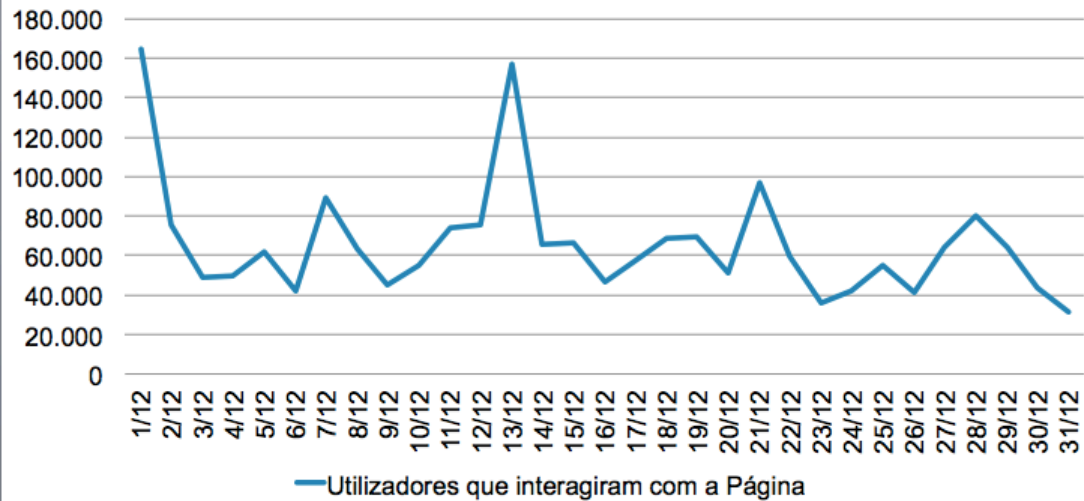
Visualizações da página por dia



RFM



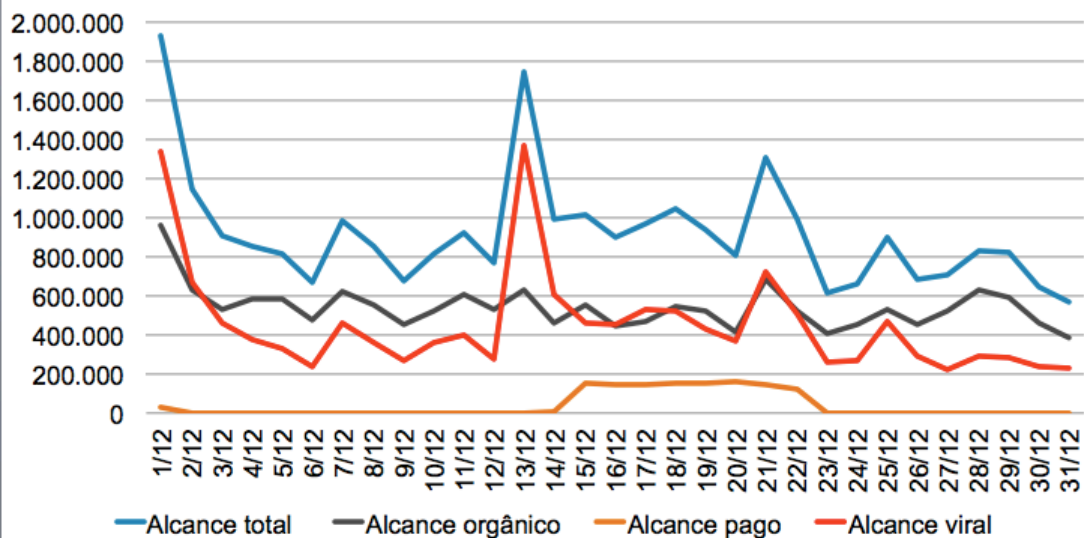
Interação por dia



RFM



Alcance conteúdos da página por dia



RFM



Alcance conteúdos da página por dia

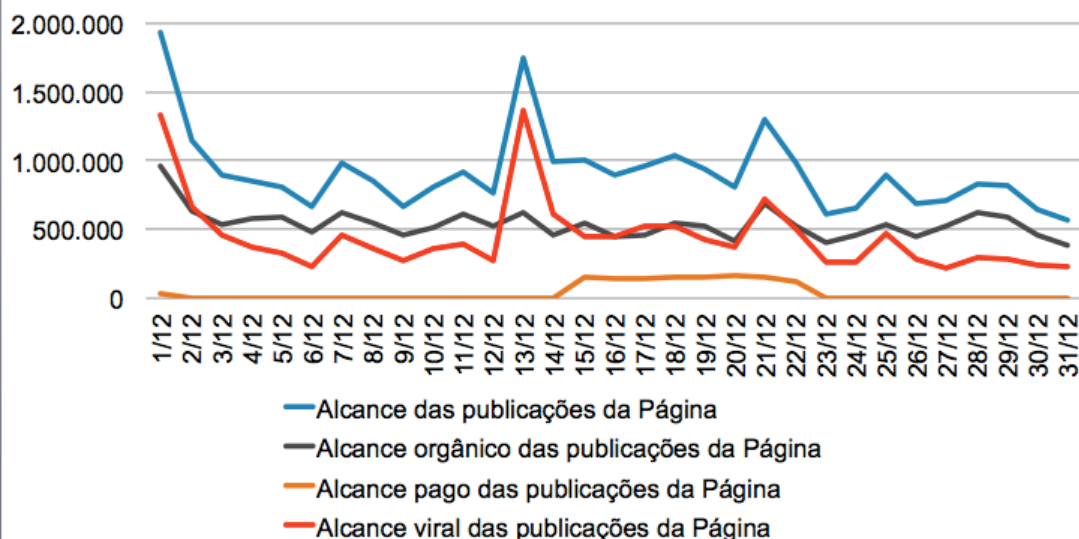
Alcance total: o número de pessoas que viram qualquer conteúdo associado com a tua Página. (Utilizadores individuais)

Alcance orgânico: o número de pessoas que visitaram a tua Página, viram a tua Página ou viram uma das suas publicações no Feed de Notícias ou no Ticker. Podem ser pessoas que gostaram da tua Página ou pessoas que não gostaram. (Utilizadores individuais)

Alcance viral: o número de pessoas que viram a tua Página ou uma das suas publicações a partir de uma história partilhada por um amigo. Estas histórias incluem gostar da tua Página, publicar na cronologia da tua Página, gostar de, comentar ou partilhar uma das publicações da tua Página, responder a uma pergunta que publicaste, responder a um dos teus eventos, mencionar a tua Página, identificar a tua Página numa foto ou visitar a tua localização. (Utilizadores individuais)



Alcance publicações da página por dia



Alcance publicações da página por dia

Alcance total: o número de pessoas que viram uma das publicações da tua Página. (Utilizadores individuais)

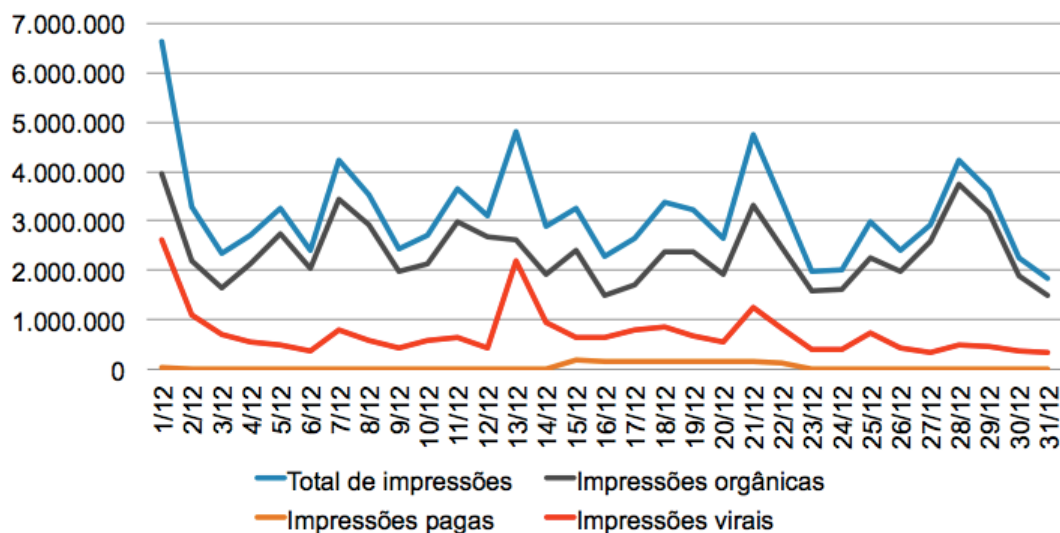
Alcance orgânico: o número de pessoas que viram as publicações da tua Página no Feed de Notícias, no Ticker ou na Cronologia da tua Página. (Utilizadores individuais)

Alcance pago: o número de pessoas que viram as publicações da tua Página num anúncio ou história patrocinada. (Utilizadores individuais)

Alcance viral: o número de pessoas que viram as publicações da tua Página através de uma história partilhada por um amigo. (Utilizadores individuais)



Impressões por dia



Impressões por dia

Total de impressões: o número de impressões em conteúdos associados com a tua Página. (Contagem total)

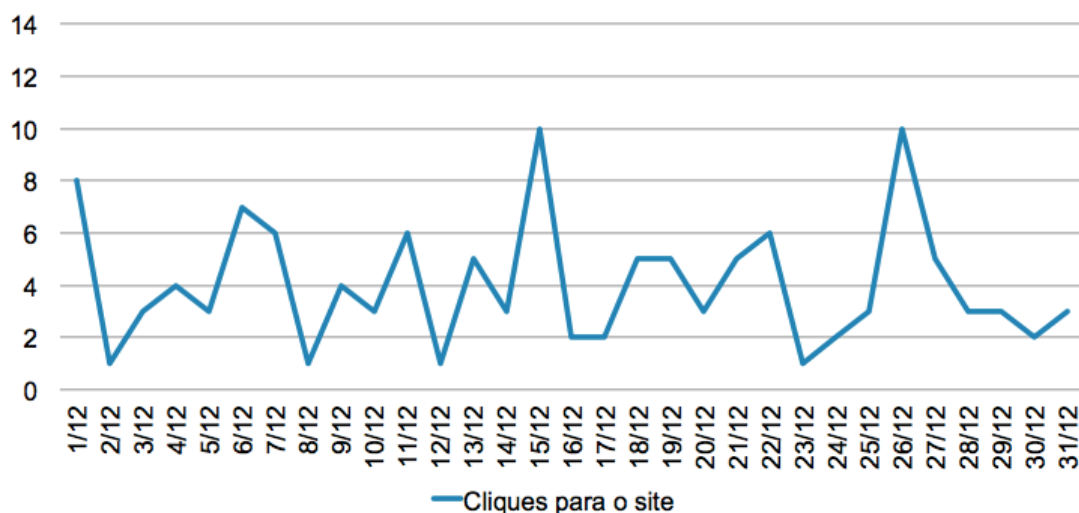
Impressões orgânicas: o número de vezes que as tuas publicações foram vistas no Feed de Notícias, no Ticker ou em visitas à tua Página. Podem ser de pessoas que gostaram da tua Página ou de pessoas que não gostaram. (Contagem total)

Impressões pagas: o número de impressões de uma história patrocinada ou de um anúncio que direcione para a tua Página. (Contagem total)

Impressões virais: número de impressões de uma história publicada por um amigo sobre a tua Página. Inclui gostos da Página, publicações na Cronologia da Página, gostos, comentários ou partilhas de publicações da Página, respostas a perguntas publicadas, respostas a eventos da Página, menções da Página, identificações da Página em fotos ou visitas na tua localização. (Contagem total)



Total Cliques para o site por página



Activities done during the internship at RFM Social Media Production Department, by February 2018.

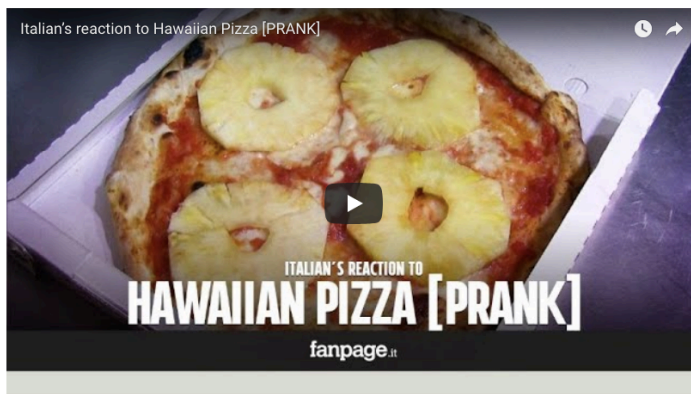
Attachment 11 – Facebook Posts



Attachment 12 – Content research for RFM website article about italian food



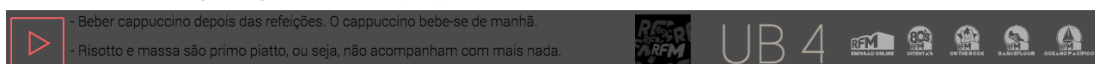
Vê aqui a reação dos italianos à pizza Havaiana AKA Pizza com Ananás



Olha só como é que os estrangeiros assassina a pizza aos italianos...



Fica também com algumas regras básicas de tudo aquilo que não deves fazer com a comida italiana:



- Beber cappuccino depois das refeições. O cappuccino bebe-se de manhã.
- Risotto e massa são primo piatto, ou seja, não acompanham com mais nada.
- A verdadeira massa italiana é cozida apenas com água e sal. Molhos e outros condimentos devem ser postos à parte.
- Nunca cortar o spaghetti com uma faca.
- Nunca meter ketchup na massa.
- Pizza e ananás são duas coisas que não combinam.
- Spaghetti a la bolognese não é com esparguete, mas com fettucine
- Massa carbonara não leva bacon.
- Saber distinguir entre lasanha vermelha e lasanha branca, uma tem muito mais molho de tomate do que a outra.
- A massa deve estar al dente. Mas esta tu já sabias.

Tens mais vídeos com reações de italianos à forma como destruímos a comida deles? Manda para cenaspervas@rfm.pt e bom apetite.

Tens mais vídeos com reações de italianos à forma como destruímos a comida deles? Manda para cenaspervas@rfm.pt e bom apetite.

PARTILHA:  



Attachment 13 – Content research for RFM website article about things to do while waiting at the airport



LOGIN | NOVO REGISTO



[Início](#) [Ouvir](#) [Que Musica Era](#) [Top25](#) [Café da Manhã](#) [Rádio](#) [Podcasts](#) [Frequências](#) [Úteis](#)

10 COISAS PARA FAZERES ENQUANTO ESPERAS NO AEROPORTO

10 coisas para fazeres enquanto esperas num aeroporto.

Viajar é lindo, é maravilhoso, mas há uma coisa que pode tirar a magia a qualquer viagem, o tempo que se espera dentro dos aeroportos, então imagina que vais viajar pelo mundo durante trinta dias, vais passar por muitos aeroportos e precisas de saber o que fazer para estares sempre animado durante a tua viagem, até mesmo enquanto esperas dentro de um aeroporto. Estas são as nossas dez sugestões:

Aproveita para provar a comida local, experimenta os pratos mais diferentes que existem.
Planeia a tua próxima viagem.
Aproveita para anotar tudo o que queres visitar, para não te esqueceres de nada.
Edita as fotos que já tiraste.



Fala com um desconhecido, podes sempre conhecer alguém interessante.
Mete a leitura em dia.
Faz algumas compras.



POST I



10 coisas para fazeres enquanto esperas num aeroporto.

Viajar é lindo, é maravilhoso, mas há uma coisa que pode tirar a magia a qualquer viagem, o tempo que se espera dentro dos aeroportos, então imagina que vais viajar pelo mundo durante trinta dias, vais passar por muitos aeroportos e precisas de saber o que fazer para estares sempre animado durante a tua viagem, até mesmo enquanto esperas dentro de um aeroporto. Estas são as nossas dez sugestões:

Aproveita para provar a comida local, experimenta os pratos mais diferentes que existem.
Planeia a tua próxima viagem.
Aproveita para anotar tudo o que queres visitar, para não te esqueceres de nada.
Edita as fotos que já tiraste.
Fala com um desconhecido, podes sempre conhecer alguém interessante.
Mete a leitura em dia.
Faz algumas compras.
Observa pessoas a serem pessoas num aeroporto e imagina histórias à volta delas.
Navega pela internet e não te esqueças de ir atualizando os teus amigos nas redes sociais.
Explora o aeroporto. Há alguns que têm massagens, cabeleireiros, ginásios.
Só nos resta desejar que tenhas a tua viagem marcada para breve, ou as tuas viagens, nunca se sabe quando é que vais viajar pelo mundo, durante trinta dias.



PARTILHA:  



POST MALONE FT.



Attachment 14 – Social Media Marketing at Friday Boyz







Attachment 15 – Social Media Marketing at BFF





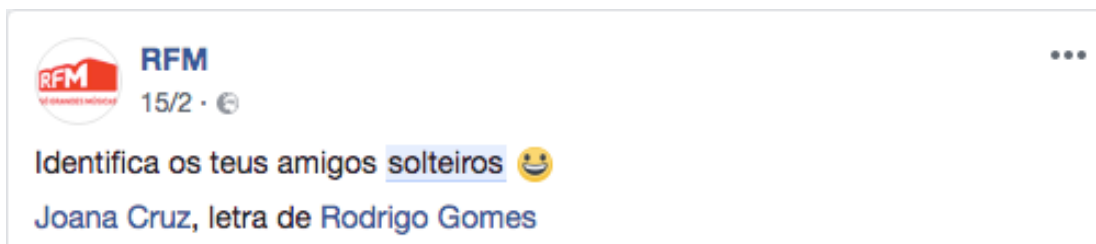


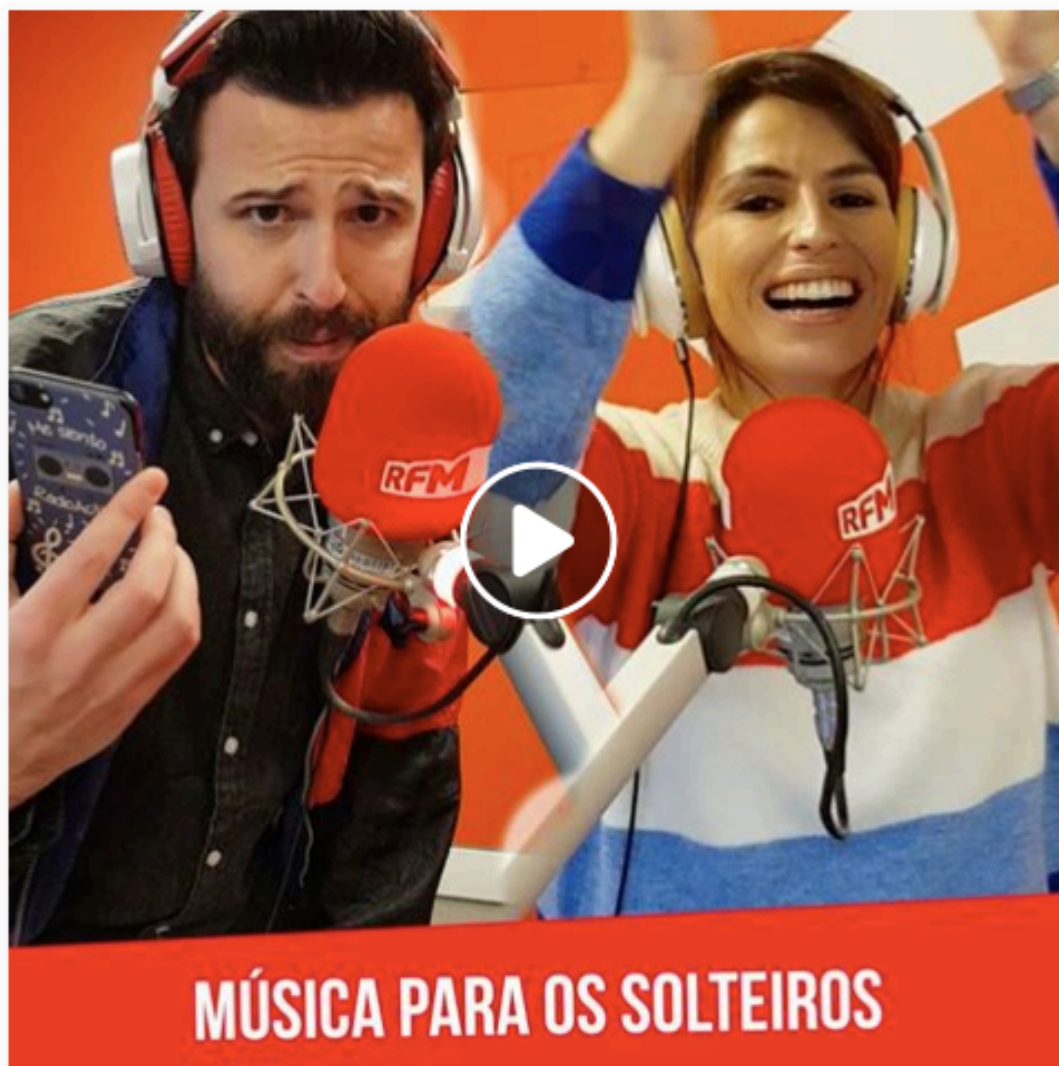


Attachment 16 –Promo Video Production for BFF on Facebook and Instagram

February 15th: Day dedicated to singles.

Video dedicated to people who are single.





360 mil visualizações

👍😂❤️ Aihoor Aleem e 8,5 mil outras pessoas Mais relevantes ▾

3094 partilhas

 Escreve um comentário...

 **Marta Machado** Brutal ahah Grandes falsetes!! Já o Pedro Fernandes naquele sonoro de apresentação do café da manhã manda cá um falsete! Muito bom! É por esta e por muitas razões que são N°1 👍 6

Gosto · Responder · 12 sem

 **Marisa Dos Santos** Paula Duarte Elodie Pancrácio garrafa de GIN 🍷 água quente 🍷 cama toda para mim 🍷 vejo o filme que quero 🍷 😂 adorei ❤️ porque ser solteira também tem os seus lados bons 😊🥰 👍❤️😂 12

Gosto · Responder · 12 sem

👉 1 resposta

[Ver mais comentários](#)

February 20th: Pet Day.

Videos dedicated to dogs.



RFM

20/2 · 🌐



É dia de Homenagear os nossos animais de estimação com uma Música BFF!

Identifica os doidos por cães que conheces!

Joana Cruz , letra de Rodrigo Gomes ... [Ver Mais](#)



1,2 M visualizações

Tu, José Pedro Pereira e 20 mil outras pessoas Mais relevantes ▾

30 353 partilhas

Escreve um comentário...

RFM aqui está a dos gatos 😊
<https://www.facebook.com/rfmoficial/videos/10156524505322923/>



Música BFF dedicada aos Gatos
02:01
281 631 visualizações

Videos dedicated to cats.

RFM 20/2 · 🌐

Música BFF dedicada aos Gatos e ao que eles pensam de nós 😊
Joana Cruz , letra de Rodrigo Gomes
Paródia de Não És Homem Para Mim - Romana



281 mil visualizações

Tu, José Pedro Pereira e 5,7 mil outras pessoas Mais relevantes ▾

5677 partilhas

Escreve um comentário...

RFM aqui está a dos cães 😊
<https://www.facebook.com/rfmoficial/videos/10156524304917923/>



1 236 622 visualizações

March 12th: Weird names day.

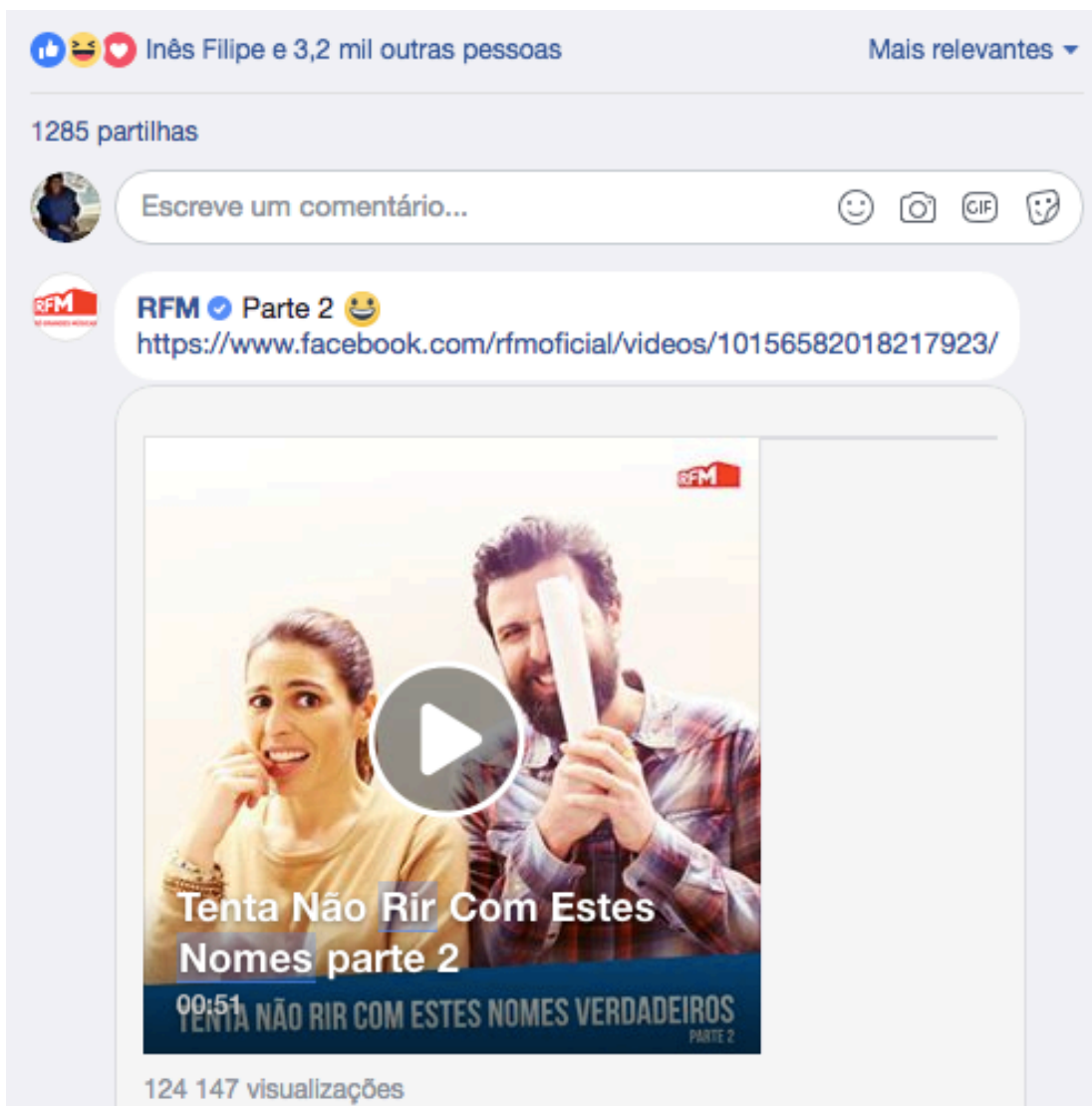
Video dedicated to strange names.



Hoje é dia dos nomes invulgares... tenta não te rir com estes...

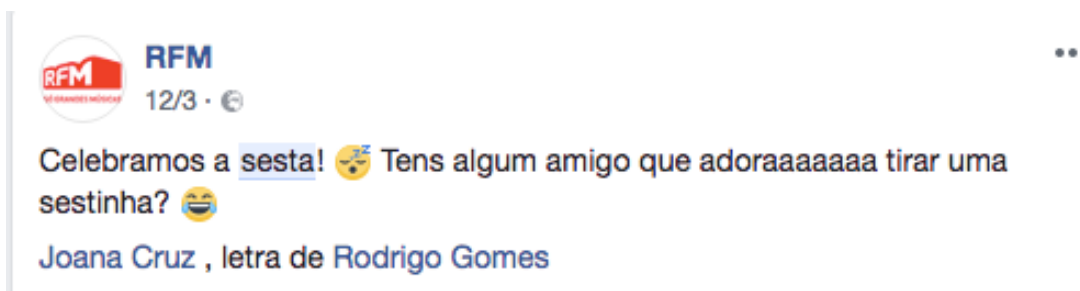
Joana Cruz , Rodrigo Gomes





March 12th: Siesta day.

Video dedicated to “Siesta”.





625 mil visualizações



March 27th: Fun Comments on Pedro Teixeira Pictures on Instagram.

Fun Video where the actor reads fun comments he receives on his Instagram photos.





304 mil visualizações

6,6 mil

Mais relevantes ▾

668 partilhas



Escreve um comentário...



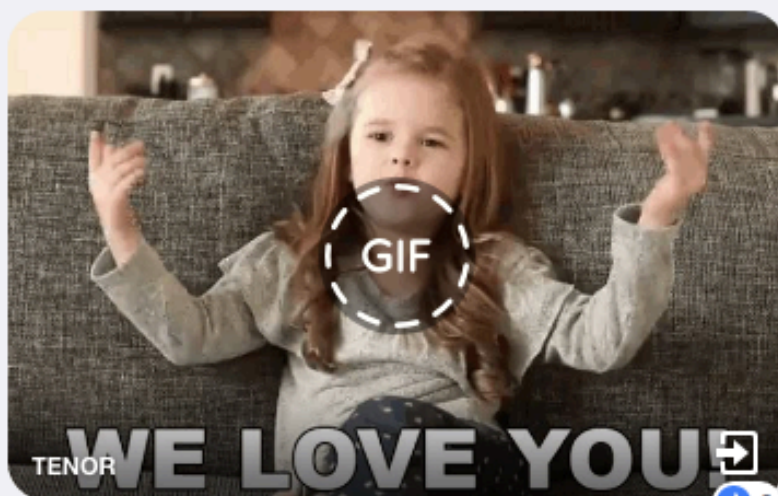
Lucinda Nobrega agora e que me ia arrebetando os labios de tanto rirRFM no seu melhor 🤔

28

Gosto · Responder · 7 sem



RFM ✓



Gosto · Responder · 7 sem

2