

**The
Breakthrough
Course of
Radio Selling**

RKO RADIO

The Breakthrough Course of Radio

Written by The Staff of RKO General Radio*

Concept & Outline by Bruce Johnson
Edited and Produced by Art Mandelbaum
Narrated by Charlie Van Dyke

RKORADIO





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CASSETTE #1

THE HISTORY OF RADIO

*(Excerpted from "It Sounds Impossible" by Sam Slate and Joe Cook)
Additional material by Art Mandelbaum

- 1. The Beginning
- 2. The Explosion of Wireless Communication
- 3. The Early Uses of Radio
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- 6. The Effects of Television
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(Bruce Johnson)

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(Art Mandelbaum)

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(Worksheet Questions)

IV. WORKSHEET ANSWERS

I — THE FACULTY

BRUCE F. JOHNSON

- 1972 President, RKO General Radio
- 1971 Vice President and General Manager, KLAC, Los Angeles
- 1970 Vice President and General Manager, KFAC-AM & FM, Los Angeles
- 1968 Vice President and West Coast Manager Metro Radio Sales, Los Angeles
- 1966 Vice President, Metro Radio Sales, Los Angeles
- 1964 Manager, Metro Radio Sales, Los Angeles
- 1962 Account Executive, AM Radio Sales (now Major Market Radio), Los Angeles
- 1960 Manager, Peters-Griffin-Woodward Radio, Los Angeles
- 1959 Account Executive, Peters-Griffin-Woodward Radio, Los Angeles
- 1958 Radio-TV Producer, U.S. Army Exhibit Unit, Washington, D.C.
- 1957 Announcer, Armed Forces Radio and Television Service, Hollywood
- 1956 Announcer, KOOL-AM-TV, Phoenix, Arizona
- 1953 Chief Announcer, KUSC-FM, Los Angeles

ART MANDELBAUM

- 1972 Vice-President, Advertising and Promotion;
Executive Assistant to the President, RKO General Radio, Los Angeles
- 1962 President, Art Mandelbaum Productions, Los Angeles;
Executive Vice-President, M/B Creative Services, Dallas, Texas
- 1960 Senior Film Editor, Aerojet General Corporation, Azusa, California

DWIGHT CASE

- 1973 Western Regional Vice-President, RKO General Radio, Los Angeles
- 1972 Vice-President and General Manager, KHJ, Los Angeles
- 1967 Vice-President Western Region, ASI Communications
- 1966 Vice-President and General Manager, KROY, Sacramento
- 1964 Vice-President and General Manager, KLYD, Bakersfield
- 1962 Executive Vice-President and Managing Director, Peter Frank Organization
- 1961 Vice-President Sales and Operations, Gordon Broadcasting
- 1960 Station Manager, KOBV, San Francisco
- 1960 Partner, Norcal Advertising, Sacramento
- 1958 Station Manager, KRAK, Sacramento
- 1957 Sales Manager, KRAK, Sacramento
- 1956 Salesman, KFIV, Modesto, Ca.
- 1955 Program Director, KFIV, Modesto, Ca.
- 1954 Announcer, KMOD, Modesto, Ca.
- 1953 Announcer and Program Director, KCVR, Stockton, Ca.
- 1952 Announcer and Copywriter, KBOX, Modesto, Ca.
- 1949 U.S. Navy
- 1948 Announcer and Copywriter, KXOB, Stockton, Ca.

PAUL DREW

- 1973 Vice President Programming, RKO General Radio;
Program Director, KHJ, Los Angeles
- 1972 Program Consultant, Washington, D.C.
- 1970 Program Director, KFRC, San Francisco
- 1969 Program Director, CKLW, Detroit
- 1968 Program Consultant, Storer Broadcasting Company, Philadelphia
- 1967 Program Director, CKLW, Detroit
- 1966 Program Director, WQXI, Atlanta
- 1965 Music Director, WQXI, Atlanta
- 1963 Disc Jockey, WQXI, Atlanta
- 1961 Disc Jockey, WAKE, Atlanta
- 1957 Disc Jockey, WGST, Atlanta
- 1956 Disc Jockey, WHLS, Pt. Huron, Michigan
- 1955 Program and Production Manager, WDET, Detroit
- 1954 Announcer and Engineer, WDET, Detroit

KATHRYN LENARD

- 1972 Vice President Research, RKO General Radio and RKO General
Radio Sales
- 1966 Director of Research, Metromedia Radio and Metromedia Radio Sales
- 1964 Research Manager, Metro Radio Sales
- 1958 Senior Analyst, Metromedia, Inc.
- 1957 Junior Analyst, Metromedia, Inc.
- 1955 Junior Analyst, Bryan Houston Advertising

GEORGE CAPALBO

- 1973 Vice President Engineering, RKO General Radio
- 1966 Chief Engineer, WRKO/WROR, Boston, Mass.
- 1953 Chief Engineer, WAAB-AM/FM, Worcester, Mass.

ARTHUR ADLER

- 1974 Vice-President Marketing and Retail Services, RKO General
Radio, New York
- 1973 Vice-President and General Manager, WXLO, New York
- 1972 Director of Retail Sales, CBS Radio, New York
- 1971 National Retail Sales Manager, CBS Radio, New York
- 1970 Retail Sales Manager, WCBS, New York
- 1969 Account Executive, WCBS, New York
- 1968 Eastern Regional Sales Manager, Columbia Records, New York
- 1964 Account Executive, Columbia Records, New York

RICHARD P. O'TOOLE

- 1966 Director of Merchandising, WOR, New York
- 1961 President, R.P. O'Toole, Inc., New York
- 1956 General Manager, Media-Merchandising Sales, New York
- 1952 Eastern Sales Promotion Manager, Beatrice Foods, New York
- 1948 General Sales Manager, Meadow Gold Dairies, New York
- 1944 Special Sales Representative, Meadow Gold Dairies, New York

KEVIN C. COX

- 1972 Executive Vice-President and National Sales Manager, RKO Radio Representatives, New York
- 1971 National Sales Manager, RKO Radio Representatives, New York
- 1970 Vice-President and Midwest Manager, Metro Radio Sales, Chicago
- 1968 Vice-President and Manager, Metro Radio Sales, Philadelphia
- 1965 Manager, Metro Radio Sales, Philadelphia
- 1963 Account Executive, Metro Radio Sales, Chicago
- 1959 Account Executive, WIP, Philadelphia

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*Sam Slate and Joe Cook for their excellent book entitled "It Sounds Impossible", portions of which were excerpted for use in the compilation of the section of this course dealing with the history of radio.

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III. Introduction

By Bruce Johnson

- A. The Purpose of the Course**
- B. The Uniqueness of Radio**
- C. How to use the course**

Introduction

III — INTRODUCTION

By: Bruce F. Johnson

A. THE PURPOSE OF THE COURSE

This course was conceived, constructed and produced for several reasons:

First is the need to train people in the selling of radio, and in clarifying all the functions of any radio station.

The FM revolution has doubled the number of people needed for selling the medium; and, because radio is the type of medium that can't wait until next week, many people have received their training in a baptism of fire.

This is not to say that many outstanding Sales Managers, Managers and salespeople in this country are not up to training new recruits, but we all know there is just so much time in the day, and that daytime is valuable because it's selling time. Therefore, any time we take out of *that* time tends to make us less effective in our own daily performance.

That being the case, we decided to produce a course that could be taken at home, on your lunch hour or coffee break, or in your car driving to work, or making a call, or on the weekend. The course, therefore, frees the Sales Manager or the Manager to do the things he or she must do to make the station run, while, at the same time, allowing you to practice the training you are receiving from your management staff and from this course.

We do not claim that this course is the end-all in radio function and sales training. Much of the material has, however, worked for RKO Radio on a grand scale; and herein lie the theories and practices we use each day in building the sales, and other employee performance levels, for our radio stations.

Another reason for producing the course was the need for a periodic self-review by those people already on the staff. Veteran salespeople, Managers, and Program Directors can gain something from this course; even if it is just to sharpen their own knowledge and re-think some of the practices and procedures they are now using.

It might even be helpful if you disagree with some of the methods we use, if only to reinforce in your own mind your own successful methods.

Yet another reason we present this course is that we fervently believe that everyone in the industry has an obligation and a responsibility to bring this most dynamic medium up to the place where it belongs in the total advertising picture in the United States, and perhaps, in the world.

Radio now accounts for only 5% of the total advertising dollar. Magazines do around 18%, television 25%, and newspapers anywhere from 30 to 40% of the total dollar.

Radio is a medium that reaches over 95% of all the people in the United States within a given week; and yet we do only 5% of the business.

Recently, we were shown the figures of a newspaper whose combined total weekly circulation, including Sundays, was less than 700,000. Yet, that newspaper billed more than \$30,000,000 in 1972. In that same market, a radio station reached almost a million people each week, and was the top biller in the market with \$3,000,000 plus.

Now, the question is, is newspaper ten times better than radio? We know for a fact that it isn't, but advertisers and agencies have become accustomed to the idea that newspapers are worth more than radio. We're not taking any pot-shots at newspapers, for newspapers are an extremely valuable medium. At the same time, they are not ten times better than radio.

You might then ask the question — what is radio really worth? How much should we charge, and how much of the total dollar should we achieve? To bring it into focus, let us give you an example.

B. THE UNIQUENESS OF RADIO

Let's say that you can lease Shea Stadium in New York City, which holds approximately 60,000 people. We give you a microphone and you stand in the center of the field. The stadium is full of people, and although most of them are silent, some may be talking to one another.

Let's also say that you want to get a point across to them. You have a store in the center of town and you are putting on a special sale. Now, if you've got the only microphone controlling the entire loud-speaker system for that stadium, and there are 60,000 people sitting there, is it reasonable to believe or assume that you can get their attention and tell them about the sale? Obviously you can do it.

Now, what do you think the position of that microphone for 60-seconds would be worth to you? Certainly more than the \$60 or \$70 that you'd probably charge for a one-minute announcement on your radio station for that kind of average quarter-hour delivery.

We think the proper price would be somewhere closer to \$700 to \$1,000 for that kind of opportunity. And yet, each and every day on 7,000 radio stations across the county, that "Shea Stadium" or even a high school football field is filled with anywhere from two thousand to a million people listening only to one voice on one radio station, with no competition for the listener's ears.

In New York for example, a radio station can deliver anywhere from 600,000 to a million people in an average quarter hour. That means there would be ten Shea Stadiums or more filled with people listening only to your message.

Radio circulation, as opposed to newspaper or magazine circulation, counts the number of people who have actually heard the radio station.

Newspaper or magazine circulation counts the number of people who subscribe, or the number of papers delivered or sold at a newsstand.

The print media rarely, if ever tell you how many people actually saw any specific ad, but "Starch", a company providing such information to newspapers, shows that about 30% would be the maximum one could expect to even see the ad. Those who *read* it number around 20%. At the maximum of a half-million circulation, the very best ad you could produce would only net you 100,000 readers for that ad.

Now, again, we're not just saying that there is anything wrong with newspapers or magazines; just that the proportion of dollars is way out of whack.

C. HOW TO USE THE COURSE

This course is geared to provide all serious radio people with some of the tools needed to reinforce their conviction that radio is the most personal and effective marketing medium in existence today.

Although we have attempted to distill any heavily technical information into non-technical terms, you may find that discussing technical aspects with a station specialist, like an engineer at your station, will provide further understanding of those topics which are of a more technically specialized nature.

Here's to your growth and the growth of the radio industry.

Good listening!

— Bruce F. Johnson
President, RKO General Radio



4

CASSETTE #1

The History of Radio

*Excerpted from "It Sounds Impossible" by Sam Slate and Joe Cook. Additional material by Art Mandelbaum.

- 1. The Beginning**
- 2. The Explosion of wireless communication**
- 3. The early uses of Radio**
- 4. The seeds of regulation of the air waves**
- 5. The financial side of radio's history**
- 6. The effects of television**
- 7. The FM Revolution**
- 8. The Future of the Medium**

THE HISTORY OF RADIO

(Material in italics excerpted from "It Sounds Impossible" by Sam Slate and Joe Cook)
Additional material by Art Mandelbaum

1. THE BEGINNING

In 1872, a Boston newspaper ran the following article: "A man about forty-six years of age, giving the name of Joshua Coppersmith, has been arrested in New York for attempting to extort funds from ignorant and superstitious people by exhibiting a device which he says will convey the human voice any distance over metallic wires so that it will be heard by the listener at the other end. He calls the instrument a 'telephone' which was obviously intended to imitate the word 'telegraph' and win the confidence of those who know the success of the latter instrument without understanding the principles on which it is based. Well-informed people know that it is impossible to transmit the human voice over wires as may be done with dots and dashes and signals of the Morse code, and that, were it possible to do so, the thing would be of no practical value. The authorities who apprehended this criminal are to be congratulated, and it is hoped his punishment will be prompt and fitting." In order to understand the evolution of the radio industry as we know it today, we have to go back a bit.

In the early 1830's, Samuel Morse, with a series of batteries and coils, was able to send a message through two hundred feet of wire. In Ben Franklin's day, he made a contribution to the future of broadcasting when he showed that the flash of an electric spark from a cloud to the earth indicated the presence of electricity. He thereby was able to discern the speed of electricity, which, in his words, was inconceivable.

In 1875, Alexander Graham Bell advanced the wonders of radio and television when, while working on a telegraphic device for reproducing sound, he accidentally stumbled on a secret of transmitting the human voice electrically. And, in 1892, a man by the name of Nat Stubblefield figured out a way to transmit the human voice through the air. He waited until 1902 to demonstrate it publicly and, on New Year's Day 1902 . . . in Fairmont Park, Philadelphia, he broadcast the sound of his own voice which was picked up on a receiver a mile away. Stubblefield got a patent on May 12, 1908, but owing to his own idiosyncrasies, he wouldn't permit knowledge of his own invention to be spread about. He wanted an enormous amount of money for his creation and nobody took him up. He would have been famous . . . perhaps the father of radio . . . had he been willing to impart his secret before the patent was granted, but he wasn't.

The man who was considered to be the true father of radio, Guglielmo Marconi, had moved to England in 1896 where he took out a patent on a device to transmit sound without wires. And, in December of 1901, he moved his gear to Wales with the idea of transmitting a telegraph code through the air to St. John's, Newfoundland. After two days of experimenting, Marconi was able to send the Morse code – three dots – the letter "S" – through the air and this broadcasting "first" was something which was totally unheralded within the nation's press until December 16, 1901, when Marconi and the "Evening Herald" of St. John's, Newfoundland, gave their own account of how the signals were sent and received.

In 1901, the United States Navy discontinued the use of homing pigeons in favor of wireless telegraphy.

A man by the name of Lee de Forest began experiments with the wireless about the same time that Marconi completed his first successful transatlantic test. By using a series of barrel hoops connected by wires for an antenna, he was getting a range of about four to five miles in a transmission. de Forest set up a small shop in a small building in Jersey City, New Jersey, as a wireless-set manufacturer under the imposing title of the "American Wireless Telegraph Company." A promoter was able to get de Forest an audience in Washington, and he was asked to manufacture sending and receiving sets for the government.

Another American electronic engineer who figures heavily in the progress of broadcasting was Reginald A. Fessenden who had been a Westinghouse engineer and who was a professor at the University of Pittsburgh. Fessenden thought that there might be a way of transmitting musical notes and, perhaps, even a human voice through the air and he was the one who developed a detector that was, in reality, a small electric light bulb that could reproduce music and voice undulations. de Forest, very shortly afterward, in 1906, invented the three-element electron tube called the Audion. This was the first radio tube and it revolutionized wireless transmission. Fessenden was trying to put together a machine that would send out continuous waves as opposed to the erratic type of spark-and-arc wireless transmission that was then in use. He believed that if he could develop a smooth and continuous flow of high-frequency vibrations then he might superimpose the human voice on this continuous flow the way Bell had put the human voice on electric currents.

Dr. Ernst F. Alexanderson, a brilliant young newcomer to the General Electric plant at Schenectady, New York, had built such a machine. Fessenden began with Alexanderson's machine in 1905, while he was working for the National Electric Signaling Company. He set up a station at Brant Rock, on the Massachusetts coast.

On Christmas Eve, 1906, wireless operators on ships within a radius of 100 miles of Brant Rock heard a Morse code call, "CQ, CQ." They first wondered if there was a ship in distress but, after a couple of minutes, the operators on duty couldn't believe their ears. A human voice was coming out of their earphones. Someone was speaking! It was positively eerie. The talking stopped and a woman's voice was heard singing. Ships' officers were called in to listen. Next, there was the sound of a male voice reading a poem . . . then a violin solo. At the end of the performance, the male voice asked listeners to write to R.A. Fessenden at Brant Rock, Massachusetts. Scores of the operators responded. This was the first radio broadcast. As well, it seems, as the first radio listener-response promotion.

On January 13, 1910, Enrico Caruso, by special arrangements with the Metropolitan Opera, sang into a microphone which was hooked up to receivers at the Park Avenue Library and the Metropolitan Life Insurance Building in New York. The listeners, composed of members of the press and interested parties in the new invention of radio, passed around sets of headphones in order that everyone would be given the opportunity to listen.

1910 was really the year that the novelty of the new invention called "radio" began to seem commercial. It was at that time not only a scientific curiosity but it also was garnering a certain amount of newspaper space. The John Wanamaker stores in Philadelphia realized its value, and equipped their stores with the most modern and finest equipment available which was, at the time, being produced by the American Marconi Company.

David Sarnoff was the manager of the Marconi Wireless Station in Sea Gate, New York. When he learned that Wanamaker was installing this equipment, he applied for the job of operating their system. This kept him involved in wireless and still enabled him to continue his studies in electronics at Pratt Institute.

In 1912, Sarnoff picked up the message sent by the SS Titanic that it was sinking. This was really the birth of radio news.

2. THE EXPLOSION OF WIRELESS COMMUNICATION

In its earliest days, wireless was used primarily by the military for ship-to-shore communications. The concept of its being used as an entertainment or information media was inconceivable to all but a very few. Sarnoff, in 1916, wrote a long memo to the General Manager of the Marconi Company wherein he envisioned the idea of using what he called a "radio music box" to bring music into many homes by using different wave lengths, amplifying tubes, and a loudspeaking telephone mounted in one box. The basic premise of his memos was that his "radio music box" could be manufactured in large quantities and probably sold for a moderate figure of \$75.00 per outfit to individuals for use in their parlors or living rooms.

When Sarnoff, by 1919, had been made General Manager of the new Radio Corporation of America, he guessed at a gross sale of 100,000 units in the first year, 300,000 the second, and 600,000 the third.

In 1922, the first "radio music box" came off the assembly line. In its first year, \$11,000,000 worth were sold. The second year, \$22,500,000 were sold, and the next year, \$50,000,000 worth were sold.

Radio was an industry!

The original crystal sets were composed of a coil of wire wrapped around an oatmeal box and a tiny pile of silica which could be bought at any hardware store very cheaply. You needed a couple of contact clips, a few strips of copper, a sheet of sandpaper, pliers and a screwdriver, and you had a radio.

There was a rumor that some "radio fanatics" got so involved that they would run to the store, buy a box of Quaker Oats, and dump out the cereal, just to get the box to make another crystal set!

By 1920, two radio stations, WBAY and WEAJ, in New York, were broadcasting programs of a sort on a highly tentative basis. These were mostly composed of carrying the descriptions of football games in the New York area.

KDKA, in Pittsburgh, however, gets the credit for being the first real radio station since it was the first to establish a regular schedule of broadcast events. It operated from a tent and most of its broadcasts came from remote pick-ups by direct wire. KDKA was the first to broadcast a presidential election. Although the broadcasting event was local, the nation's press picked it up. The excitement of radio being able to transmit this information to owners of crystal sets began to prove the worth of radio broadcasting as a popular invention. By August of 1921, there were only two new stations on the air. By September there were eleven, and by the close of the year, there were thirty stations broadcasting. By the end of 1922, over 200 stations in Seattle, Los Angeles, Portland, Denver, Chicago, New Orleans, Minneapolis, New York, and Pittsburgh were broadcasting programs to an audience of over 3,000,000 radio homes. 3,000,000 people sitting with earphones and staring into space, glassy-eyed, shh-shh-ing whoever walked into the room.

The first broadcast radio commercial took place on August 16, 1922. It was a ten-minute filibuster on behalf of the Queensborough Corporation of Jackson Heights, New York. It was a real estate pitch.

3. THE EARLY USES OF RADIO

Although radio began to grow in audience in the early 20's, it was an economic bomb. It had no acceptance as an advertising medium, even though it said it was responsible for knocking magazine subscriptions down by 30% and killing the record business, with sales falling off by 85-90%. Still, station owners discovered that it cost money to operate and nobody was able to convince advertisers to use radio in lieu of newspapers, handbills, window displays and billboards. On top of that, the actors and actresses of Broadway and Hollywood were beginning to desire payment for appearing on radio whereas they had done so before for nothing, simply for the publicity exposure. The Secretary of Commerce, Herbert Hoover, didn't help the situation when he announced that, "The American people will never stand for advertising on American radio." There were suggestions for a subscription system, endowments and government subsidy as well as coin-operated radio boxes, but the populace was getting something for nothing and it was too late to change it.

Initially, radio, as an entertainment media, required bringing entertainers to a studio to broadcast their act. The Vincent Lopez Orchestra first broadcast on WJZ in New Jersey on November 27, 1921. At the time, nobody had thought of a remote music broadcast and, besides, the telephone company said it wasn't feasible to put a microphone on a bandstand and send music by wire to a radio station for transmittal over the wireless. Western Union finally came through with such an installation just before Christmas in 1921 and Vincent Lopez did the first remote dance-band pickup. When he asked people to call in for reservations to see him at the Pennsylvania Grill in New York, the incoming calls knocked out one of mid-Manhattan's telephone exchanges! This was in 1921.

4. THE SEEDS OF REGULATION OF THE AIRWAVES

When, during the Harding Administration, Herbert Hoover became Secretary of Commerce in 1921, there was no licensing procedure for radio stations. When Hoover took office, there were less than 50,000 receiving sets in the country. Within six months, sets in use had jumped to one million. There was no real problem of radio frequencies at first because most of the stations were built by amateurs and operated on very low power, so their wave lengths didn't overlap and interfere. But as the stations increased power, problems began. All that was needed for operating a station was the ability to transmit a signal. Just grab a spot on the dial and go! Station owners soon found themselves drowned out by other operators on similar frequencies. Getting two or more programs on the same dial position was common in the 1920's. In February of 1922, Hoover called a conference of all branches of the wireless communications industry . . . broadcasters, manufacturers, amateurs, and government agencies included. This Federal Radio Commission was the start of the Federal Communications Commission, set up as a policing system to keep broadcasters from infringing on each other's wave lengths.

Initially, a voluntary system of control was set up in which stations who were assigned frequencies agreed to confine their signals to their wave length and not to move around on the radio dial.

In 1927, a few stations began breaking away from the voluntary control system, pirating other stations' wave lengths. By the time the Federal Radio Commission was formally sanctioned by Congress, in 1927, there were more than a thousand stations. The number was reduced to 708 in November by the FRC. One of the violators of the Wave Length Law was Aimee Semple McPherson, a lady evangelist who garnered fees up to \$10,000 for a single evangelical performance. Her temple in Los Angeles was a great tourist attraction. On the side, she sold cemetery lots and built a radio station. The Federal Government learned that she was not observing the FRC regulations. She was broadcasting all over the dial, figuring it was the "Lord's air," and she had every right to use it. After several ignored complaints from the FRC, an inspector was sent to close her station. Her wire to Hoover read, in part, ". . . you cannot expect the Almighty to abide by your wavelength nonsense. When I offer my prayers to Him, I must fit in with His wave reception. Open my station at once!"

Hoover convinced her that if she hired a proper manager and stayed on her own frequency, she could have her license back. She did.

It wasn't until 1934 that formal and plenary potential power was applied to the radio spectrum. In 1934, Congress enacted the Communications Act which in turn established the Federal Communications Commission, a seven man board, each of whom served for seven-year terms.

In order to keep politics and special interests at a minimum, the Act provided that no more than four members of any one political party could serve on the Commission at one time.

The Commission was also empowered to regulate the telephone and telegraph industries, and more recently satellite transmission.

The Commission has the power to review the qualifications of potential licensees for broadcast facilities, to grant licenses for those facilities and it has the power to revoke and suspend licenses. The current license period is for three years, based on geographic distribution. However, legislation is pending in Congress to extend the license period to four or five years.

The Commission operates under statutory authority with respect to the overseeing of the "public interest, convenience and necessity," which has resulted in a number of rules dealing with public service, public affairs, and ascertainment of community needs.

As an administrative agency of the Federal Government, the Commission is empowered to make rules governing the broadcast industry, and these rules are subject to review by the Federal Courts.

After the enactment of the Communications Act of 1934, the number of radio stations on the AM band began to proliferate.

However, the very first radio "network" became a semi-reality in January 1923, when WEAJ in New York and WNAC in Boston were connected by telephone wire and carried identical broadcasts at the same time. AT&T subsequently developed a special high-efficiency cable to carry talk, music, and the broad range of broadcast sounds from one station to another with enough fidelity to re-broadcast it on the wireless. By June of 1923, a four-station tie-in was broadcast with the New York station originating the show and sending it to the other three stations.

The idea of simultaneous broadcasts all over the country motivated David Sarnoff of RCA's NBC to create the first real network. The inaugural broadcast of the first 24-station NBC network took place on the night of November 14, 1926. It incorporated Will Rogers, broadcasting from Kansas City; Mary Garden from Chicago; Eddie Cantor from New York; and many others . . . all being heard direct from their cities.

5. THE FINANCIAL SIDE OF RADIO'S HISTORY

Any potential competition to the NBC network required the wires, furnished by the phone company, to tie together stations for a competing operation. Arthur Judson, who had been in concert management and had run a booking agency, approached the Columbia Phonograph Corporation to take over the operating broadcast rights of an independent chain of stations which he had put together. This was originally known as the Columbia Phonograph Broadcast System. One of the problems the fledgling network had was procuring sufficient sponsorship to cover the \$8,000 a week expense incurred in originating programming. In 1927, the gross billings of CBS were \$72,500.

A young man by the name of William Samuel Paley of Philadelphia, Pennsylvania, who was the twenty-seven year old advertising manager of the Congress Cigar Company, learned that CBS was for sale and, after having seen the amount of sales generated by cigar advertising on radio, he persuaded some associates to join him in buying it. Paley paid \$400,000 for CBS.

Just as a point of reference, in 1928, CBS had a gross of \$1,447,000; and by 1938, its annual gross had reached \$27,000,000. As a matter of fact, by 1938, the networks had compiled combined grosses of \$75,000,000. NBC had expanded into two networks, the Red Network and the Blue Network; and, in many cities, therefore, NBC had two outlets. The Red Network was the bigger of the two and, since it offered more major cities and higher powered stations, it was the most sought-after of the two by advertisers. It was only a few years later when the Federal Government, finding that the Red and Blue Services of NBC were in reality two separate networks, ordered RCA to divest itself of one of them. RCA decided to keep the Red Network, and the Blue Network (under independent management) became the American Broadcasting Company.

By the late thirties, Mutual had entered the field. There were some efforts to combat the Blue and Red Networks and Columbia, but they had failed. So, when in 1934 an advertiser wanted to reach New York and Chicago, but didn't want to pay coast-to-coast network costs, he approached WOR, which was in Newark at the time, and WGN in Chicago, and broadcast a show over both simultaneously, paying full rate for each . . . and the Mutual network was born. They added WLW in Cincinnati (a highly listened-to station), as well as over one hundred other outlets and, when the Don Lee Broadcasting System in California joined, Mutual had a coast-to-coast operation.

Mutual offered groups of stations to an advertiser who didn't feel he needed the whole network, just regional coverage. They also played recorded programs, a practice which NBC and CBS didn't allow. The people at Mutual were flexible and practical. They didn't have the staff, but they allowed the marketing side of radio advertising to gain a foothold, which may well be the key unique element of radio's selling power today.

6. THE EFFECTS OF TELEVISION

By 1948, radio had become the most powerful communications medium in existence, and was rivaled only by newspaper in its ability to attract advertising dollars. But 1948 was a pivotal year for broadcasting, since it was the year that the freeze on television license allocations was lifted, allowing the visual medium to grow at a fantastic rate.

Almost overnight, radio's talent, management, and personnel rushed into the new medium of television, leaving radio with almost no redeeming qualities. So decimated was the radio industry that very few, if any, people held any hope for its continuance as even a minor communications force. Today, in fact, you'll still find people who marvel at the fact that you're working in the radio business, since they firmly believe that you died back sometime in the early 1950's. It was much like owning a gas station and finding out in one day that all the automobile manufacturers were turning over to atomic power.

The network stations were the most seriously damaged in the change-over to television. Since almost all of their program fare had been fed from the networks, their local appeal was minimal. The independent stations, however, experimented with news and music and sports and tried to stay alive during the worst depression of the medium.

Around 1955, however, Todd Storrz and Gordon McLendon, two independent radio operators, discovered that by picking the 40 top-selling records from across the United States and playing them over and over again, they could draw large radio audiences. This really was the rebirth of modern radio and signaled an era unparalleled in the communications business.

Many hybrid formats grew out of the original Top-40 — Middle of the Road, All News, etc. Radio also began to specialize, and all of a sudden there evolved stations playing only Classical music, or only Country and Western music, or formatted with All Talk or Information, or All Foreign Language, or All Religion. The radio operators quickly found out that each station had to achieve a unique identity in the marketplace since their listeners wanted to know that when they dialed in a particular station, they were going to get a particular type of service.

Radio revenues then grew at a fantastic rate, and more and more stations became economically successful.

7. THE FM REVOLUTION

Although FM licensees had been granted broadcast permission as far back as the mid-50's, it wasn't until 1966 that they really began to make their presence felt. The basic appeal of FM in the early going was a much better signal in terms of fidelity, especially in the area of music; and the fact that, since they were economically unsuccessful, there was a dearth of commercials.

As time went on, most operators discovered that they could not run their operations as charitable organizations, and commercial FM started to grow.

The first formats were almost exclusively background music or the type of music you hear in a doctor's office. In fact, many FM operators sold their service to doctors, lawyers, dentists, and supermarket operators.

Then, in 1967, the FCC decreed that commonly-owned AM and FM stations (in other words, an AM and FM station owned by one owner) could only duplicate the AM broadcasting on the FM band 50% of the time. Most operators reasoned that, since they had to spend the money for a separate program staff and programming format, they might as well go all the way. Thus, the growth of FM was accelerated at a rapid pace until today, where, in some quarters, FM is considered equal to, or better than, certain AM facilities.

By the middle of 1974, there were 4,406 commercially-licensed AM stations, and 2,526 commercially-licensed FM stations that were on the air and being operated.

This acceleration of facilities, however, caused a major problem for most AM operators since the economic advertising revenue base of the radio industry had not been expanded; and therefore, the growth of the number of operating stations in the country helped to cause a revenue decline for many operators.

The growth of FM also caused a re-thinking of program philosophy on the part of many AM operators, and, particularly in the past three or four years, many adjustments were, and still are, being made.

8. THE FUTURE OF THE MEDIUM

The question now arises as to the future of our medium. Although there are no absolutes, you might consider the following.

Some people are of the opinion that because of the stereo capability of FM, AM stations will go more and more to talk and information, while FM will control the music portion of programming.

This would make sense if it were not for the fact that AM does have stereo capability, and, although it is in the developmental stage, the possibility of AM stereo is not that far down the road.

At the same time, there exists the innovation of cable, which most people think of in terms of television. However, keep in mind that cable has the capability of carrying an audio signal and, currently, many cable systems are picking up the signals of AM and FM for rebroadcast in their own service areas. Some visionaries predict that it is just a matter of time until the cable operators start operating their own music and/or information systems.

The first people in the radio industry who will be hurt by the incursion of cable will be FM operators, since cable has the capability of broadcasting in stereo or quadraphonic, thereby taking away the most appealing factor in FM broadcasting, that being multi-channel reception.

At the same time, cable cannot compete with the transistor radio or the automobile radio, and since receivers are becoming smaller and smaller, it is not inconceivable that a device could be had within the next five or six years that will fit inside your ear to allow you to be, in effect, wired for sound, thereby improving and expanding the large mobile audience for radio.

The point of all this is that technological advances will change the shape of things and the way we do business. But, keep in mind that no matter what type of vehicle we use for transmission of the audio sound, there will always be a need for programming people and advertising salesmen.



CASSETTE #2 (SIDE A)

Radio Station Organization – How A Station Operates

By Bruce Johnson

- A. Introduction**
- B. The Sales Manager**
 - 1. Local Sales
 - 2. Retail Sales
 - 3. National Sales
- C. The Program Director**
- D. The Chief Engineer**
- E. The Business Manager, Controller, or Bookkeeper**
- F. The Traffic Manager**
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(Worksheet Questions)

RADIO STATION ORGANIZATION — HOW A STATION OPERATES

By: Bruce F. Johnson

A. INTRODUCTION

In order for you to function effectively as an employee of a radio station, it is very important that you understand the responsibilities of the key people within the organization. Many new employees fail because of a lack of understanding regarding who is responsible for what; and many employees waste valuable hours of their own time discovering the job functions by a trial-and-error method.

Job descriptions will vary from station to station. Generally, the smaller the market, the more hats each member of the staff will wear. It's all based on economics. The more money a station bills, the more elaborate the table of organization, and the more services it requires.

B. THE SALES MANAGER

This person is responsible for bringing in the majority of station revenues. Some stations may have collateral sources of income, but generally speaking a radio station's life-blood is the revenues it brings in from advertisers.

Sales occur in three different categories:

1. LOCAL SALES

Although many stations lump local and retail sales into the same category, it will be helpful to you to understand that a new and separate category is evolving in the retail area and, therefore, at RKO we separate the two.

We consider local sales to be business placed through advertising agencies, which would include "in-house" agencies.

The advertising agency represents the advertiser, and under normal circumstances creates the campaign, produces the spots, and buys the time on stations.

For the service it provides, it is standard in the industry for a radio station to give a 15% commission on the gross amount of the sale to the agency.

In-house agencies are those advertisers big enough to have their own full-service advertising staff, and over the years the practice has evolved whereby the in-house agency is granted the same commission rate as the independent agency.

Depending on the size of the agency, it will usually have a media department that is in charge of buying time and space in all media; and it's up to the salesperson involved to convince the agency first of the value of radio versus other media, such as newspapers, television, magazines, etc., and then to convince them of the value of his or her particular station.

Most agencies have Creative Departments where the campaigns are conceived and produced, and an Account Executive who represents the agency to the client or advertiser.

Here is an example of how advertising usually winds up on your station.

The Advertising Manager of Acme Widget Company has a problem with respect to the movement of his goods off the shelf.

He meets with the Account Executive of his advertising agency to discuss the problem. The Account Executive then goes back to the agency and presents the problem to the Creative Department with his recommendations. They, in turn, come up with a creative solution to the problem, usually in the form of an advertising campaign.

After the idea for the campaign has been determined, the Account Executive consults with the Media Department and the decision is made as to which media will be used in the campaign.

If it is radio, the advertising agency then calls the station representatives to come in and present their program. The Media Department then makes a decision as to which station it will buy and the order is placed.

Now, it must be obvious to you that there are a number of people involved in the decision-making process with respect to the placement of advertising on your station. We leave it to you to determine just who should be covered to ensure that your station gets the buy.

2. RETAIL SALES

At RKO we consider a retail prospect as anyone who does *not* have an advertising agency, and anyone who is spending money in other media, such as newspaper, television, etc.

In the majority of cases, the sales representative from the station must act as the advertising agency in that he or she will probably suggest the idea for the radio campaign, write the spots and handle all the paperwork. Normally, stations pay a higher commission to salespersons on such sales because of the additional work involved and because no agency commission is involved.

3. NATIONAL SALES

This category of radio advertising is derived from clients outside the local marketing area of the station, and is usually sold by a national representative company having a contract with the station.

For example, Acme Camera Company in New York, a company which sells its products throughout the nation, wishes to advertise its product in Des Moines, Iowa.

The company, or its ad agency, will then call the national representatives of radio stations located in Des Moines and the purchasing process then begins in identical fashion as it did in the local selling process.

National representative companies generally represent only one station per market unless there are commonly-owned AM and FM stations, in which case the representative company will represent both.

There are two types of national representative companies. First is the independent representative who owns no stations and is exclusively in the business of representing independent stations in markets across the country.

The second is the company-owned representative company which represents its own stations, and in some cases represents stations in markets where they do not own a station.

The national representative company earns a commission, usually 15% on all sales generated by their organization, and is conceptually a natural extension of the local selling function, except that it is located in cities outside the station's local area.

At the average station, there is usually one Sales Manager and anywhere from three to ten salespeople.

At a larger station, there may be a National Sales Manager, Local Sales Manager, Retail Sales Manager, and a General Sales Manager who manages all the Sales Managers.

The Sales Manager is responsible for directing the sales efforts locally and nationally for the radio station. His duties include training, counseling, and in most cases on-the-street selling in aid of the sales force.

The Sales Manager makes all the decisions with respect to sales, subject to the approval of the General Manager.

C. THE PROGRAM DIRECTOR

This person is responsible for everything that is broadcast over the air of the station. He or she makes the decision as to the general format of the station, subject to the approval of the General Manager, and is in charge of how the station sounds twenty four hours a day, seven days a week.

In most cases, the Program Director is in charge of music, news, public affairs programming, and how the announcements or programs which are sold are to be broadcast by the station.

If a station is large enough there will be a News Director who in some, but not all cases, reports to the Program Director. The News Director is responsible for the gathering and dissemination of news for the broadcasts on your station.

The Program Director will also be responsible for producing the spots that are sold to the advertiser if no agency is involved: And it is to your advantage to get to know this person, as well as his or her policies, with regard to the overall sound of the station so that you do not sell a concept that contravenes the basic rules of the format.

D. THE CHIEF ENGINEER

This person is in charge of the technical facilities at the station, including the transmitter, the console, the turntables, and everything that has to do with getting the sound of your station out over the air waves.

In some stations, the Chief Engineer will also be responsible for the maintenance of the building in which the station is housed, and, depending upon the jurisdiction given by the station under its normal policy or a union contract, will handle anything from changing a light bulb to repaving the parking lot.

The Chief Engineer usually has a staff of anywhere from one to thirty engineers, depending upon the size of the station, who carry out his plans for the technical operation.

Ideally, the Chief Engineer should work very closely with the Program Director to achieve optimum levels of station performance.

E. THE BUSINESS MANAGER, CONTROLLER OR BOOKKEEPER

As in any business, someone must be responsible for paying the obligations that a station incurs; for example, rent, power, lights, salaries, etc., and keep records for the receipt of revenues from advertising and collateral sources.

Depending upon the size of the station, someone must shepherd this function. In smaller stations, it may be the secretary to the General Manager, or, if it's a very small station, it may be the General Manager. In larger stations, the Business Manager may be a clerk, bookkeeper, full-charge bookkeeper, or even a CPA. This is the person responsible for paying your salary, and is in most cases in charge of making sure that you receive the benefits of your employment. Get to know this person early.

F. THE TRAFFIC MANAGER

When a spot announcement or program is sold to an advertiser, someone must be responsible for scheduling the spots within the format of the station. The Traffic Manager reports either to the Program Director or Sales Manager, depending upon the philosophy of the management of the station.

The Traffic Manager keeps a log which includes the name of the program to be aired, the commercial spot announcements, the public service announcements, and any and all programming that the station will run in the course of a day.

Copies of this log go to the announcer and engineer on duty, as well as to the Bookeeping Department. It is from the Traffic Manager, sometimes through the Sales Manager, that you will find out what spot announcements or programs are available for sale.

From a practical standpoint, it is important that you develop a good working relationship with this person since many times he or she will be the key to your success in sales.

G. THE CONTINUITY DIRECTOR

At some of the larger stations, a person is responsible for the receipt of all commercial copy and/or production devices. This person checks the copy for legality and propriety within the parameters of station and governmental policies, and then sees to it that the copy, tape, or electrical transcription gets on the air.

The Continuity Director usually works with, or for, the Traffic Manager since the two functions are tied so closely together.

At some stations, the Traffic Manager may handle this function.

H. A TYPICAL OPERATION SEQUENCE

To put all of the above positions in perspective, let's now take an example of how a radio station works in the sales area.

Sales representative Jones brings in an order from Acme Widget Company.

Jones makes out a "start-order" which shows the number of announcements purchased, the dates and times the announcements will be run, and the cost of each announcement.

The order then goes to the Sales Manager who approves the rate and schedule consistent with station policy.

At this point, the General Manager may become involved in resolving any problem with the order that may contravene station or governmental policy, for example . . . political broadcasts.

When approved, the order then goes to the Traffic Manager whose job it is to survey the available spot announcement inventory, and then schedule the announcements as ordered. If for some reason the schedule cannot be cleared (for example, if the time period desired is sold out), the Traffic Manager informs the Sales Representative of the problem and usually offers an alternative for presentation to the advertiser.

After the schedule has been confirmed, a contract is drawn up and taken to the advertiser for signature.

In many cases, the process may be reversed, since an intelligent sales representative will go first to the Traffic Department to find out what is available and then to the advertiser with contract already in hand for signature. This eliminates the lag time in which an advertiser has an opportunity to change his mind, thus resulting in a loss of business.

After the order is confirmed and the contract signed, the sales representative then brings the advertising copy to the Continuity Director, or the person in charge of that function.

If the copy is to be done live by the announcer, then normally all that is necessary is that the copy be delivered to the person in charge of continuity.

If, however, the announcement or program is to be recorded, then the Program Director and engineer in charge of production become involved.

If the announcement comes in on an electrical transcription or record, it may have to be transferred to a tape cartridge. If the spot comes in on tape, it may again have to be transferred for whatever technical requirements the station has.

Having gone through all of these steps, the spot announcement or program for Acme Widget is now ready to be heard by the audience of your station and you have now earned your first commission dollar, assuming of course that Acme Widget pays his bill after the schedule is run.

Keep in mind that before the contract is signed, your Business Manager or Bookkeeper will, hopefully, have run a credit check to make sure that Acme Widget can pay. It is your responsibility to make sure that the clients you sell are in a position to make good their obligation.

I. THE PROMOTION MANAGER

Depending upon the size of the station, someone will be in charge of both internal and external promotion.

External promotion would involve the use of outside media such as newspaper, television, magazine, outdoor billboard, transit, etc. These could be used to promote audiences for programs and features on the station.

The Promotion Manager would also be involved in helping you put together promotions for your advertisers.

Internal promotion involves material which goes out over your own air waves, such as program promotion, contests, etc.

GETTING INVOLVED IN THE COMMUNITY

The Public Service Director, or the individual entrusted to oversee the areas specifically referred to as public service, maintains and coordinates the maintenance of continuous contact with all organizations whose listeners are served by the radio station.

All broadcast stations today conduct formal ascertainment of the community's needs and problems on a regular basis. The process, often coordinated by the Public Service Director, is carried out by the station's management personnel and key employees, who make contact with civic, religious, cultural, labor, business and minority group leaders to find out the nature and extent of the current and long-range problems facing their communities.

Public service and public affairs programming is then created to meet and deal with those needs and problems.

At RKO we encourage the involvement of all employees as members of groups and organizations designed to service these needs, particularly in those areas deemed most pressing and important as a result of our survey of community problems.

Not only does the station receive additional input into the problems, but we are also able to contribute significantly to the problem-solving process itself.

Whether your interest is in programming or in sales, you should become involved in these public service activities. Programmers can learn much from direct contact with actual or prospective listeners, and salespeople can combine their outside contacts with ongoing public service programs.

Nowhere, however, in the body of rules governing the broadcast medium does it say that public service may not be combined with commercial ventures of the station.

Indeed, the involvement of a commercial client of the station may be the added dimension that ensures the success of the campaign.

Let us give you a few examples of the type of program that benefits everybody; the station and the community.

In Boston, the problem of vandalism and littering of parks and public areas has been increasing over the years. The root causes of this activity were tied to a general apathy and lack of respect for institutions, particularly government, among the youth of the city.

Our station in Boston decided to attack the problem and came up with the following solution:

In concert with the city Parks and Recreation Department, the station secured 30,000 t-shirts with the initials VIP, standing for Vandalism Injury Preventor, on one side, and the station's call letters on the other.

In cooperation with Mobil Oil Company, the station produced 30,000 large litter bags and periodically, during the week, would announce that station personnel would be appearing at different parks and public areas around the city.

For each full bag of litter collected, the station awarded a t-shirt.

In addition, the station broadcast announcements encouraging listeners to call out the VIP slogan to anyone seen defacing public property or littering.

The results of the program have been more than gratifying. Now, instead of an apathetic and disinterested citizenry standing by while public property was destroyed, defaced or littered, the problem is being dealt with by the citizens themselves.

In addition, if you are a salesperson you will find that your clients are usually deeply interested in public affairs projects, but usually don't know how to become involved. Public service involvement, through your station, provides an opportunity for you to help them help the community, while at the same time building good will for their products or services.

During the energy crisis, our New York AM station got involved in a computer car-pool program with a large bank, and just recently our FM station in the same city started a campaign to save Central Park.

Many of your clients will be enthusiastic about supporting outings and group activities for disadvantaged people. The possibilities are limitless and you should spend some creative thinking-time developing projects that help your community and its people grow.

K. THE GENERAL MANAGER

We have waited until this stage of the course to explain the duties of the General Manager, since he or she deals with all of the above-mentioned department heads on a daily basis.

The General Manager is in charge of short-term and long-term planning, setting the goals, and developing the overall station policy.

When a dispute arises among department heads, the General Manager is normally judge and jury.

In short, the General Manager is responsible for *everything* that goes on at the radio station, and his or her success or failure depends on the ability to motivate, counsel, and guide the various members of the station's staff according to the goals and policies established for the organization.

L. SUMMARY

We have tried to give you a brief understanding of the inner workings of a radio station.

As time goes on, the structure may change and you should be alert to whatever modifications are made in the operating code of the station.

Knowing how to get things done within the station is the key to your success in sales or in any other position you might hold. Make sure that you periodically investigate your station's operations to find ways to make yourself more effective.

RADIO STATION ORGANIZATION

QUESTION WORKSHEET

1. The standard advertising agency commission is _____.
2. The person at the advertising agency responsible for liason with the client is the _____.
3. The type of account not having an advertising agency is generally classed as a _____ account.
4. The person in the station's sales department responsible for training and counseling of sales people is the _____.
5. If a client does not have an ad agency the best qualified person at the station to help you produce spots is the _____.
6. The person at the station who is in charge of the technical facilities is the _____.
7. Scheduling announcements on your station is usually the responsibility of the _____.
8. The record of announcements and programs is called a _____.
9. The written material to be broadcast over your station is called _____.
10. After a salesperson has brought in an order the paperwork usually goes first to the _____.
11. In the event your client's announcement must be pre-recorded the person most likely to help you would be the _____.
12. When dealing with a client for the first time it is always a good idea to run a _____.
13. The ultimate responsibility for the success or failure of your station rests on the shoulders of the _____.
14. There are at least three categories of sales at most radio stations. They are _____, _____ and _____.
15. In the table of organization the Program Director reports to the _____.

RADIO STATION ORGANIZATION TRUE & FALSE QUESTION WORKSHEET

	TRUE	FALSE
1. An in-house agency specializes in real estate and housing development accounts.	<input type="checkbox"/>	<input type="checkbox"/>
2. The person at an advertising agency most closely associated with the client is the Account Executive.	<input type="checkbox"/>	<input type="checkbox"/>
3. The standard advertising agency commission is 15%.	<input type="checkbox"/>	<input type="checkbox"/>
4. A national representative sells time inside as well as outside the station's marketing area.	<input type="checkbox"/>	<input type="checkbox"/>
5. The standard national representative commission is 12%.	<input type="checkbox"/>	<input type="checkbox"/>
6. The person in charge of the overall sound of the radio station is usually the Program Director.	<input type="checkbox"/>	<input type="checkbox"/>
7. The Chief Engineer has as his on-air responsibility the maintenance of the transmitter as well as the studio technical facilities.	<input type="checkbox"/>	<input type="checkbox"/>
8. Accounts receivables are the statements furnished you by the traffic manager to determine the number of announcements available in a given week.	<input type="checkbox"/>	<input type="checkbox"/>
9. The Traffic Manager's primary duty is to select the records for the week's air play.	<input type="checkbox"/>	<input type="checkbox"/>
10. In the normal course of operation the sales person can determine policy with regard to rate structure without consulting the Sales Manager.	<input type="checkbox"/>	<input type="checkbox"/>
11. It is a good policy to sell as many announcements as possible and then go back to clear the schedule with the Traffic Manager.	<input type="checkbox"/>	<input type="checkbox"/>
12. The Promotion Manager of a radio station is in charge of keeping track of career development for all employees.	<input type="checkbox"/>	<input type="checkbox"/>

CASSETTE #2 (SIDE B)**Programming**

By Paul Drew

A. What is a Format**B. The Formats of Radio**

1. The Different Formats
 - a) All News
 - b) All Talk
 - c) Beautiful Music
 - d) MOR (or Middle of the Road)
 - e) Progressive
 - f) R&B or Soul
 - g) Country and Western
 - h) Top Forty or Contemporary
 - i) All Oldies
 - j) Foreign Language
 - k) Classical Music
 - l) All Religion

2. Automated Formats

C. What makes a successful format in a given format field?

1. Reasons for establishing a format
 - a) Specific Audience
2. How does a format influence a given market and vice versa?
3. What, besides market influences, affects a format?
4. The Function of a Program Director as it relates to a format – How it ties together with sales
5. How is a format used as a selling tool?

(Worksheet Questions)

PROGRAMMING

By: Paul Drew

A. WHAT IS A FORMAT?

The format of your radio station, or that of those who compete with you in your market, is open to interpretation. What we will give you here is a broad interpretation of different radio formats. We would suggest that you consult with the Program Director and/or General Manager of your radio station for more detailed analysis of the formats which exist in your market.

A format is a type or particular style. Let's explain it this way . . . a format is to radio what a particular type of food or menu is to a restaurant. There are Italian, French, fast-food type restaurants.

In radio, there are stations that are Country and Western, Rhythm and Blues, Top 40, MOR (or Middle of the Road) Music, Beautiful Music, All Talk, All News, and All Religion.

A format is to radio what a particular type of play is to the theatre, such as a comedy, drama, or musical. Within the format, the mechanics are to radio what a script is to a theatrical presentation . The format of a station is explained to the people that implement it with a set of directions or instructions. These directions or instructions are to radio what a playbook is to a football team.

A format provides a description and boundaries. It's like a label. The name of the format describes to the listeners and advertisers what to expect from the station when they tune in. It's the same as the label on a can of soup. If the label says "vegetable", the consumer would expect to find vegetable soup inside the can. If the station is "All News", the listener would expect to tune in and hear only news. If a station is "Top 40", the listener would expect to tune in and hear the latest hits. If it is "Classical", then the listener would hear the great music works of the masters. A format properly executed insures consistency.

Television became "*the medium*" in the late forties and early fifties. Up until that time, radio was personality oriented and the major radio stations were network programmed. Television changed all that. Radio fell into a period of depression. Then a group of young broadcasters devised the first "format". They took the latest hit records and made up an air schedule that allowed these records to be programmed over and over again. They checked the local and national best-selling charts regularly and used them as the basis to determine what records should be programmed. They also added contests and promotions to the mix, but the emphasis was not on the personalities, but the format . . . the mix of the music, contests, and promotions. This was the beginning of format radio.

B. THE FORMATS OF RADIO

1. THE DIFFERENT FORMATS

There can be almost as many formats as one could imagine. The best known (and most used) formats are:

a. ALL NEWS

The "All News" format is best described as being "The Newspaper of the Air". Generally, because of economics, it is limited to the major cities; New York, Los Angeles, Philadelphia, Boston, Washington, D. C., Chicago, and San Francisco. These stations usually have what is known as a "good dial position" . . . in the middle of the AM band or to the left of the middle. The All News station is often a network affiliate and has a strong signal. The All News format consists of four complete newscasts every hour, with each beginning at the start of a quarter hour, :00, :15, :30, and :45. The longest newscast is the one at the top of the hour. If the station is a network affiliate, then the network newscast is usually that one. Each hour includes up to eighteen minutes of commercials plus public service announcements. Features during the broadcast day include helicopter and mobile-unit traffic reports, sports features, finance, cooking, the weather, the arts, and reports from newsmen at the scenes where news is being made.

b. ALL TALK

Like the "All News" format, the "All Talk" format is generally limited to the major markets: New York, Los Angeles, Philadelphia, Boston, San Francisco, and St. Louis. All Talk stations usually have high-powered signals and a good position on the AM dial. Most All Talk stations are network affiliates and feature a newscast at the top of the hour. Basic programming fare consists of talk hosts interviewing notable guests or listeners via telephone. The talk-show hosts are usually opinionated and highly identifiable and their statements are often controversial. Many broadcast play-by-play sports, mobile traffic reports, some religious programs, commentaries, and they often emphasize news. A maximum of eighteen minutes of commercials an hour plus public service announcements are broadcast.

c. BEAUTIFUL MUSIC

The "Beautiful Music" format is often referred to as "wall to wall music". There are two basic types . . . background and foreground. The tempos of the first are more gentle than those of the second. As much as two-thirds of the music is non-vocal and is almost always familiar melodies performed by artists such as Andre Kostelanetz, Percy Faith, Henry Mancini, David Rose, and the Melachrino Strings.

The average hour usually contains only six to eight minute of commercials in two-minute clusters which are seldom hard-sell pitches. Newscasts are brief and just before the top of the hour. Beautiful Music stations are generally not network affiliates, have no contests, and very few programs other than their main fare of music, news and weather. Most Beautiful Music stations are on the FM band.

d. MOR (OR MIDDLE OF THE ROAD)

Generally "MOR" formats can be found on the AM band and divided into two basic types; "Contemporary" and "Traditional" MOR. The difference is in the music, with the first placing the emphasis on current hits, minus the hard rock, plus songs from best-selling albums and familiar old hits. The second type, Traditional MOR, will play some of the current hit titles, but not necessarily by the artist who made the song popular. The Contemporary MOR features records by artists such as John Denver, Helen Reddy, Barbra Streisand, Glen Campbell, Diana Ross, and Sonny & Cher. The Traditional MOR features records by such artists as Frank Sinatra, Peggy Lee, Tony Bennett and Ray Coniff. Many MOR stations are network affiliates and broadcast news on the hour, or on the hour and half-hour. Most have traffic reports, expanded weather information, sports reports, orchestrated singing jingles, contests for listeners as well as programs other than those with news and music that are educational, instructional, devoted to agriculture, religion, and the arts. Some broadcast play-by-play sports. Most have eighteen minutes of commercials in the average hour. A few Traditional MOR stations play big band and/or Broadway show music.

e. PROGRESSIVE

The "Progressive Music" format is the newest format development. It is almost always on the FM band. The music is a mixture of selections from albums by established young artists, combined with album selections by promising new artists. Some Progressive stations will program up to fifty percent of their music composed of current hits, but they eliminate any hit that is considered by a young adult (of 16-28) to be unhip, such as Andy Williams, Perry Como, Diana Ross, or the Osmonds.

The disc jockeys are generally conversational and avoid talking at a rapid pace. The commercial load is from eight to twelve minutes an hour, usually in two or three minute clusters. Many of the commercials are tailored to the young audience and the station often rejects commercials it feels inappropriate to the format. There is very little news, usually non-network and not at the top of the hour. The station is usually involved in worthwhile projects such as consumerism, the environment, equal rights, employment opportunities, and advice for drug users. There are no jingles and very few contests.

f. R&B OR SOUL

In "R&B" (which is a contraction of Rhythm and Blues) or "Soul" formats, all of the programming is tailored to the Black listener. Most of the on-air talents are requested to utilize Black-oriented colloquial phraseology in their on-air style of speech.

The approach at R&B or Soul stations is similar to that of a Top-40 format. The music consists of the current hits of recording artists such as Al Green, Gladys Knight, Stevie Wonder, Aretha Franklin, Marvin Gaye, and The Temptations.

Jingles, contests, brief weather information and news are delivered at a faster-than-normal pace to maintain a high-pitch level of enthusiasm.

R&B or Soul stations are usually located on the AM dial. Most broadcast eighteen minutes of commercials an hour plus public service announcements.

On Sunday, many broadcast public affairs programs and/or various religious or gospel programs primarily oriented to the Black community.

Most R&B or Soul stations are not affiliated with a major network. Some receive special programming from one of the Black networks.

g. COUNTRY AND WESTERN

There are two types of "Country and Western" formats. One is modern, a more sophisticated type of sound that is tailored to the urban country music fan. It features records by Charlie Rich, Johnny Cash, Lynn Anderson, Glen Campbell and Conway Twitty.

The other is more intensely rural Country and Western; a sound that has proven appeal to the rural adult. It would include bluegrass, honky-tonk, and hillbilly music and feature artists such as Flatt and Scruggs, Ernest Tubbs, Slim Whitman and Buck Owens.

Listeners to Country and Western formats can participate in contests and are often invited to attend concerts promoted by the station. These concerts usually showcase the artists whose records are played.

Some Country and Western stations do remote broadcasts from such places as state fairs, shopping centers, and automobile dealerships.

Many Country and Western stations are daytime stations only. They sign on at sunrise and sign off at sunset. They have up to eighteen minutes of commercials in an hour and they may or may not be a network affiliate.

Religious programs are part of the weekly schedule and newscasts are usually at the top of the hour. A few Country and Western stations broadcast play-by-play sports and a growing number auto racing. On some stations, the announcers speak with a slight western twang in their voices.

h. TOP FORTY OR CONTEMPORARY

In the "Top-40" or "Contemporary" format, the music consists of the current hit single records. The same twenty-five to forty records are rotated around the clock along with several hundred old Top-40 hits.

The disc jockeys are usually young and their on-air style is very forward. Their comments usually never last more than five or ten seconds.

There is very little dead air, and the overall pace of a good Top-40 station is extremely fast.

There is at least one Top-40 or Contemporary station in every city and they can be located on either the AM or FM band.

In addition to music these stations serve up weather information, traffic reports, sports scores, contests and games for listeners, and news, which is almost never at the top of the hour.

There can be as few as eight minutes of commercials plus public service announcements in an hour, or as many as eighteen minutes.

Very few Top-40 or Contemporary format stations carry play-by-play sports, and only in small towns would any such station broadcast from a remote location.

The Top-40 format is easily the most aggressive-sounding format on radio.

i. ALL OLDIES

There are usually two types of "All Oldies" formats. One plays only the Top-40 hits from the Fifties, Sixties, and early Seventies. The other plays these same hits in combination with some of the current Top-40 hits.

The format is similar to that of a Top-40 station. These stations can be on AM or FM. Contests and promotions are constant. Some of these stations are automated.

j. FOREIGN LANGUAGE

The number of "Foreign Language" stations is growing. They are located in areas such as New York, Los Angeles, and Miami where there is a large ethnic population.

Some foreign-language-formatted stations broadcast their entire schedule in a foreign language. Others broadcast programming for several nationalities. A few stations, with primarily *other* formats, may devote a few hours a week to foreign-language programming.

These stations achieve a high degree of listener loyalty and are good commercial vehicles.

k. CLASSICAL MUSIC

The music masterpieces on the "Classical Music" station cover the entire spectrum of this art form. Many stations broadcast the Metropolitan Opera on Saturday afternoons from December to April of each year. All help to promote the local symphony group and lend support to other community cultural projects.

The announcers usually speak with precise diction and at a moderate pace. News is limited, often at the top of the hour, but may not occur every hour.

Classical Music stations are on AM or FM and their formats usually include talk segments. Other programs within the Classical Music format may include religion, instruction, education, and agriculture. Some broadcast up to eighteen minutes of commercials an hour. Most are non-network.

I. ALL RELIGION

Only a handful of stations broadcast an "All Religion" format, but their entire schedule consists of religious programs.

2. AUTOMATED FORMATS

AUTOMATED FORMATS—WHAT ARE THEY?

Automated formats are generally inexpensive to operate and were developed primarily by FM stations. Automation equipment can be purchased for approximately \$40,000 to \$50,000.

Automated programming usually consists of music on reel-to-reel tapes, with the rest of the programming provided on tape cartridges that are integrated into the overall format through automation controlled by a mechanical "brain".

The music portion of the programming is recorded on large tape reels in a particular sequence as to the proper rotation for the format.

Automated formats can usually be handled by as few as one or two "on-air" people. This compares to a Top-40 staff that requires anywhere from eight to twelve "on-air" persons. MOR formats require about the same number, in many cases, even more. An All News format takes as many as 20 to 25 "on-air" persons.

The main reason for establishing or maintaining an automated format is the low fixed cost because of its minimal dependency on staff. The primary dependency of an automated format is on the equipment and its maintenance. The automated formats are primarily music and they are usually limited to Top-40, All Oldies, Background Music, or Country and Western.

C. WHAT MAKES A SUCCESSFUL FORMAT IN A GIVEN FORMAT FIELD?

A dedication to excellence and a successful execution of the format plan. In order to be successful, there must be an emphasis placed on the specifics within a format. For example, the successful All News station stresses local news and direct reports. The overall sound of the news delivery is one of authority and confidence.

A successful Top-40 station has the ability to reflect the musical taste of the public. This taste is determined through weekly research. This format is also supplemented with heavy promotion and contests that involve the audience.

The Middle of the Road station tries to program a musical sound that is "familiar" to the audience over the age of 25, eliminating any music that would appeal to teenagers. This sound is supplemented with special features such as tax tips, movie reviews, and news reporting that is delivered with authority, confidence, and detail.

In a Beautiful Music format, the emphasis is placed on the "blend" or the transition from one selection to another.

The Rhythm and Blues format attempts to direct all of its programming to the needs and desires of the Black-oriented listener. It is a total commitment.

The Progressive station aims its programming to the avant garde of the modern pop music culture.

The All Talk format tries not only to inform but it concerns itself in areas which may be controversial.

Off-air promotion of a format, using other media, can call attention to a station and its format. But, as in many other fields, if the product isn't right, then all the promotion in the world is useless.

1. REASONS FOR ESTABLISHING A FORMAT

a. SPECIFIC AUDIENCE

In the 1960's the population was split 50% above the age of twenty-five and 50% below. A station could choose a format for listeners under 25 and have a large target at which to take aim.

Today, since the birth rate has dropped, the percentage of teens is smaller than it was then and the largest percentage of the population is over thirty. This means that formats with appeal to the younger audience must be more efficient at acquiring that young audience.

Today, with the largest percentage of the population between thirty and fifty, a great deal of national advertising is now directed to this particular group. Population is distributed by age and sex. It is also distributed geographically within a particular area so the make-up of an audience available to a station is also determined by that station's signal strength.

The most powerful stations have 50,000 watts of broadcast power; the least powerful stations have 250 watts.

A station's ability to reach a particular audience helps to determine what format the station will broadcast.

A specific example would be a station that has a signal that does not cover the entire city . . . but does perhaps completely cover an area that includes several hundred thousand Spanish-speaking people. This station could choose a format that would be all Spanish-language and, thereby, reach 100% of the available Spanish-speaking audience. On the other hand, such a station with a limited facility should not choose a format that might appeal to white blue-collar workers that live in the suburbs . . . where the station's signal is barely heard.

2. HOW DOES A FORMAT INFLUENCE A GIVEN MARKET AND VICE VERSA?

For any format to be successful, it first must reflect the audience it is to affect. Once the audience is involved with listening to a particular station then the station becomes a part of the audience's daily habit.

For example, an All News station will generally broadcast the results of major league sporting events. The scores are given every hour at a particular time. This means that someone who is interested in sports results knows that he or she should tune in to the station at a particular time to secure the information they desire.

3. WHAT, BESIDES MARKET INFLUENCES, AFFECTS A FORMAT?

Formats are affected by various pressures:

- (a) The needs of the community
- (b) The economics of the marketplace
- (c) The cost of operation
- (d) Social attitudes
- (e) The competition for leisure time
- (f) The power or limited power of the station

4. THE FUNCTION OF A PROGRAM DIRECTOR AS IT RELATES TO FORMAT . . . HOW IT TIES TOGETHER WITH SALES

The Program Director must see to it that all elements of the format are executed in a consistent manner. He or she deals with human beings who, by nature, are inconsistent. It's up to him or her to direct and motivate the talent. He or she must keep these people happy if they are to perform to their potential.

The Program Director provides a communications link between programming and sales. There are times when salespersons need an on-air talent to make a call on an agency or client. Most advertisers and time buyers are, like everyone else, impressed with "show-biz". So, why not dazzle a client with one of the station's stars?

On some occasions, an advertiser would like to boost his in-store traffic by having one of the air personalities at his place of business. The client deals with the salesperson, the salesperson reaches the talent through the Sales Manager, who handles the arrangements with the Program Director.

At various times, an advertiser might like his commercial to be delivered in a particular manner by an air personality. If this cannot be communicated in the above manner, then the Program Director can make the talent available to the client in the presence of the Sales Manager and/or the salesperson.

The Program Director must make sure that all commercials, whether live or recorded, are presented in a manner which will be satisfactory to the advertiser and will, hopefully, achieve the results intended. If a Program Director feels that a particular commercial can be improved upon, he or she should make his or her recommendations and suggestions to the Sales Manager. If the Program Director feels a particular commercial might offend or mislead the audience or is of a quality that is somewhat questionable, then *before* the commercial goes on the air, he or she should discuss the matter with the Sales Manager and, following that (provided no decision is reached), with the General Manager.

No commercial should be broadcast that would embarrass the station, the management, the talent, or any of the station's advertisers. The Program Director is the primary guardian in this judgment area. While a salesperson may be interested in making budget or quota as his or her prime objective, the Program Director's prime objective is to achieve maximum audience and to not only please and serve the public, but also avoid doing anything that would offend.

The Program Director should also understand that an order for air time does not begin when the salesperson turns it in. He or she should understand that the salesperson may have been calling on a particular client for several months . . . with the many visits and much attention culminating in either a small or substantial order.

The Sales Department should be responsible for making sure the advertisers provide the station with commercials that are within the limits of the prescribed ground rules as required by the format. If the station has for sale 10, 30, and 60-second spots, then the commercials that are provided should not exceed these limits. If the station is a subscriber to the NAB code, then the sales staff should be aware of the restrictions that are placed upon certain types of advertising according to this code.

The Program Director is responsible for everything that goes on the air. He or she is to a radio station what a coach is to a football or basketball team. He or she deals with the players who are on the air. He or she must communicate all facets of their activities to the Sales Department and keep the Sales Department posted on all changes, as well as advising the Sales Department of the various audience responses to all of the programming and any programming changes.

5. HOW IS A FORMAT USED AS A SELLING TOOL?

Every format has assets and liabilities. The salesperson for a particular station should emphasize the format pluses. In Top-40, it's usually "more music and fewer commercials". On Middle of the Road stations, usually the emphasis is placed upon "the adults and no teens". The Beautiful Music format emphasizes its appeal to the housewife. It helps a salesperson to have a cassette player with a cassette that has a representative hour (edited down to five or six minutes) of the station's programming.

PROGRAMMING QUESTION WORKSHEET

1. Which format is the newest one developed?
2. What must a format reflect if it is to be successful?
3. If the Program Director feels that a particular commercial can be made to sound better, what should he do first?
4. Which format is often referred to as the "Wall to Wall Music" format?
5. At what time during the hour do most MOR stations schedule their newscasts?
6. Who at the radio station provides a communications link between Programming and Sales?
7. What are the two types of Country and Western formats?
8. The Middle of the Road station tries to program a musical sound that appeals to an audience of what age?
9. Which format is the least expensive to operate because of its low fixed cost?
10. Which format is the most aggressive sounding?



CASSETTE #3

Broadcast Engineering

By George Capalbo

1. Introduction
2. The Chief Engineer
3. F.C.C. Rules
4. The Engineering Layout – Tracing the Sequence
 - A. AM Stations
 1. Non-Directional
 2. Propagation
 3. Location
 4. Blanket Interference
 5. Directional Antenna Systems
 6. Ground Systems
 7. Skywave vs. Groundwave
 8. Transmitter
 9. Modulation
 10. Classes of AM Stations
 11. Coverage Maps – AM Stations
 12. AM Coverage Map Contours
 13. Night Coverage vs. Day Coverage
 14. STL's
 15. Signal Processing
 - B. Frequency Modulation (FM)
 1. FM Propagation
 2. Stereo
 3. Quadraphonic
 4. SCA
 5. FM Antennas
 6. FM Zones
 7. Classes of FM Stations
 8. Antenna Polarization
 9. Power vs. Height
 10. FM Coverage
 11. Advantages of Dual Polarization
 - C. Remote Control of Radio Transmitters
 - D. Studio Operation and Facilities
 1. The Control Room
 2. The Microphone
 3. Studio Acoustics
 4. Turntables
 - A. Cueing Records
 5. Magnetic Tape Recorders
 - A. Reel-to-Reel Recorders
 1. Editing Tape
 - B. Cartridge Tape
 6. Talk Shows
 - E. Engineering Glossary of Tape Recorder Terms
(Worksheet Questions)



BROADCAST ENGINEERING

By: George Capalbo

1. INTRODUCTION

Welcome to the world of broadcast engineering. The following material will give the non-technical radio person an insight into the technical side of radio broadcasting. The material will be presented in as non-technical a manner as possible . . . consistent with a true representation of the practical aspects of the subject matter.

Who knows, maybe even some of the more sophisticated experienced non-technical people will break away from some of their normal routines long enough to appreciate what most radio people and the radio audience usually take for granted . . . constant, reliable service (the station is always there when you turn your radio on), with programming presented with a high degree of proficiency and quality (smooth production and fidelity).

2. THE CHIEF ENGINEER

The person charged with the responsibility of achieving this is normally the Chief Engineer. The Chief Engineer is directly responsible for the technical operation and maintenance of the broadcast station. One of the Chief Engineer's most important functions is to insure compliance with the terms of the station's F.C.C. license and to keep abreast of the rules and regulations of the Federal Communications Commission.

3. F.C.C. RULES

Part 73 is applicable to all aspects of broadcast regulation. Know where the rules are kept at your station. Staff personnel seeking information concerning political broadcasting, equal time, lotteries, program log requirements, and other legal aspects of broadcasting related to sales and other areas should study Part 73.

Chief Engineers are usually cooperative and willing to help you in locating a particular rule of interest.

4. THE ENGINEERING LAYOUT — TRACING THE SEQUENCE

Every broadcast installation, whether AM or FM, high-powered or low-powered, large market or small market, has the same general layout. Each radio station has a studio where program material is produced or originated; a transmitter and an antenna to make broadcasting possible; also a means of interconnecting the studio to the transmitter, which is commonly termed an STL or studio transmitter link. The standard broadcast station license applies only to the transmitter and antenna portions of the broadcast system.

Most radio personnel know that the station has a transmitter and antenna, but few have ever seen or visited it, nor do they understand the basic operation.

This broad-brush approach to what a radio person should know about broadcast engineering will begin with the antenna and work back to the studio.

A. AM STATIONS

Let us begin with AM or standard broadcast stations.

1. NON-DIRECTIONAL

The simplest form of an AM station is the non-directional (or ND) station. Non-directional station antennas always utilize a single tower, although there are stations with more than one tower for directional nighttime operation that are non-directional during daytime. These stations electrically isolate the towers not utilized for non-directional operation. The coverage area contour for a non-directional station is generally circular in shape.

2. PROPAGATION

The coverage area of an AM station is determined by transmitter power output, frequency, and the ability of the earth to conduct radio waves (soil conductivity). Low frequencies have greater groundwave propagation and are preferred over the higher frequencies. For example, a dial position of 580 is preferable to one at 1550 because you have greater coverage, all other things being equal. The field strength of radio waves is expressed in "milli volts" or "micro volts per meter". Field strength is greatly affected by the conductivity of the earth. The soil conductivity varies greatly with terrain. In general, sea water has the greatest conductivity; salt water marsh and loamy areas are considered best; and dry, sandy or rocky ground relatively poor.

3. LOCATION

The location of the AM transmitting antenna is of prime importance. The site must fulfill the basic requirements of maximum service to the city of license and adjacent areas combined with minimum interference to, and from, other stations; and meet FAA requirements pertaining to air navigation. The location must also be concerned with the population within the station's "blanket area".

4. BLANKET INTERFERENCE

The blanket area of a broadcast station is that area adjacent to the transmitter/antenna in which the normal broadcast receiver is subject to some type of interference to the reception of other stations due to the strong "blanketing" signal from the station. This condition causes radio sales people to complain to Chief Engineers of interference to their station in areas adjacent to the competition's antenna. Drive up to your own transmitter and enjoy the satisfaction of knowing you do it to them also.

5. DIRECTIONAL ANTENNA SYSTEMS

Those stations utilizing two or more towers employ directional antenna systems. Directional antennas are utilized to protect the service areas of other broadcast stations on the same or adjacent frequencies. Directional antennas are also utilized to increase the service area of a station by reinforcing or increasing the radiated groundwave field strength in the direction of the densely-populated areas to be served. The greater the number of towers utilized in the directional antenna system array, the more complex the signal pattern, shape, and the problems of the station.

The design of directional antenna systems is a specialized field usually undertaken by consulting engineers who specialize in this area. Simply stated, the radiation pattern shape can be controlled by utilizing two or more towers. The fewer needed the better, from an economic standpoint. The magnitude of tower currents (ratio) and the electrical (phase) relationship between them determines the pattern shape. The power input to the system controls the extent of the coverage: more power equals more coverage.

6. GROUND SYSTEMS

An important part of the AM antenna is the ground system. An adequate ground system must be installed and maintained to assure maximum antenna efficiency. The ground system normally consists of 120 individual lengths of non-insulated, that is bare, soft-drawn copper wire spaced every three degrees in a circle around the base of each tower. These 120 "radials" are buried directly in the earth four to twelve inches deep depending on soil conditions.

7. SKYWAVE VS GROUNDWAVE

The primary coverage of an AM radio broadcast station is that area served with an interference-free signal. The required field strength necessary for satisfactory coverage of the station market is dependent on the interference level. Simply stated, it is desirable to have the signal override the noise (maintaining a high signal-to-noise ratio). The interference level is greatest in industrial and business sections of the city and less in the residential and rural areas.

The primary or groundwave service area of the station is dependent on frequency, power, conductivity of the earth, and the directional properties of the antenna system. Visualize the transmitting antenna as coupling the radio frequency (your kilohertz — or dial position) to space. AM broadcast stations are required to radiate waves vertical to the surface of the earth (vertically polarized). Since the principal purpose of the broadcast station is the maximum signal possible to override the noise level at the receiver, and vertical antennas exhibit superior groundwave characteristics compared to horizontal antennas at broadcast frequencies, vertical antennas are used.

AM transmitting antennas, in addition to the desirable groundwave signals, also radiate signals up at the sky at various angles to the earth. These signals are commonly known as skywave. This skywave radiation is thought to be almost completely absorbed by the atmosphere in the daytime. At night, however, the skywave radiation can travel great distances, due to the signals being reflected back to the earth by the ionized layer of atmosphere known as the ionosphere.

These skywave signals are the principal cause of nighttime interference experienced by radio stations and are the reason your station gets listener reports from many miles distant. Skywave suppression, or holding back skywave radiation at certain pertinent angles to the earth, is an important factor in directional antenna design.

Stations generally strive to increase groundwave coverage (good for ratings and sales) and to minimize skywave radiation. It's tough to sell clients 500 miles away on the basis of fickle skywave signals.

8. TRANSMITTERS

Every crystal can be made to oscillate, or vibrate, at a certain frequency. Broadcast transmitters normally have a very stable crystal oscillator which generates a minute amount of power at the station frequency. This small power is amplified, or magnified, up to the station's licensed power output and then fed into the broadcast station's antenna. Standard broadcast transmitters vary in power output from 250 watts to 50,000 watts depending upon the class of station. AM or "amplitude modulated" transmitters derive their name from the method of modulation employed. The carrier wave of the station (your frequency in kilohertz) or your dial position does not transmit programming directly. Your program material or "audio" modulates the carrier-wave, causing the carrier-wave size or amplitude to vary in intensity. The amplitude or wave size of the carrier varies from instant to instant exactly in the same way as the program material. This variation of the carrier amplitude is known as amplitude modulation. These amplitude variations are detected at the listener's receiver at your frequency, or dial position, and the original modulated programming which was impressed on the transmitter carrier is recovered by your radio. The greater the degree of modulation maintained, the louder the signal recovered by the receiver. Modern broadcast stations can process their signals effectively to maintain transmitter modulation at consistently high levels.

9. MODULATION

Signal processing techniques utilized by the aware broadcaster can effectively maintain consistent peak modulation levels of transmitters. Modulation, more than any other engineering factor, is the prime tool with which the low-power broadcaster can compete effectively with the high-power giant in the market. Tune across the band . . . does your station sound as loud as the competition? In areas of sufficient signal strength to serve the market, you should find that the 250-watt local station sounds as competitively loud as the higher-powered stations. This is due to effective signal processing. Modulation and ratings go hand in hand . . . your audience will not appear in the ARB if they can't hear you. People tend to listen to stations that are easy to find and tune. All other things being equal, modulation and ratings go hand in hand. Therefore, it must be true that modulation and sales are directly related.

10. CLASSES OF AM STATIONS

The standard radio broadcast band, commonly referred to as AM or amplitude modulation, is assigned the radio broadcast spectrum from 535 KHZ to 1605 KHZ. Look at your radio dial to see what we're talking about. AM stations operate at power outputs of 250 watts to 50,000 watts, depending on the class of station.

There are four classes of stations.

CLASS I STATIONS — Operate on clear channels with powers from 10,000 to 50,000 watts. A clear channel is an uncluttered frequency reserved for certain classes of stations. Clear channel stations are afforded greater protection from interference than regional or local stations. Class 1 primary stations serve large urban and extensive rural areas.

CLASS II STATIONS — Are secondary stations on clear channels. They must protect primary clear channel stations. Class II stations have operating powers ranging from 250 watts to 50,000 watts. A Class II station serves a population center and adjacent rural areas.

CLASS III STATIONS — Operate on regional channels using powers from 500 watts to 5,000 watts. Class III stations serve their city of license and adjacent rural areas.

CLASS IV STATIONS — Operate on local channels. Class IV stations operate at a maximum power of 1,000 watts daytime and 250 watts nighttime.

11. COVERAGE MAPS: AM STATIONS

One of the most used and perhaps the least understood of the salesperson's selling aids is the coverage map. Stations usually supply coverage maps to their salespersons, agencies, and clients. Some of these maps are works of art, multicolored, raised lettering, with coverage contours which at first glance appear to encompass a great service area. Coverage maps can be misleading. There is no industry standard for indicating coverage area. For instance, accurate coverage maps for directional stations are usually drawn on the basis of measured field strength data. Every directional station is required to conduct directional antenna proof-of-performance measurements as part of the licensing process. The most recent measurements filed with the Federal Communications Commission should be used to determine the sales coverage map. This is not always the case. Some stations publish coverage maps utilizing calculated or estimated coverage. This type of coverage map is usually optimistic. Comparing measured vs. calculated coverage is an apples vs. oranges situation.

12. AM COVERAGE MAP CONTOURS

Most coverage maps used by radio salespeople indicate one contour . . . the .5MV contour. This .5MV (½ milli-volt or ½ of a thousandth of a volt) contour is usually the station's daytime coverage pattern, and its most optimistic coverage. Every AM station, including your own, has its primary service area reduced at local sunset due to a combination of factors.

Some stations change the pattern shape of their coverage contour to protect other stations from skywave interference. Other stations reduce power at night. Still others are required to both restrict radiation in certain pertinent directions and reduce power for nighttime operation.

13. NIGHT COVERAGE VS DAY COVERAGE

The .5MV groundwave contour is no longer valid for nighttime operation. Depending on the class of station, the nighttime coverage can be drastically reduced to a small percentage of the daytime service area. This is due to skywave interference from other stations which may be located hundreds of miles away. You will seldom, if ever, see a sales coverage map indicating interference-free nighttime coverage.

Knowledgeable people will conduct a survey of their market in regard to coverage. Know thy competition! List each AM station in your market. Note the class and power. Note which stations reduce power at night; which stations change radiation pattern at night. Does the service to the city of license or important population centers suffer because of directional operation? Does your competition sell nighttime coverage utilizing his day pattern? Does your competition show coverage contours extending beyond the .5MV service?

A map showing coverage of all the AM stations in the market can be a useful sales tool. Knowing the coverage of your own station and how it compares to your competitors in the market, whether or not favorable to your position, is a valuable sales tool.

Good or bad, coverage is reflected right in your ARB!

14. STL's

The STL, or studio transmitter link, is of prime importance. STLs are usually special equalized telephone lines leased from the local telephone company, or they may be radio links owned and maintained by the station.

Radio STLs are normally preferred to leased telephone lines by most stations. Radio STLs have consistent high quality and are less troublesome than leased lines. Some stations utilize combinations of telephone lines and radio links.

Stations fortunate enough to have their studio and transmitter located in the same building are looked upon with envy by engineers who have separate studio transmitter facilities. The distance between studios, which are usually located in the city business area, and transmitters, which are sometimes located in remote or rural areas, can be many miles. Combined studio transmitter facilities have the studio linked to the transmitter by a few feet of trouble-free wire.

Separate facilities have the problem of dependency upon the telephone company for service if land lines are used. Radio links are to be preferred although they, too, are not totally trouble-free. The radio STLs are usually owned and maintained by the station and you can control your own destiny.

15. SIGNAL PROCESSING

Every salesperson should be cognizant of signal-processing techniques. Salespeople are the ears of the station. Salespeople listen to the competition and should be able to evaluate the signals in the market. Is your station as loud as the other stations in the market? Does the quality of the signal change from source to source? Is your competition using reverberation? Do some stations sound bassy or tinny? Can you pick out your station without looking at your radio because it sounds better than the others? Does it sound worse? The same?

Every station must feed the studio signal to the station transmitter. The studio end of the STL is usually connected to a device known as the AGC amplifier. This AGC or "automatic gain control" maintains the average level (loudness) into the telephone line or radio link at a pre-set value. When this audio signal into the AGC amplifier is either increased or decreased, the AGC device automatically lowers or raises the gain (or loudness) to maintain the level at the same pre-set average. This automatic action takes place practically instantaneously. The modern AGC amplifier can be adjusted over a range of fast or slow attack-release time to effectively shape the station sound to the needs of the programmers.

The transmitter end of the STL normally feeds a device known as a "peak limiter". The limiter is utilized to "limit" the audio peaks which would otherwise cause the station to overmodulate . . . an F.C.C. violation. By controlling the average modulating level with the studio "AGC amplifier" and by utilizing the transmitter "peak limiter", we can maintain exceptionally high degrees of modulation at all times. This action is automatic within a fraction of a second. And remember that the higher the modulation, the louder your signal, especially in fringe areas.

Some stations utilize reverberation and special forms of equalization to create special qualities of sound. The degree of finesse employed by station engineers and programmers, utilizing state-of-the-art processing devices, control the sound and the "audio image" of the station. Proper set-up of these units assures high modulation capability, along with full fidelity and low distortion.

B. FREQUENCY MODULATION

Frequency Modulation (FM) differs from Amplitude Modulation (AM) in that the program audio content varies the instantaneous frequency of the carrier wave, instead of the amplitude or size, hence the term "frequency modulation". With frequency modulation, the amplitude remains constant. At the FM receiver, the variations in frequency are detected and the original program is reproduced.

1. FM PROPAGATION

FM propagation is based primarily on line-of-sight reception. The FM signals do not normally reflect back to the earth from the ionosphere like AM signals. Hence, FM coverage remains the same for both day and night operation. FM has other advantages over AM. FM has higher fidelity, is relatively free of static, fading and interference from other stations. Perhaps the greatest advantage of AM, of interest to salespeople, is the ability to broadcast in compatible stereo.

2. STEREO

The advent of the multiplex system made the broadcast of stereo on a single channel practical. "Compatible stereo" is a technique that allows the monaural listener to utilize the main channel, and the stereo devotee to listen to two channels; left and right (stereo). Stereo provides separate left and right channels which provide depth or separation to the programming.

3. QUADRAPHONIC

Experiments are now being conducted in four channel quadraphonic transmission.

4. SCA

Subsidiary Communications Authorizations (SCA) enable FM broadcasters to conduct supplemental services such as background music. This service uses what is referred to as a subchannel. Monaural stations may utilize two SCA channels; stereo stations are limited to one SCA. SCA transmissions are usually received on special receivers installed on subscribers' premises for a monthly fee.

5. FM ANTENNAS

FM broadcast antennas, operating in the 88 to 108 MHz FM band, differ greatly from AM antennas. In AM operations, the tower *structure* itself is the radiator or antenna. In FM, the tower merely supports the antenna which is usually a relatively small multi-element antenna located at, or near, the top of the tower structure.

6. FM ZONES

For the purpose of FM allocations and assignment, the United States is divided into three zones.

ZONE I : Includes part or all of the eighteen Northeastern states plus the District of Columbia

ZONE IA : Consists of Puerto Rico, the Virgin Islands and Southern California (south of the 40th parallel)

ZONE II : Consists of Alaska, Hawaii and the rest of the United States not located in either Zone I or Zone IA

7. CLASSES OF FM STATIONS

CLASS A: Stations are assigned to all zones. Class A stations are low-powered with a maximum of 3 KW effective radiated power at 300 feet.

CLASS B: Stations operate in Zones I and IA. The maximum effective radiated power for Class B stations is 50 KW at 500 feet.

CLASS C: Stations operate in Zone II. The maximum effective radiated power for Class C stations is 100 KW at 2,000 feet above average terrain.

8. ANTENNA POLARIZATION

It may be generally assumed that the polarization of the station antenna is determined by the relationship of the radiating elements to the earth. AM antennas are always vertically polarized; the tower/antenna being in a vertical position in relation to the earth.

FM antennas are required to be horizontally polarized by the F.C.C. However, vertical polarization may also be employed and should be used if possible. Vertical polarized power may equal but not exceed horizontal power. A station authorized 50 KW effective radiated power may radiate 50 KW horizontally and 50 KW vertically.

The Federal Communications Commission has ruled that stations employing dual polarization as described earlier (50H/50V) *shall not* promote 100 KW ERP (effective radiated power) in sales literature or on coverage maps. Legitimate coverage statements such as "11 KW ERP horizontal and 11 KW vertical power at a height above average terrain of 915 feet" give a true picture. This is equivalent to 50 KW horizontal and 50 KW vertical at 500 feet (see zones).

9. POWER VS HEIGHT

ERP-HAAT

Example: The maximum power for a class B FM Station is stated as 50 KW ERP (effective radiated power) at a height above average terrain (HAAT) of 500 feet.

When a station elects to exceed the 500-foot HAAT (which is allowed by the F.C.C.), the station must reduce power at the higher elevation to maintain maximum coverage *equivalent* to that which would be obtained at 500 feet with a power of 50 KW. This effective-radiated-power rule theoretically equalizes the coverage of all FM stations operating at maximum power in the same market. Station coverage maps for your market should reflect the above condition.

Calculated service contours do not necessarily reflect the true picture regarding actual service to a market by FM stations. In general, FM reception is based on line of sight. If a city or market has many tall buildings or hilly or mountainous terrain, some experts maintain that antenna height is to be preferred to power. By the same token, if the area to be served is relatively flat without large buildings or hills, power is preferable to antenna height in the opinion of many experts.

10. FM COVERAGE

FM coverage contours are normally predicted by calculations utilizing the Federal Communications Commission F (50, 50) FM charts. FM antennas are normally non-directional, although directional FM antennas are allowed by the Commission. FM coverage maps usually indicate the 1 MV/M (milli-volt per meter) primary service contour and the 50 UV/M (micro-volt per meter) secondary service contour.

11. ADVANTAGES OF DUAL POLARIZATION

Vertical polarization in conjunction with horizontal polarization provides maximum coverage for FM stations.

Dual polarization provides improved reception to receivers utilizing vertical receiving antennas such as automobiles or small home receivers with built-in or line-cord antennas. Dual polarization also increases signal levels in the null or weaker reception areas of a horizontal antenna. FM antennas utilizing dual polarization are definitely to be preferred over horizontal-only antennas.

C. REMOTE CONTROL OF RADIO TRANSMITTERS

Today's broadcasters, for purposes of economics and better utilization of manpower, usually operate the station transmitter via remote control from the studio location.

Remote control, or unmanned transmitter operation, must be authorized by the F.C.C. and is subject to the conditions specified for remote operation.

The transmitter remote-control system consists of two basic control units. One unit is located at the transmitter and the other at the studio. The control units may be interconnected by special telephone circuits, by microwave links, or by a combination of the two. The system must supply positive control and metering of the station transmitter in conformance with the F.C.C. rules. A malfunction of any part of the remote-control equipment and associated line circuits, resulting in improper control or inaccurate meter readings, shall be cause for the immediate cessation of operation by remote control.

Control and monitoring equipment must be installed so as to allow the F.C.C.-licensed operator at the remote control point to perform all the functions required by the F.C.C. rules. Sophisticated remote-control systems incorporating elaborate status/alarm systems and automatic logging are becoming commonplace in the industry. The industry trend is towards computer operated control and logging of broadcast transmitters, AM, FM and TV.

D. STUDIO OPERATION AND FACILITIES

Radio people, by necessity, are more intimately associated with studio operations than with transmitters and antennas; the sales office being normally located at the studio along with programming, traffic and station operations.

1. THE CONTROL ROOM

The studio/control room (or production center) is the place where all station programming is originated, produced, or controlled. The heart of the studio is the mixer console or control board. The "board" is utilized to combine, control and mix program material coming from various sources, such as microphone, turntables, tape recorders (reel, cartridge or cassette), networks or telephones. The output of the console feeds programming to the station transmitter or, if utilized for production, the board's mixdown is recorded for later broadcast.

The studio operation center, or control room, may be quite complex. The control board, or nerve center of the station, consists of switches, faders or potentiometers (pots) to select and mix the program material to achieve the desired effect. Amplifiers step up the minute voltages emanating from turntable pickups, tape recorders, microphones, and other program sources to a level sufficient to send the program to the station's transmitter. Monitor amplifiers are utilized to evaluate program content and quality.

Consoles also have a "VU" (volume unit) meter which usually displays the sound level of the console output. The VU meter is a standardized instrument for visually monitoring radio program content.

In addition to the basic operation described before, broadcast consoles are also utilized to equalize (control the tone of) programming and add special effects such as echo and reverberation.

2. THE MICROPHONE

The microphone changes acoustic energy (sound energy) to electrical energy. This small amount of energy is amplified and controlled for broadcast. Microphones exhibit characteristics in regard to frequency response, fidelity, and directivity.

3. STUDIO ACOUSTICS

The studio acoustics can have a great effect on the quality of the sound produced by the microphone. The sound quality can be varied by utilizing sound absorbent or reflective material to vary the reverberation (echo or liveness) of the studio. Directional microphones give the greatest control in studios where acoustic difficulties exist.

4. TURNTABLES

Records constitute one of the primary sources of broadcast programming. The turntable is one of the most used and abused of program sources. Turntables must be mechanically sturdy, capable of constant use for up to 100% of the broadcast day. The broadcast turntable utilizes a professional quality pick-up arm, cartridge, and stylus along with pre-amplifiers and equalizers. Turntables are normally built into the control console desk at a convenient height for operator comfort. Broadcast turntables feed directly into the mixer console and each operating position generally has at least two turntables to facilitate continuous playback of records without interruption. Broadcast turntables usually have three speeds; 33 $\frac{1}{3}$, 45 and 78 revolutions per minute.

a. CUEING RECORDS

Broadcast stations do not utilize mechanical record changers or automatic turntables. Individual records are played manually, one at a time. This means that the pick-up stylus must be placed at the exact spot on the groove where the music begins so that no "wow" or dead grooves distract from the content. This is accomplished by a process called "cueing". The operator places the pick-up on the record and lets the turntable spin until he hears the beginning of the music. The record is stopped and revolved backwards or "back cued" to a point just before the beginning of the content. This cueing process is done via an auxiliary cueing amplifier system and is not heard on the air. Professional broadcasters consider cueing a record "on air" a cardinal sin. It should also be stressed that the station's records are carefully stored and handled to avoid dirt and scratches.

5. MAGNETIC TAPE RECORDERS

Professional broadcast magnetic tape recorders consist of reel-to-reel, cartridge, and cassette machines. Each of the above comes in console and rack-mounted models as well as desk top and portable types. Sales departments utilize portable tape machines of all types for client "demo" presentations.

a. REEL-TO-REEL RECORDERS

Broadcast reel-to-reel recorder speeds are usually either 7½-inches per second or 15 IPS; 3¾ and 30 IPS machines are used to a lesser degree. Professional machines generally employ separate record, playback, and erase heads. This enables the recording technician to listen to the tape a fraction of a second after recording. The tape path is over the erase, record and playhead in sequence. The erase head electrically erases the tape, the record head impresses an electrical audio image on the tape, and the playhead reproduces the audio recorded on the tape.

The principal of magnetic tape recording is the conversion of electrical energy into a magnetic force. This magnetic force is impressed on the moving tape and stored. The tape is then rewound and passed over the playback head to convert the magnetic energy back to electrical energy.

1. EDITING TAPE

Audio tape consists of a plastic backing upon which is placed a magnetic coating or oxide. This tape is ¼-inch wide and varies in thickness from .5 mil (or ½-thousandth of an inch) to 1½-mils. The thickness of the tape determines the length of tape that can be stored on a given size reel. The tape head can be considered to be an electro-magnet. As the recorder signal is fed into the record head, the tape passes at a constant speed across the very small head gap of the record head impressing the "audio image" on the magnetic backing of the tape.

Recorded tape is easily edited by physically cutting out or rearranging program material on the tape. The exact locations to be cut are located by manually rocking the tape over the play head and listening for the point to be edited. This is called cueing. A grease pencil mark is made on the backing, or shiny, side of the tape at the spot where the tape is over the playback head gap. The tape is then cut utilizing an edit block and razor blade. The correct splicing of tape is of prime importance. The tape should be cut at an angle of 45° utilizing the editing block mitre guide. The tape ends should be exactly fitted for joining and never overlap; and the splice completed by use of special splicing tape. The splicing tape should be the correct size for the tape used, slightly narrower than the tape. Tape editing is an art that has revolutionized broadcast production techniques. Expert tape editors are in demand and highly respected for the magic they perform.

b. CARTRIDGE TAPE

Cartridge tape recorders take advantage of all the good points of reel-to-reel machines without the obvious drawbacks of reel machines in a fast-moving radio format. For one thing, the cartridge tape is easily and quickly loaded into the tape machine; there are no reels to handle or tape to thread along the tape path as in reel-to-reel machines. In addition, where reel tape must be cued to find the beginning of the program material, cartridge tape is automatically cued and ready for instant playback.

The tape cartridge employs a continuous loop of lubricated tape. The continuous-loop principle eliminates the need for take-up or rewind motors for cartridge tape machines. The capstan motor and pinch roller are all that is necessary to drive the tape cartridge.

The self-cueing of the tape cartridge is accomplished automatically in the recording process. A stop tone is recorded on the cue track the instant the cartridge is started in the record mode. At the end of the playback process, this stop cue causes the cartridge machine to stop at the exact point on the tape corresponding to the beginning of the program material, automatically cueing the cartridge for replay. For this reason, it is imperative that the tape cartridges not be stopped manually at any time. The station format and professionalism suffer when tape cartridges are not allowed to re-cue. Cartridge tape lengths can be tailored to shorten the time necessary for re-cueing.

6. TALK SHOWS

Telephone talk shows present a special challenge to the broadcaster. Talk shows should incorporate safeguards to prevent profanity or unwanted program material from being aired, while maintaining the spontaneity of the talk format.

This is accomplished by incorporating a tape delay system. Tape delay is accomplished by judiciously separating the tape record head from the playback head by the physical distance necessary to cause the recorded program to playback with the desired time delay. Assuming that the tape travels at a speed of $7\frac{1}{2}$ -IPS, a delay of five seconds would require that the tape travel $37\frac{1}{2}$ inches from record to playback head. It is this delayed audio from the tape recorder playback that is aired during a telephone talk show. The listening audience is hearing the "delayed" program. Stations normally utilize delays of from four to seven seconds.

This short delay allows the station to pre-listen and screen program content. The operator has a conveniently located "profanity" or delay edit switch which is activated to erase profane or slanderous program material before it gets on the air. He has just a few seconds to make a judgment. Activation of the "panic button" also cuts the telephone for the length of time the button is depressed. During this period, some stations put on music or jingles or the talkmaster goes on live while the unwanted material is erased from the delay tape.

We hope that this brief non-technical exposure to broadcast engineering (as it relates to all facets of radio) has removed some of the mystery from the subject, answered some of your questions and, most importantly, piqued your interest enough to cause you to further investigate this area of broadcasting.

E. ENGINEERING GLOSSARY OF TAPE RECORDER TERMS*

ACETATE BASE — The transparent cellulose acetate plastic film which forms the tough backing for magnetic tape.

AUDIBLE FREQUENCIES — Sounds with frequencies which the average human can hear. Range from 30 hertz to 16,000 hertz.

AZIMUTH ADJUSTMENT — The adjustment of a magnetic head whereby exact alignment of the head gap with a correctly recorded magnetic pattern is achieved. Azimuth adjustment is of prime importance for optimum high frequency performance of recorders.

AZIMUTH LOSS — The signal loss due to misalignment of the playback head gap with the recorded signal.

BAFFLE — The panel upon which a loudspeaker is mounted. Most commonly the front panel of an enclosure.

BIAS — A signal added intentionally during recording to avoid or neutralize the inherent non-linearity of magnetic systems. Bias is usually an alternating current of high frequency, linearly added to the signal.

BULK ERASER OR DEGAUSER — A device used to erase an entire roll of magnetic tape without removing it from its reel. Generally employs a strong alternating magnetic field to which the tape is exposed in a manner which neutralizes all previously recorded magnetic patterns.

CAPSTAN — The driven spindle or shaft in a tape recorder which rotates against the tape, pulling it through the machine at constant speed during recording or playback. The speed of rotation of the capstan and its diameter determine the tape speed.

CROSS TALK — The unintentional mixing of signals from one channel with those of another.

DECIBEL ("db") — A relative measure of sound intensity volume. It expresses the ratio of one sound intensity to another. The db logarithmically expresses voltage and power ratios.

DISTORTION — Any difference between the original sound and that reproduced by a recording machine.

DROPOUT — During playback, the instantaneous loss of a recorded signal due to imperfections in the tape.

DUB — A copy of another recording.

DYNAMIC RANGE — The voltage ratio, expressed in db, between the softest and loudest sounds a tape recorder, or other device, can reproduce.

EDITING — The selective correction of a tape recording by physical means to eliminate or replace undesirable portions, add portions not present in the original recording, or otherwise rearrange the original.

EQUALIZATION — The selective amplification or attenuation of certain frequency intervals to compensate for amplitude variations in an audio system. There are recognized industry standards for recording and reproducing characteristics, which assure uniform reproduction of pre-recorded tapes and improvement of system signal to noise.

ERASURE — The neutralization of the magnetic pattern on tape by placing it in a strong magnetic field, thereby removing the recorded sound from the tape. The erase head of the recorder automatically removes any sound previously recorded on the tape just before the tape reaches the record head.

EXTRA PLAY — Long play or extended play tape. Refers to tape which gives up to 50% more than standard playing time on a standard reel because it employs a thinner base together with a thinner oxide coating.

FAST FORWARD — The provision on a tape recorder permitting tape to be run rapidly through it in the play direction.

FIDELITY — A measure of the exactness with which sound is duplicated or reproduced.

FLAT RESPONSE — A related but more definitive term than simply "frequency response". An indication of the system's ability to reproduce all audible frequencies supplied to it. Usually defined in terms of db variation from absolute flatness over a specified frequency range (+ or - 30 db from 30 to 16,000 hertz).

FLUTTER — Very short, rapid variations in tape speed causing similar variations in sound pitch and volume not present in the original sound. A form of distortion.

FOUR TRACK RECORDING — The arrangement by which four different channels of sound may be recorded on adjacent tracks.

FULL TRACK RECORDING — Applies to quarter-inch wide (or less) tape only. Defines track width as essentially equal to tape width.

GAIN — The voltage ratio of the output level to the input level for a system, usually expressed in db.

GAP — The distance or length between the poles of a magnetic head measured in microphones or microns. Most critical with heads used for playback purposes where gaps must be short in order to resolve high frequency (short wave length) recordings.

GROUND — A point in an electrical circuit used as the zero voltage reference and which is connected to the earth or a part of the circuit serving earth.

HARMONIC DISTORTION — Distortion characterized by the appearance in the output of harmonics of the fundamental frequency when the input wave is sinusoidal. Usually expressed in percent.

HARMONICS - Overtones which are integral multiples of the fundamental frequency.

HEAD — In a magnetic tape recorder, the ring-shaped electromagnet across which the tape is drawn and which, depending on its function, either erases a previous recording, converts an electrical input and impresses the corresponding magnetic pattern on the tape (record function), or converts a magnetic pattern already on the tape to an electrical signal (playback function). Professional machines have separate heads for each function, erase, recording and playback. Home recorders generally have an erase head but combine the record and play function in a single head.

HEAD ALIGNMENT — Mechanical adjustments necessary to assure proper coincidence of head gap with tape, or more specifically, a properly recorded tape track. Five attributes describe correct head attitude:

1. Azimuth or "skew" in which width dimension of gap is at exactly 90 degrees with tape edge.
2. Height, in which the gap width dimension is centered on the standard track location.
3. Tilt, in which the face of the head must be simultaneously tangent to the same degree with both edges of the tape, and without distortion of either of the latter.
4. The adjustment to assure that the tape is tangent with, and contacting the portion of the head face containing the head gap.
5. The adjustment toward or away from the tape to assure proper contact pressure between head and tape ("wrap").

HUM — An undesirable low-pitched tone present in the output of a device and most commonly having a frequency equal to, or a multiple of, the power source frequency.

IMPEDANCE — The resistance to the flow of alternating current in an electrical circuit.

INTERMODULATION DISTORTION — Distortion which results when two or more pure tones are nonlinearly combined to produce new tones with frequencies representing the sums and difference of the original tones and their harmonics.

LEADER AND TIMING TAPE — Special tough non-magnetic tape which can be spliced to either end of a magnetic tape to prevent its damage and possible loss of recorded material. Timing tape features a marker every 7½ inches.

LEVEL INDICATOR — A device on a tape recorder primarily to indicate the level at which the recording is being made.

MIL — One one-thousandth of an inch. Tape thickness is measured in mils.

NAB CURVE — See Equalization . . . standard playback equalization curve set by the National Association of Broadcasters.

NOISE — Unwanted random sound created in small amounts by electronic equipment.

PHASING — In stereo application, the establishment of the correct relative polarity in the connection between left and right channels.

PRESSURE ROLLER — Also called “pinch roller”, “puck”, or “capstan idler”. A spring loaded rubber-tied roller which holds the magnetic tape tightly against the capstan, permitting the capstan to draw the tape off the supply reel and past the heads at a constant speed.

RUMBLE — A disagreeable noise of very low pitch or frequency, peculiar to the turntables and associated drive mechanism of record playback systems.

SATURATION — The condition reached in magnetic tape recording where output does not increase with increased input.

SEPARATION — The degree to which two stereo signals are kept apart. Stereo realism is dependent on the successful prevention of their mixing before reaching the output terminals.

SIGNAL TO NOISE RATIO — The voltage ratio, usually in db, between the loudest undistorted tone recorded and reproduced by a recorder and the noise reproduced when the signal (but not the bias) is reduced to zero.

SPLICING BLOCK — Metal or plastic device incorporating a groove within which ends of tape to be spliced are held. An additional diagonal groove provides a path for a razor blade to follow in cutting the tape. Makes splices very accurately using narrow-width 7/32” tape.

SPLICING TAPE — A special pressure-sensitive, non-magnetic tape used for splicing magnetic tape. Its hard adhesive will not ooze, and consequently will not gum up the recording head or cause adjacent layers of tape on the reel to stick together.

STEREOPHONIC SOUND — Dimensional or directional sound reproduction achieved through the use of two or more sound tracks or channels and heard simultaneously.

TAPE CARTRIDGE — A magazine or holder for a length of magnetic tape which by its design avoids the necessity for manual threading or handling.

TAPE LOOP — A length of magnetic tape with the ends joined together to form an endless loop.

TAPE SPEED — The speed at which tape moves past the head in recording or playback.

TAPE SPLICER — Device for splicing magnetic tape automatically or semi-automatically.

TRACK — The path on magnetic tape along which a single channel of sound is recorded.

VOLUME — An acoustical rather than an electrical measurement. Refers to the pressure of sound waves in terms of dynes per square centimeter . . . the louder the sound, the greater the pressure. Usually referred to in decibels (db).

VU METER — A Volume Unit meter which indicates audio frequency power levels in decibels relative to a fixed reference level. The meter movement has a specified ballistic response adapted to monitoring speech and music.

WOW — A form of distortion in sound reproducing systems caused by periodic variation in the speed of the tape, characterized by its effect on pitch.

ENGINEERING QUESTION WORKSHEET

	True	False
1. Coverage area of a non-directional AM radio station is generally circular in shape.	<input type="checkbox"/>	<input type="checkbox"/>
2. AM radio signals travel better through the earth than through sea water.	<input type="checkbox"/>	<input type="checkbox"/>
3. AM radio signals are more efficiently radiated through marsh and loamy ground than through sand and rock.	<input type="checkbox"/>	<input type="checkbox"/>
4. Blanket interference occurs close to the transmitting antenna due to the effect of the extremely strong signal to the radio receiver.	<input type="checkbox"/>	<input type="checkbox"/>
5. Directional AM antennas always consist of two or more towers.	<input type="checkbox"/>	<input type="checkbox"/>
6. The efficiency of signal radiated by AM antennas is not affected by the antenna ground system.	<input type="checkbox"/>	<input type="checkbox"/>
7. Directional antennas are more economical to install and operate than non-directional antennas.	<input type="checkbox"/>	<input type="checkbox"/>
8. AM directional patterns are determined by tower spacing, phase relationship and current ratios.	<input type="checkbox"/> <input type="checkbox"/>	<input type="checkbox"/> <input type="checkbox"/>
9. A high ratio of signal to noise is not desirable in broadcasting.	<input type="checkbox"/>	<input type="checkbox"/>
10. It is desirable to have stronger field intensity in industrial and business areas than in residential sections of your market.	<input type="checkbox"/>	<input type="checkbox"/>
11. Frequency and power, earth conductivity and directional pattern of the antenna all affect the service area of an AM broadcast station.	<input type="checkbox"/>	<input type="checkbox"/>
12. AM antennas are vertical to the earth and the tower itself radiates the station's signal.	<input type="checkbox"/>	<input type="checkbox"/>
13. The ability to radiate ground waves is detrimental to the operation of AM stations.	<input type="checkbox"/>	<input type="checkbox"/>
14. Skywaves are able to be transmitted over great distances due to reflections by the ionosphere.	<input type="checkbox"/>	<input type="checkbox"/>

- | | True | False |
|---|--------------------------|--------------------------|
| 15. Skywave radiation is an important factor in the design of fulltime directional antennas. | <input type="checkbox"/> | <input type="checkbox"/> |
| 16. In designing the station antennas, engineers generally seek to maximize groundwave radiation. | <input type="checkbox"/> | <input type="checkbox"/> |
| 17. AM stations utilize amplitude modulation. | <input type="checkbox"/> | <input type="checkbox"/> |
| 18. Amplitude modulation varies the carrier wave or size. These amplitude variations are detected and reproduce the station's programming at the listener's receiver. | <input type="checkbox"/> | <input type="checkbox"/> |
| 19. Signal processing that maintains modulation at high levels is responsible for the lack of loudness at the receiver. | <input type="checkbox"/> | <input type="checkbox"/> |
| 20. AM stations are divided into four classes. | <input type="checkbox"/> | <input type="checkbox"/> |
| 21. Class IV stations are higher in power than Class I stations. | <input type="checkbox"/> | <input type="checkbox"/> |
| 22. Coverage maps mean that every radio within a given contour receives excellent signal from the station. | <input type="checkbox"/> | <input type="checkbox"/> |
| 23. AM coverage maps drawn from measured data give a more accurate picture of actual coverage than maps drawn utilizing design calculations. | <input type="checkbox"/> | <input type="checkbox"/> |
| 24. AM coverage maps generally show the station's 5MV/M contour. | <input type="checkbox"/> | <input type="checkbox"/> |
| 25. The daytime coverage of AM radio station can differ drastically from the nighttime coverage. | <input type="checkbox"/> | <input type="checkbox"/> |
| 26. The term STL indicates studio/transmitter link. | <input type="checkbox"/> | <input type="checkbox"/> |
| 27. Intelligent signal processing can affect the apparent loudness of a radio station. | <input type="checkbox"/> | <input type="checkbox"/> |
| 28. FM signals have the same conductivity problems as AM signals. | <input type="checkbox"/> | <input type="checkbox"/> |
| 29. FM antennas utilize the tower structure itself to transmit signals. | <input type="checkbox"/> | <input type="checkbox"/> |

- | | True | False |
|---|--------------------------|--------------------------|
| 30. There are three classes of FM stations: Class A, Class B, and Class C. | <input type="checkbox"/> | <input type="checkbox"/> |
| 31. The Commission's method of determining effective radiated power for FM stations theoretically equalizes the coverage of all FM stations of the same class irrespective of antenna height. | <input type="checkbox"/> | <input type="checkbox"/> |
| 32. The primary service contour for an FM station is the 1MV/M contour. | <input type="checkbox"/> | <input type="checkbox"/> |
| 33. Horizontally polarized signals for FM are more desirable than dual polarization. | <input type="checkbox"/> | <input type="checkbox"/> |
| 34. Remote control transmitter operation is not allowed by the F.C.C. rules. | <input type="checkbox"/> | <input type="checkbox"/> |
| 35. The heart of the studio operation is the mixing console or control board. | <input type="checkbox"/> | <input type="checkbox"/> |
| 36. Studio acoustics do not affect microphone quality. | <input type="checkbox"/> | <input type="checkbox"/> |
| 37. Records constitute one of the primary sources of radio programming. | <input type="checkbox"/> | <input type="checkbox"/> |
| 38. Reel-to-reel magnetic tape recorders are easier to use in a fast-moving radio format. | <input type="checkbox"/> | <input type="checkbox"/> |
| 39. Proficiency in editing tape can be the difference between good and bad production. | <input type="checkbox"/> | <input type="checkbox"/> |
| 40. Tape cartridges are automatically self-cueing. | <input type="checkbox"/> | <input type="checkbox"/> |



CASSETTE #4

Basic Fundamentals of Selling Radio

By Bruce Johnson

1. Planning

- A. Plan your day in advance
- B. Planning your day
- C. Plan your time
- D. Use of the telephone
- E. Force yourself to be in front of the prospect
- F. Interruptions

2. Setting Goals

3. Keeping Personal Records

4. Avoiding Procrastination

5. Reviewing Your Product

6. Qualifying Your Prospect – And Yourself!

7. Credit Files

8. The Client's Needs

- A. Researching the client
- B. Developing Need for your product
- C. Tailoring your presentation
- D. Planning

9. Your Appearance

10. Your Attitude

- A. "Positive" Selling
- B. "Positive" Listening
- C. Like People
- D. Pride in your company

11. Specific approaches during a sale

- A. Sell your market
- B. Know your competition
- C. Compliment your competition

D. Mix fact with enthusiasm

E. Eye-Ball your target

F. New Ideas

G. Buying Signals

H. Never lie

I. Use the Profit Motive

J. Sell the secretary

K. Price

L. Prospect agreement

M. Refreshing your prospect's Interest

N. Selling the sizzle

O. The Million-A-Year Spender

P. Dealing with Negatives and Potential Negatives

Q. Broadcast your success

R. Meeting the objections

S. Price objections

12. Do's and Dont's on the Firing Line

A. Price

B. Persistence

C. Ask for the order

D. Criticism

E. Arguing

F. Asking for more

G. Asking "Why"?

H. Summarize your points

13. Basic Sales Philosophy Summary

A. Researching New Accounts

B. Favorite clients

C. After-sales service

D. The Market is down

(Worksheet Questions)

4 Basic Fundamentals
of Selling Radio



BASIC FUNDAMENTALS OF SELLING RADIO

By: Bruce F. Johnson

1. PLANNING

A. PLAN YOUR DAY IN ADVANCE

If you can't do that, then set aside time to plan at the end of the day for the next day.

B. PLANNING YOUR DAY

Make a list of every possible prospect in your territory. Most stations will give you a list of already-developed clients or prospects. Make sure your list is comprised of at least three times the number of prospects your manager gives you.

The best places to look for prospects are the Yellow Pages, weekly and daily newspapers and, if you have the time, a monitor of your local television stations.

Divide your list into three categories:

1. Likely prospects — those people who are currently buying radio or who have been in the medium
2. Those people who are not in radio but, because of their demographic targets or marketing problems, should be
3. The impossibles

C. PLAN YOUR TIME—SET UP A LIST OF PRIORITIES

Plan your day so that

1. 50% of your time is spent in front of the likely prospect
2. 40% in front of those people who should be in radio
3. 10% of your time covering the impossibles (if not in person, at least by telephone or by mail)

D. USE OF THE TELEPHONE IN PLANNING YOUR DAY

The telephone is a marvelous invention and its proper use can save valuable time and increase the number of contacts you can make.

The best way to get an appointment through the use of the telephone is to tell your prospect that you have an idea that will increase his or her business. Don't get trapped into revealing your idea on the phone. Rather, do everything possible to get yourself in front of the prospect.

For more in-depth information on the subject, we recommend a book entitled *How To Get More Business by Telephone*, by Jack Schwartz. It can be ordered from: Jack Schwartz Telephone Sales Clinic, Post Office Box 34491, Village Station, Los Angeles, California 90024.

E. FORCE YOURSELF TO BE IN FRONT OF THE PROSPECT

95% of all sales occur when you're sitting in front of the prospect. Plan your day so that the frequency of these occurrences increases rather than decreases. Being in front of the prospect is your number one priority and should take precedence over any and all paper and administrative work you have.

F. INTERRUPTIONS

The question always arises when we plan our calls for a given day — what happens if someone calls in the middle of the day, which often happens. The answer is, if you have really researched your prospect list, set up your priorities, and planned each and every day of the week, you will be able to make a decision, on the spot, whether to change your plan and modify your schedule, or to continue on.

What makes most salespeople fail is their inability to determine priorities. If, for example, they have a full day of sales calls set up, and someone telephones and asks them to bring over a rate card or a coverage map, they, without thinking, drop everything and run over; thus wasting 45 minutes to an hour of valuable time.

It's very important that you think through each deviation of your planned schedule so that you know you are getting the most out of your day.

2. SETTING GOALS

SET GOALS FOR YOURSELF

Don't rely on the goals of the station to motivate you. These are really minimum targets. Your *personal* goal should be double what the station is asking.

Why set goals?

You are selling a commodity: Air time. Your station has anywhere from 1,000 to 3,000 minutes of commercial time to sell each week.

Make certain each Friday that you learn how many spots are available for sale in the next week. Set your goal to sell a certain number of those spots.

Most salespeople take the attitude that they'll try to sell as many as they can, but that's like saying they're going to build a house but aren't concerned about the number of bricks they'll need.

If you set a high, but realistic, goal you'll be surprised at how quickly you'll meet it.

3. KEEPING PERSONAL RECORDS

KEEP RECORDS OF YOUR CALLS

Make notes to yourself after every call you make, either in writing or through the use of a tape recorder. Periodically review those notes to see what happened. Most unsuccessful salespeople never do this, because (as far as they're concerned) it's just too time-wasting.

After you have made the call, always make some notes to yourself in some fashion. The important thing is to periodically review these notes and to keep them in a file on each client. You'll be surprised how much more effective you are the next time you call on that client.

MAKE RECORDS OF YOUR TIME SPENT

Keep a time-sheet on yourself and find out how many hours you are spending in front of clients, how many hours writing presentations and in preparation, how many hours in research, and how many hours in travel. You'll be amazed how fast your production goes up when you start cutting out time-wasting areas of your day. If you can spend one more hour per day in front of your clients or prospects, you'll increase your percentage of close that much faster.

More important than all of these features is the fact that you will reduce procrastination, which is the enemy of all salespeople.

4. AVOIDING PROCRASTINATION

Procrastination is the enemy of all salespeople and executives. If you can program yourself to hear a little bell go off in your head every time you decide to procrastinate or to put things off, you'll be a much better salesperson inside of twenty-four hours.

If, each time you procrastinate, you ask yourself why you're doing it, you'll find that most of the reasons you come up with are not valid.

This all has to do with "call reluctance"; in other words, if you feel yourself afraid to go and confront a client in person, you must learn to *force* yourself to do this. Once you learn how to do it, and you're able to do it well, it will be the easiest thing you ever did in your life.

5. PERIODIC REVIEW OF YOUR STATION

Many salespeople fall into the trap of telling the same story over and over, year after year, in spite of the fact that the radio station has changed its target demographics, personalities, emphasis and thrust.

Research your own product and know it well. You be the first to tell all your new facts to prospects and clients before your competition can tell it to them for you . . . but with a negative slant.

The same holds true with the review of the needs of your client. They also may change just as often as formats in the marketplace.

6. QUALIFYING YOUR PROSPECT — AND YOURSELF!

Make your call on the decision-maker. Unless your prospect has the authority to make the decision and give you the order, don't waste your time. If you're talking to a non-decision-maker, it only means that he or she must tell your story to someone else who makes the final decision. If that happens, it means that most of your story, as you want to tell it, will never get to the right person.

Someone has to make the final decision as to what stations the client is going to buy. Make absolutely sure that you get to that person with your own story. Never depend on anyone else to tell your story for you. If this situation occurs, it probably means you'll have to tell your story two, three, or even four times until you get to the right person at the end of the line.

7. CREDIT FILES

Keep a credit file on your customers. There is nothing worse than writing up a big order and then finding out, six months later, that the customer isn't going to pay his bill. You can save a lot of time by not giving too much attention to these clients.

Your percentage of bad payers is an easy thing to find out. Just go to the bookkeeper and get a list of the accounts receivable for your clients. You may get to see these on a regular basis anyway. However, it's usually only when one of your accounts is delinquent. Don't wait to find out. Check your accounts periodically, and cross off those people who refuse to pay you. They will only cost you and the station money.

8. THE CLIENT'S NEEDS

A critical error made in selling radio today is the salesperson's overlooking the fact that a prospect really doesn't care if you succeed or fail. All he or she is interested in is the solution to his or her problems. If you start by talking about your radio station, or the competition, nine times out of ten the prospect will mentally turn you off.

The rule is then: Begin every conversation by inquiring as to the prospect's problems and needs.

A. RESEARCHING THE CLIENT

If you have trouble finding out about the client's problems, the surest and best way to get answers is to ask your client about himself personally. Ask him how he got started in the business and, at the same time, question him on his success plans. This will always entice him to start telling you his entire life story, which will also tell you quite a bit about the business. At this point, he will probably offer more than you can take down in writing.

B. DEVELOPING NEED FOR YOUR PRODUCT

Develop and establish the need for your product. After you have found out what the client needs, then match the attributes of your product, radio, to his needs. You're not going to sell him, you're going to make him "buy".

Have a positive approach to a prospective client's problems. Believe that you can solve them for him.

Most salespeople have a tendency to spend their entire sales call praising their own product or, in the alternative, criticizing their competition. What your prospect wants to hear is how *you* are going to help *him*. Be a listener!

Let the prospect tell you his problems. Don't you tell him yours.

Bring him out with questions.

Even though he asks you about your problem, turn him around so that he is talking about *his*.

C. TAILORING YOUR PRESENTATION

Tailor your presentations — sell solutions — not time!

Make absolutely sure that you fit your presentation to the client. This dovetails with the general theme of thinking of the client's problems rather than your own. You can throw in some strong selling points about your station. But always remember that they must closely follow the needs of the client.

D. PLANNING

Organize your sales presentation. Again, a basic caveat, but it goes unheeded by many, many salespeople. If you know what you're going to say before you go in; if you've made notes to yourself; or if you have a basic plan as well as a list of all possible objections to your pitch, and the answers to those objections; there is very little that can go wrong in your presentation.

If, however, you have not done your planning and research, your chances are no better than if you flip a coin, at best, 50-50.

9. YOUR APPEARANCE

The rules of dress have been relaxed substantially, especially in the field of radio in the past few years. Today, it is not uncommon to see a man in faded blue jeans, pigtail and head-band with love beads sitting before a client. If your need for individuality requires that you dress in a fashion that is uncommon in the industry, then make absolutely sure that it's the best outfit of its kind. Your prospect doesn't give a damn for your individuality in most cases, and, at the same time, in most cases he will accept it. However, if your concept of self or individuality requires that you dress like a bum, then be prepared not to get very many orders; because the odds are you won't.

Nobody's arguing that you don't have the right to dress in any way you wish, but at the same time, keep in mind that the client has no obligation to buy you, either!

10. YOUR ATTITUDE

POSITIVE MENTAL ATTITUDE

Believe in the product — radio. That seems simple, but so many people start selling before they understand the power of the medium.

Enthusiasm comes from belief.

A. “POSITIVE” SELLING

Never use the word “if”. Always be positive in your approach and assume the attitude that your client has already bought; and, therefore, the benefits are already inuring to him or her.

B. “POSITIVE” LISTENING

BE A LISTENER

Your whole approach should be directed toward making your prospect do all of the talking at the beginning of the interview. Encourage him to tell you everything about his product and self — everything. The more you find out, the easier it will be for you to tailor your presentation to his particular needs.

C. LIKE PEOPLE

BE SURE THAT YOU LIKE PEOPLE

If you don't, then you're in the wrong business. Make absolutely sure that each one of your prospects knows that you like him or her. Use the personal touch and compliment him or her every chance you get.

D. PRIDE IN YOUR COMPANY

BE PROUD OF YOUR COMPANY AND SHOW IT

Even though you may personally think your morning man is a jerk, don't ever let it show through. Your client may agree with you, but he's never going to give you demerits for believing in your product and selling it positively. Dramatize your sales pitch when necessary. Since you're in the entertainment industry, it is not improper for you to use a few show business techniques yourself. Hire a bikini-clad model, use a Polaroid camera, bring in roses or other flowers.

**11. SPECIFIC
APPROACHES
DURING A SALE.**

**SPECIFIC
APPROACHES
WHILE WITH A
PROSPECT**

A. SELL YOUR MARKET

If your station reaches predominantly listeners between 18 to 34 years of age, or 25 to 49, or 18 to 49, or 50-plus, learn everything you can about the people in that age group and sell it. Sell it hard! If you can, convince your prospect that the people in that age group are good prospects for his goods or services; then it will be an easy matter to *then* sell him on your station.

It follows that you must first know your market — so research and study.

B. KNOW YOUR COMPETITION

The best salesperson will know all of the competition almost as well, and sometimes better, than the salesperson for that competition. Keep in mind that although you spend five minutes in front of your buyer, during the other seven hours and fifty-five minutes of the day, he or she can be seeing other people with aims, desires, and goals inconsistent with yours.

You must, therefore, know everything about your competition. Not just other radio stations; but newspapers, magazines, outdoor, transit, direct mail, skywriting, bench advertising, you-name-it. This is extremely important. You must be able to position your own medium — radio — in relation to other media, because that's how you are going to make your sale and move his product.

C. COMPLIMENT YOUR COMPETITION

ALWAYS COMPLIMENT THE OTHER STATIONS IN YOUR MARKET

Always have something nice to say about some of the other stations in your market. You don't have to over-sell them, but your prospect will have more confidence in your objectivity if you are continually selling the medium.

At the same time, the medium will itself grow, thus netting you more dollars. Your prospect will also think more of you because you obviously have confidence, and are not afraid of the competition.

Zinging the competition only hurts the medium and, at the same time, makes you look bad, and possibly paranoid.

D. MIX FACT WITH ENTHUSIASM

Most sales are made with a combination of enthusiasm and fact. It's up to you to decide, after meeting with your client, which comes first. Normally, you will set a client up with the enthusiasm and close him with fact; but this is not a hard and fast rule.

Keep in mind, however, that someone who is closed in a sales session by emotion which is not supported by sufficient facts, usually wakes up the following morning making hurried telephone calls to cancel.

This also holds true when you are out imbibing with a client. If you sell this way, and you close someone while he does not have full use of all of his faculties, remember that you best have a contract with you. Because in the cold light of day, the next morning, he may have forgotten most of what you said and feel rather guilty about what he remembers.

E. EYEBALL YOUR TARGET

Always look your prospect right in the eye. It is the best sign of sincerity and confidence. Even more importantly, it will tell you more quickly than anything else what your prospect is thinking. If he looks away or his eyes wander around the room, chances are you're coming on too strong and should back off.

F. NEW IDEAS

NEVER MAKE A CALL WITHOUT PRESENTING A NEW IDEA

Every time you walk into a prospect's office, have an idea that is designed to help him. In addition, sell with the telephone, direct mail, or a telegram. Often, there just isn't enough time in the day to see everyone who is a prospect for your radio station.

Using your priority list of clients, pick out those people you won't have time to see this week and send them a letter, note, or presentation; anything that will get their attention, or that causes them to remember you.

Always include a unique selling point about your radio station that ties directly into the needs of the client. There is one salesperson who sends out a hundred of these items a week. Also, sometimes include tickets to a ball game, a bouquet of flowers, or a box of candy.

Keep your name and your impression in front of that buyer at all times, even though many times you can't physically be there.

G. BUYING SIGNALS

LOOK FOR THE BUYING SIGNALS

Is he agreeing with you all the way? Is he not giving you an argument? Is he nodding his head? As a salesperson, you must develop an ability to spot those moments in your presentation where your prospect is ready to buy. Once you see the first inkling, the first glimmer, then strike.

Don't wait, because that moment may never come again.

If you think you've spotted an opening and you get a turndown, just keep on going as if it had never happened. Then move on the next opening.

H. NEVER LIE

A simple truth, right? And yet, more salespeople lose more orders by trying to improvise or to be creative with an answer on a subject they know nothing about.

The best thing to say if you don't know something, is "I don't know, but I will find out and get back to you." However, when you make that statement, be sure that you get right back to the client with the answer.

Never guess and never speculate. If you don't know, just say so, but always promise that you'll get back with a proper and correct answer. Then make sure you do!

I. USE THE PROFIT MOTIVE

USE THE WORD "PROFIT" OFTEN

Always keep in mind that the reason your prospect is sitting where he is, is that he expects to make a profit. It's not a bad word; it's what this country was built on. Use that word over and over again throughout your presentation.

Always make sure he understands that it's *his* profit you're talking about and not your own. Tell your prospect, in your presentation, that what you're offering is going to make him money. Tell it to him again, and again, and again, until he finally gets the message.

J. SELL THE SECRETARY OR ASSISTANT

If your client is buffered by any number of people whom you have to get through to see your decision-maker, take some time to sell them on you. Impress them with your personal qualities as much as possible. There's nothing worse than being blocked at the door by someone who can't make a decision, except for the decision not to let you in.

K. PRICE

Sell the higher-priced spots first. Always come in high. It is psychologically more effective to be able to come down in rate than to have to try to raise the price while you are in front of the prospect.

Be alert, however, for the situation where the client is expecting your best shot, or most economical offer, on the first try. After a while, you'll get the feel for this, but as a general rule, always come in high so that you can come down in price.

That doesn't mean you have to cut your rate card, but you may have to rearrange your inventory and spot costs to more closely approximate the needs of the client.

L. TRY TO GET THE PROSPECT TO AGREE WITH YOU ON EACH POINT THAT YOU MAKE

As you go through your presentation, try to get the client to agree to each point, no matter how insignificant it might seem to you. At the end of your presentation, you can go back and show him where he has agreed to perhaps 90% of the things you've said. It is then up to you to try to close him on the final 10%. At least the 90 % is behind you and has been stipulated by both parties.

M. REFRESH YOUR PROSPECT'S INTEREST

Don't assume that just because you told your prospect about all the salient strong points of your radio station, he remembers them from the first call. Make a list yourself of the highlights of the first call, then try to refresh his memory in the second or third or fourth calls that you make. Do it every time and you'll find that you'll be able to tell which points he doesn't remember, and which points he does as you go along.

N. SELL THE SIZZLE AND NOT THE STEAK

You've heard that one before, right? Well, please understand that there is nothing more boring than a couple of turntables, an antenna, and a disc jockey sitting in front of a mike. It's what comes through the microphone that is most interesting, and it's the people being reached by the guy or gal on that microphone that are even more interesting to your client.

O. TREAT EVERY CUSTOMER YOU HAVE AS IF HE WAS A MILLION-DOLLAR-A-YEAR SPENDER

Don't ever make the mistake of letting a prospect or client think he or she is any less important than the largest advertiser on your radio station. In point of fact, many of your smaller clients who will provide most of your dollars will (in many cases) need more emphasis and more attention, than some of your larger clients.

P. DEALING WITH NEGATIVES AND POTENTIAL NEGATIVES

First of all, don't be too anxious to hear the word "no" before you start into your pitch.

After you get the order, or immediately upon getting the order, get out the door as quickly as you can. Your client has other work to do and, besides, you don't want to give him time to reconsider his decision.

At the same time, make a plan to go back and see him periodically to tell him how well he's doing and to answer questions or solve any problems he might have. This could also include visiting a number of stores each week, if your prospect or client is a large or small retailer.

Q. BROADCAST YOUR SUCCESS

Many times store managers of a large chain don't even know the campaign is going on. It's your job to let them know that it is, and to tell them what benefits they're going to receive and to help them achieve those benefits. Many times you can even pick up extra dollars from a particular store in the chain which has a promotional allowance.

Make absolutely sure, however, that you see the client after the sale as many times as you've seen him before the sale. Let him know that you care, and that you're taking great pains to make sure he's successful.

Finally, don't ever take anyone for granted.

R. MEETING THE OBJECTIONS

There are any number of ways you can meet an objection with facts that dispute that particular objection. It's the way you present your rejoinder to the objection that gets you the sale. Little things like "You're right, Mr. Jones, let me come back to that a little later. But first, I'd like to tell you about this." The point is not to ever let any objection go unanswered because *it* could be the very point that the client will search for when he's ready to get rid of you, if he decides not to buy.

Or, you can always say, "That's a very good point, Mr. Jones, but you're on page 14 and I'm only on page 10. Let me get to that a little later." This will give you time to work up an answer to the objection and to be effective with your rejoinder.

S. PRICE OBJECTIONS

When you receive a price objection from a client, you know you have not pre-sold him. A price objection will never come up if he thinks he's getting what he needs. At the point of price objection, change gears and re-sell him. Get him off the subject of price as fast as you can and back into the merits of your radio station and what it's going to do for him, the client.

**12. DO'S AND DON'TS
ON THE
FIRING LINE**

A. PRICE

Always avoid coming out quickly with a price, even if the prospect is pressing for it. Make sure that you understand his needs and have presented a program with the benefits of your radio station. Stress that your radio schedule will satisfy his needs. Then and only then do you come up with a price. A price given in front will turn a client off, even though it is low, faster than anything else you can possibly say. Make him need it first.

B. PERSISTENCE

BE PERSISTENT

Most salespeople fail when their own courage and confidence wane sometime during the presentation. If you slip into this lapse, the first person to pick it up will be the client or prospect, who will then make every effort to get rid of you, knowing that you don't have confidence enough to stay with him. Many prospects assume a "devil's advocate" position just to find out if you believe in your product as much as you want them to believe. Never waiver. Stay firm, strong, and persistent.

C. ASK FOR THE ORDER

This point is so obvious, it squeaks; but it is the one thing that many salespeople fail to do. Ask for the business. Ask for the schedule.

If you've asked for the order and did not receive a favorable response, make absolutely sure that you ask again, and again, and again, until you get the response you want. Many salespeople tighten up at the first hint of the word "no", and forget to come back and ask again.

As we said before, when you hear the word "no", then start re-selling and selling again.

Ask for the order again. If you get "no" again, re-sell and then ask for the order again. If, after all that, you're still not getting anywhere, and you can't get the right answer, retreat and re-group. But, before you do, find out why you didn't get the order. Then, go back to your office, re-do your presentation and come back again.

D. DON'T EVER CRITICIZE

NEVER CRITICIZE A TIME-BUYER

Never, never, never criticize a time-buyer, or someone who is making a buy, or a buy which they have already made. If you do, you are only insulting them. Keep in mind that they made the decision to buy that particular station, even though they may be blatantly wrong.

You're asking for trouble if you tell them they have just done something stupid or unwise. If you want to un-do what they've already done, show them how they can improve what is already an outstanding buy, with whatever means you have in your kit.

E. DON'T EVER ARGUE

When the prospect says "No, I don't want to buy," that's not the time to argue. In fact, arguing never gets you anywhere. If he's unequivocally decided he doesn't want to buy, he probably has some very good reasons, even if they don't agree with yours, and even though they may not be valid to you. In his own mind he thinks he's right, and for you to tell him that he's wrong at this point will only lose you the sale and his friendship.

F. ASKING FOR MORE

When you go in for a renewal, never ask for the same amount of dollars. Always ask for more. The worst that can happen to you in this situation is you'll get the same amount of dollars you had before. More than likely, however, you can increase your budget, based on the success you've already had with his product or service.

It follows that you must always know what percentage of the client's total budget you are being offered. Otherwise, how else will you know how much to ask for?

G. ASKING "WHY?"

ALWAYS FIND OUT WHY

Never leave a sale which you've been unable to close without finding out why. It only takes a few extra minutes and normally the prospect will tell you. If he doesn't completely open up, what he does have to say might give you some clues as to what you want to know.

The same holds true when you do get an order. A list of the reasons why you were able to close will be extremely valuable to you in your future planning. If someone is stringing you out over a period of months or even years, come right in to him and ask him *why*, point blank.

H. SUMMARIZE YOUR POINTS

MAKE A SUMMARY

If you haven't obtained the order and your prospect seems to be wavering, it may be because he's forgotten some of the strong selling points you've made. So, at that point, go back in and summarize the strong points that fit your prospect's needs. You may have to repeat yourself over and over again until the prospect finally realizes that you're totally interested in what he's trying to achieve.

13. BASIC SALES PHILOSOPHY SUMMARY

A. RESEARCHING NEW ACCOUNTS

CONTINUE TO LOOK FOR NEW ACCOUNTS

Every day of the week you must find and prospect for new accounts. Never content yourself with just working on the same old list over and over again, because one day you will find it has completely run out. At that point, you've got to do a lot of hard work and stay up late nights merely trying to catch up.

B. FAVORITE CLIENTS; A TIME-WASTER

Do not spend all of your time with your favorite clients. It's certainly more comfortable to be in front of someone who likes you and with whom you have a good relationship. Unfortunately, most of your prospects will not know you, and will not care about your own well-being. They will, justifiably, be concerned only about their own problems. Make it a practice to schedule at least 50% of your calls in front of those people who do *not* have that warm a relationship with you. Make it your goal to develop that relationship and do not shy away from these people, because this is where the money is.

C. AFTER-SALES SERVICE

SERVICE AFTER THE SALE

Make it a point to check with the Traffic Manager or Traffic Director every morning to make sure that the spots you have ordered for your client are running where you said they would be. Nothing is worse than finding out at the end of the month that your schedule ran, for the most part, in places where the client didn't want it.

You are the one who will take the brunt of the fire from the client if the schedule does not run as ordered.

Therefore, you might as well prepare in advance, rather than possibly losing a sale or re-order because the client didn't get what he wanted.

Make the Traffic Manager a friend, and ascertain that he or she has your best interest at heart and will let you know when your schedule is being bumped or moved around. Always know everything about what has happened to your client's schedule before he or she knows about it. It's much easier at that point to come back with an adjustment than it is to have him or her call you and tell you the spots didn't run as ordered.

D. THE MARKET IS DOWN; WRONG, THE MARKET IS NEVER DOWN

Whenever we hear a salesperson say "The market is down, business is off, we're in a slump," we know that salesperson isn't doing his job. The key to selling success is being able to adjust the thrust of your energies and your goals, and finding new prospects.

If you've planned all along, have done your prospecting, organization, and structured your list of priorities well, there will never be a slump. The only time a slump will ever occur is if the entire economy goes bankrupt. At that point, nothing is going to help any of us.

If the market is down 25% in advertising, that just means you have to work twice as hard to find new clients. Don't let it be *you* who is in the slump. That's for somebody else.

BASIC FUNDAMENTALS OF SELLING RADIO QUESTION WORKSHEET

1. The first priority in a salesperson's day is _____.
2. Most sales occur _____ of the prospect.
3. Immediately after a sales call it is a good idea to _____.
4. The enemy of all salespeople is _____.
5. The most important elements in preparing your presentation to the advertiser are the client's _____.
6. A salesperson doesn't sell, rather he or she makes the client _____.
7. The one item your prospect will be least interested in is _____.

- | | True | False |
|---|--------------------------|--------------------------|
| 1. The best way to make an appointment is to make a cold call on a prospect. | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. 95% of all sales occur while the sales person is sitting in front of the prospect. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. If an important account calls you in the middle of the day, you are better off to drop everything you have planned and accede to his wishes. | <input type="checkbox"/> | <input type="checkbox"/> |
| 4. Your personal goals should be double that supplied to you by the station. | <input type="checkbox"/> | <input type="checkbox"/> |
| 5. It is not important to keep records of time spent if your billing is increasing each and every month. | <input type="checkbox"/> | <input type="checkbox"/> |
| 6. Always tell the same story about your station over and over to develop a consistency of presentation. | <input type="checkbox"/> | <input type="checkbox"/> |

	True	False
7. A sales person has no responsibility for bad debt customers.	<input type="checkbox"/>	<input type="checkbox"/>
8. It is always best to get the customer talking first.	<input type="checkbox"/>	<input type="checkbox"/>
9. When before the client always use the word "if" so that you cannot be trapped at a later date.	<input type="checkbox"/>	<input type="checkbox"/>
10. It is a good idea to criticize your competition so that your station will look better.	<input type="checkbox"/>	<input type="checkbox"/>
11. If you don't know the answer to a question always make up something on the spot.	<input type="checkbox"/>	<input type="checkbox"/>
12. Always come in high on costs on your first presentation.	<input type="checkbox"/>	<input type="checkbox"/>
13. It is important to see the client as many times before the sale as after.	<input type="checkbox"/>	<input type="checkbox"/>
14. If you receive a price objection get out the door fast.	<input type="checkbox"/>	<input type="checkbox"/>
15. Always give the price first.	<input type="checkbox"/>	<input type="checkbox"/>
16. It is a good idea to point out the mistakes the client has made in his buy so that you can then turn him around with the positives of your station.	<input type="checkbox"/>	<input type="checkbox"/>
17. Develop a narrow list of good accounts and follow through on them before expanding your list.	<input type="checkbox"/>	<input type="checkbox"/>
18. Your appearance is no longer important to a sales call.	<input type="checkbox"/>	<input type="checkbox"/>

Research

By Kathryn Lenard

1. History of Radio Research
2. ARMS
3. GOALS
4. Sampling
5. Current Measuring Companies
 - (A) ARB—How it works
 - (B) PULSE—How it works
 - (C) Hooper—How it works
6. The differences and the pitfalls
 - (A) Sampling
 - (B) Response
7. Summary
8. What is a Rating?
9. What is a Share?
10. Average ¼-Hour
11. What is a Cume?
12. How do Ratings, Shares, and Cumes relate to each other?
13. Turnover
14. Gross and Net
15. What is Reach?
16. Net Reach
17. Cume Combinations
18. What is Efficiency?
19. How to compute efficiency at a dollar level
 - A. CPM's
 - B. Cost per Thousand Reached
 - C. Cost per Rating Point
 - D. Listeners per Dollar
 - E. Cost per 1%
20. Reach and Frequency
21. New Systems using rating data
 - A. B.A.R.F.E.
 - B. Batch Systems
 - C. On-Line Systems
22. How to use systems
 - A. Problem and Solution #1
 - B. Problem and Solution #2
 - C. Problem and Solution #3

CASSETTE #6 (SIDE B)

(Worksheet Questions and Answers)
How to Use a Rating Book
Sample Rating Book—Pages 1-15



RESEARCH

By: Kathryn Lenard

1. HISTORY OF RADIO RESEARCH

Ever since the day in 1929 when a Crosley interviewer picked up a phone, dialed a number selected at random from a telephone directory, and asked the person who answered the telephone, "What radio stations did you listen to yesterday?" the broadcast industry has been simultaneously blessed and cursed by "the ratings".

We've come a long way since 1929. The science of audience measurement has gone through a series of re-evaluations and refinements.

At the same time that research techniques were becoming more sophisticated, the radio medium itself went through a series of changes. From the dominant communications medium in the 30's and 40's, radio went through the traumatic 50's of television's growth . . . and in the 60's and 70's, radio evolved into the truly personalized medium it is today.

Radio programming was revised during this period, becoming selective and individualized in its appeal. Technological advances created the transistor. And FM set sales rose at an incredible rate.

Radio moved out of the living room, into the car, onto the beaches. There's now a radio in every room — and even in the pockets of listeners.

This personalization and fragmentation, while revitalizing the medium, have caused problems for proper and accurate audience measurement.

2. ARMS

In the mid-60's, the radio industry, through the National Association of Broadcasters and the Radio Advertising Bureau, embarked on a massive study designed to determine how best to measure the complete radio listening audience.

This project was known as "ARMS" — "All Radio Methodology Study." The results indicated that certain methods of measuring the radio audience definitely understated the size of that audience. It also indicated that the methodologies used by Arbitron and Pulse resulted in fairly good estimates of radio-listening levels. ARMS, however, did not test the accuracy of the various methodologies in reporting the size of the audience to specific stations by daypart, and by demographic. This is where the problem lies today. The number of radio stations with reported audience in each market has increased dramatically. In addition, data is being reported for each station for eleven different sex and age groups. Both of these factors mean that we are looking at smaller ratings.

The ratings show fluctuations in station audience from rating book to rating book, and from one rating service to another, causing us to question the validity of the numbers shown.

3. GOALS

In response to the problem, radio broadcasters, through RAB, instituted the "GOALS" plan. GOALS stands for "Goals for Organization Administration Logistics and Stability" of radio rating services. The people serving on the GOALS committee represent key broadcast management and research personnel.

The objective of GOALS is to work with each of the rating services toward making changes in their current methodologies which would improve the validity of the data they report and, hopefully, cut down on the swings we have been seeing from one report to the next.

4. SAMPLING

In order for you to understand the problems in audience measurement, it is important that you have some knowledge of the theory of sampling.

All radio-audience measurements are arrived at by asking people what stations they listen to.

Unfortunately, it is impossible, on both a logistical and economic basis, to ask *everybody* what stations they're listening to. Did you know that even the census takers don't talk to everybody? So it is necessary to limit the questioning to a *sample* of people. Since we can only talk to a segment of the whole population, it is important to make certain that the people who are questioned are as representative of the whole population as possible. The more representative the sample, the more accurately their listening will reflect everybody's listening. The ideal is the pure random sample. It is one in which every member of the population has just as much chance of being selected as every other member of the population.

Nielsen, the prime source for national television ratings, talks to only 1,000 people in order to determine who's watching what network television shows. And, while many people have scoffed at the validity of the data, all the research that's been done by the television industry indicates that Nielsen's numbers are quite accurate.

You see, after a certain minimum, it's not really the number of people you talk to that's so important. It's (a) how representative they are — and (b) how they're talked to.

5. CURRENT MEASURING COMPANIES

There are currently three research companies measuring radio audiences in individual markets on a nationwide basis. They each collect audience data in a different way. Knowing the differences will help you to understand why their results are often dissimilar. We've asked each of them to tell you, in their own words, how they conduct a survey.

A. ARB — HOW IT WORKS

Arbitron Radio talks to people through the use of a personal, seven-day radio diary. The following are the words of Bill McClenaghan, Vice Present and General Manager of Arbitron Radio. "I'd like to tell you how we, at ARB, obtain radio-listening information. I think the best way of starting is to ask you to imagine that you're conducting your own survey of radio listening. Let's go through the steps that would be necessary to take in order to have a successful survey.

"Now, the first question that you would have to answer is 'Where should listening be measured?' For many years radio was measured only in the metro area. This was understandable because the metro represents an area of equal opportunity for most radio stations. This is true because the FCC has granted licenses that allow most radio stations to cover all the metro counties fairly well.

"But radio listening does not magically stop at the metro area boundaries — product distribution does not stop at the metro area — advertising goals are not confined to the metro area. This is why Arbitron Radio pioneered (and has used) the concept of total area measurement when we first began measuring radio in 1965. Total area measurement means radio is measured both inside and outside of the metro. If there is listening to home stations beyond metro county lines, it should be measured. Arbitron Radio places diaries in counties outside of the metro area and measures home station listening in these counties.

"Once we have decided where listening should be measured, we have to answer the question 'How should the survey area be defined?' In most of the markets Arbitron Radio surveys, we use the standard metropolitan statistical area, which is intended by the U.S. Government to define the metro area. In Chicago and New York, we use the government defined standard consolidated area. In some markets, due to special circumstances or historical industry usage, we have a slightly different definition for the metro. In the markets where these exceptions occur, radio stations, advertisers and agencies are in general agreement that the definition used by Arbitron Radio is the most appropriate one for measuring radio.

"Now let's talk about deciding which counties outside of the metro should be included in the survey. If we are surveying a market for the very first time, we use the .5 millivolt signal contour of the AM stations in the market to determine which counties should be considered for inclusion. We include those counties in which two or more AM stations have signal coverage.

"It may appear that we are doing a disservice to FM stations by not looking at their signal coverage patterns, but this is not true. Experience in using various criteria to define the non-metro area has indicated that actual listening to the FM stations in the market does not exceed the signal areas of the large AM stations in the market; hence our use of the AM signal contours as a benchmark.

"If we have surveyed a market before, we include or exclude counties in the non-metro area based on the actual listening which occurs within these counties. We use 'diary mentions' as our criteria. A diary mention represents five or more minutes of listening to a given station within a single diary. For example, if a respondent indicates listening to five different stations in the diary, then this represents five station diary mentions.

“In defining the non-metro area, we determine the total number of diary mentions within a given county of all stations that were listened to. Then we determine the total number of diary mentions of only the home stations. We divide the number of diary mentions of home stations by the number of diary mentions of all stations and arrive at a percentage figure. If this percentage is 10% or more, then the county is included as part of the non-metro measurement area for the survey. If the percentage is below 10%, the county is not included. The market definition of each Arbitron Radio market is updated annually.

“Now, once you’ve decided where you’re going to measure listening, and how the survey area should be defined, the next question we must answer is ‘How should the sample be selected?’ This is a very important question because the representativeness of the sample is really a key to the dependability of audience estimates.

“For example, you could stand on a street corner and interview the first 10,000 people that walk by and ask them about their radio listening. And let’s say you are 100% successful in the survey and you now have responses about radio listening from 10,000 people. Now somebody else goes out and randomly distributes a sample throughout the metropolitan area and asks the same kinds of questions, but this sample only has 1,000 people in it. Now we have one sample of 10,000 persons versus another of 1,000 persons. Which is better? The one that is based on 1,000 randomly-distributed people is far better than the one based on 10,000 people passing a street corner. The reason is that 10,000 people walking by a given street corner are not likely to reflect a cross-section of all the people that live in the market. Therefore, the listening habits of these 10,000 people cannot really reflect listening habits for the total market. For this reason, Arbitron Radio devotes much time and expense to our sample selection to ensure that we obtain as representative a sample as possible.

“In selecting the sample, there are three things that are extremely important. The *source* of the sample (that is the sampling frame), the method of *sample selection*, and the method of *sample allocation*.

“Arbitron Radio uses Metromail as its source. Metromail sells computer tapes which have telephone listings for all telephone directories used in the United States. This makes it easy for Arbitron to randomly select our sample, using our own computers. Our random-selection procedure assures a proper geographic dispersion of the sample throughout the metro and non-metro counties. In theory, and in practice, we rarely find two households side by side when we are selecting a random sample from all telephone households listed in a particular county.

“Different samples are selected for every week during which we conduct a survey. We generally conduct our surveys over a three or four week period. That means that we select three or four different samples — one for every survey week during the survey period. Each person in the survey keeps a diary for only seven days irrespective of the number of weeks in the survey.

“The sample is allocated in proportion to the population twelve years old and older within each county of the metro area. The same procedure is used for allocating samples among counties located outside the metro area. For example, if 20% of the population resides in county A and 80% in county B, then 20% of the sample will be allocated to county A and 80% will be allocated to county B.

“There is no substitution in Arbitron Radio sampling procedures. What I mean by this is that if we select a household that initially refuses to cooperate in the survey, we do not go back and select a replacement household. To do so would impair the randomness with which the sample was initially selected. We have to make a maximum effort to get the cooperation of all the originally-selected households in order to retain the probability nature of the sample.

“Now that we have decided *where listening should be measured, and how the survey should be selected*, let us look at the diary placement procedures as used by Arbitron Radio. Let’s talk about how the diaries are placed — how we go about getting that original sample to cooperate. First, there is a pre-placement letter which is sent to all the households in our original randomly-selected sample. This pre-placement letter says, in effect, ‘Hey, we’re doing a radio survey and we’d like you to participate.’ And because many people are suspicious about surveys we tell them ‘If you have any doubts, call the Better Business Bureau or call Arbitron Radio collect at our Beltsville, Maryland headquarters, and talk to us about it because in a couple of days somebody is going to call you and explain this survey, and ask for your cooperation. We really need your participation.’

“A couple of days later, after the pre-placement letter is received, an Arbitron Radio interviewer calls the household and describes the survey.

“She says something to this effect: ‘Hello, this is Arbitron Radio. We are conducting a survey of radio listening and we’d like your cooperation and the cooperation of others in the household in participating in this survey.’ The interviewer then asks how many people twelve years and older there are in the household. We need this information because diaries are sent only to people who are twelve years old or older.

“The interviewer goes on to explain that it is important to the survey that everybody in the household respond. Now, if somebody refuses in this placement interview call, we turn his or her name over to our central interviewing control center in our Beltsville, Maryland plant. We have crack interviewers there who are experts at converting non-cooperators into cooperators. It is for this reason that approximately 85% of all households that have been initially selected in the sample agree to keep a diary. These consenting households are then sent diaries — one for every member of the family twelve years old and older. The diaries are mailed directly from our Beltsville headquarters, thus assuring us complete control over the sample rather than having it mailed by the diary placement interviewers. One or two twenty-five cent pieces, the amount depending upon the historical return rate for the county, are mailed with each diary.

“Shortly before the survey begins, a pre-survey follow-up telephone call is made to the household to make sure that they have received the diaries and to ask if there are any questions that anybody in the household has about keeping his or her diary.

“During the middle of the survey week, follow-up procedures take place. Within the metro, follow-up generally takes the form of a phone call to the household to thank them for participating in the survey and to remind them to mail the diaries back promptly at the conclusion of the survey. Outside the metro, in the outlying counties, follow-up takes the form of a special letter which reaches the household during mid-week. Again, appreciation for participation in the survey, and a reminder to return the diaries, is emphasized.

“In addition to the pre-placement letter, the placement call, and the pre- and mid-survey calls, we also send a letter with each diary. This letter asks the individual to keep only his or her *own* diary and not to keep someone else’s diary.

“On the average, Arbitron Radio receives 65 usable diaries that are returned out of every 100 diaries sent out. By usable I mean that all seven days have an entry indicating whether listening took place, when listening occurred, and what was listened to. If a diary does not contain usable information for all seven days, we don’t use it. Our primary research has indicated to us that we cannot make assumptions about whether a person may or may not have listened. For example, when six out of the seven days in the diary contain complete information and the seventh day contained no information, we could not edit the blank day as a ‘no-listening day’ because 20% of the people who did not fill out that particular day in the diary actually listened on that day. If we were to treat the blank day as a no-listening day, this would unfairly depress radio listening levels.

“After ARB had been in the business of measuring radio for about two years, we discovered that there were certain population groups that were not responding the way others were. We were able, through the use of zip codes and census data, to identify two groups of people that tended to under-respond to our diary surveys. One group was the Black population and the other was the Spanish-speaking population.

“In order to have a more representative sample, it was important to investigate procedures for increasing the response rate from the Black and Spanish populations. We therefore experimented with other data-retrieval procedures. We tested two methods — one was a telephone-retrieval procedure. This involved calling back the same household for seven consecutive days, and asking each person twelve and older for his or her listening during the previous 24 hours. The interviewer recorded their answers in a diary . . . in essence filling out their diaries for them.

“The other procedure involved the personal placement, personal follow-up and personal pick-up of a diary. Instead of mailing the diary to the household, we sent someone to give it to them in person, to follow up in person during the survey week, and to return at the end of the week and pick up the diaries.

“The personal-retrieval technique did not work well with Blacks for the simple reason that we could not get interviewers to work the hard-core ghetto areas when sample homes fell within these areas. Black interviewers were no more successful than white interviewers. We were able to obtain a good response from Blacks using the telephone-retrieval technique in these same areas and we achieved a response rate comparable to our normal diary-placement techniques.

“The primary problem in measuring Spanish-speaking people was one of language. We found the personal-retrieval technique overcame language problems when used by bilingual interviewers and when Spanish diaries were available to those who wanted them. We also found the incidence of non-telephone households to be somewhat higher among Spanish than Black people. The personal-retrieval technique, which uses a telephone start, but includes listed, unlisted, and non-telephone households seemed to be a more efficient technique of including Spanish persons in the sample than the telephone-retrieval technique.

“As you can see, we really do go through a lot of trouble to get people to cooperate — and we’ve been improving all the time. For example, let’s look at the R.R. — the response rate. The response rate for a survey is determined by dividing the number of returned usable diaries by the total number of persons in the originally-designated sample. Our response rate, when we started measuring radio in 1965, was 19%. Since that time, through continued refinements, we have increased our response rate to better than 50%. We’ve done this through the use of the pre-placement letter, increased premiumization, a streamlined diary design and more effective persuasion in the diary-placement interview.

“Now that we have talked about how diaries are placed, let’s talk about the instrument of measurement — the diary itself. Why does Arbitron Radio use a diary? Well, let’s consider some of the aspects of the radio medium.

“Unlike television viewing or newspaper and magazine reading, radio listening is almost always accompanied by *some other kind of activity*. This activity can be physical, such as while you are working around the house or bringing your checkbook up to date. Or you may listen while shopping in a store or getting your hair done at the barber or beauty shop.

“The difference in radio listening, compared to other media, means people interact differently with radio than with other media. For example, if you are watching television and the phone rings, and a friend asks you what you were doing when the phone rang, you probably will say ‘watching television’. But if you are outside washing your car and listening to the radio too, and you are called to the phone and asked what you were doing when the phone rang, you will probably respond by saying, ‘I was washing my car’.

“The point of this example is that people tend to regard radio as a companion to other activities rather than as an activity to be engaged in all by itself. Because radio listening is usually accompanied by some other activity, the actual times people listen may be forgotten unless they have something in which to keep track of their listening. The Arbitron Radio diary gives the respondent the means to keep track of his or her listening.

“The diary is designed so that it is small enough to fit in a pocketbook or the inside pocket of a coat.

“The diary is a seven-day diary. By that I mean it has seven pages for seven consecutive days of listening. The diary starts on a Thursday and ends on a Wednesday. Each page requires the answer to these basic questions about radio listening:

1. *When did you listen?* Indicate the time you started listening and the time you stopped.
2. *What did you listen to?* Indicate the station (or the call letters, or the program, or the personality, or even the station slogan). Tell us if you listened on the FM dial.
3. *Where did you listen?* Tell us whether you listened at home or away from home.
4. If you didn’t do any listening at all, you can check the circle at the bottom of the page which indicates that you did ‘no listening’ on that particular day.

“The Arbitron Radio diary procedure is designed to make people *aware* of radio *before* their listening takes place. It is very important when you’re conducting a radio survey to alert people ahead of time that you’re going to conduct this survey, and to give them something which helps them keep track of their listening. To give you an analogy, business men have to report their expenses. Now if there was no expense account form, and nobody ever told you that you had to keep track of your expenses so that you could be reimbursed, and suddenly, after a week’s time, you were asked to account for all your expenses, you might have a very difficult time remembering everything you spent money on. Well, it’s something like that when you’re trying to measure radio listening. By warning people in advance, we have an opportunity of alerting them to the importance of keeping track of certain facts about their radio listening.

“There are approximately four working radios in the average American home. And about one-third of all radio listening takes place away from the home. This means radio is a very personal medium. People rarely listen to radio in groups any more. We have to think about these kinds of things when we decide how to obtain radio-listening estimates, because we have to make certain that we get each person to tell us about *all* of his or her radio listening *wherever* and *whenever* it occurs. It, therefore, is important to measure radio listening as near as possible to the time when it actually takes place. It is also important to minimize the amount of recall lapse that could take place between the time that somebody actually listened, and the time that they told us what they listened to. Arbitron Radio diary service is the only measurement method that warns a person to keep track of listening *before* listening takes place and also gives the respondent something in which to keep track of his listening as listening occurs.

“Now, let’s talk about what happens when the diaries are mailed back to Arbitron at the end of the survey week. During the April/May radio survey, when we measure more than 150 different radio markets, we can expect from 11,000 to 15,000 diaries a day coming through our mailroom. Diaries go from the mailroom to our first edit group. The first edit involves looking at each diary to determine if there are seven usable days of listening. If there are not, the diary is rejected. Diaries also are rejected if they arrive ‘early’. An early diary is one that is postmarked prior to the last day in the survey week . . . meaning someone returned a diary before the survey was over. Diaries are rejected if they are ‘late’ which means they arrive more than twelve days after the last day of the survey. They also are rejected if they are ‘blank’, which means they are not filled out at all.

“During the first edit, diaries are sorted into three groups. The first group is the ‘reject group’. These are diaries that have failed to pass the first edit. The second group consists of diaries in which a respondent has written in a program name, such as ‘Redskins Football’, the name of a personality, or a station slogan such as ‘Stereo 100’ or ‘Music Radio’, instead of station call letters to tell us what was listened to. These diaries go to a specially-trained group of people who are experts in identifying program names, personalities, and station slogans. These editors use the program information and the station slogan information surveys sent to us, at our request, by the radio stations prior to the beginning of each survey.

“The third group of diaries go directly to the second edit phase. The second edit involves reviewing the logic of the diary entries and preparing the diaries for the next processing step which is the keypunching.

“After diaries are keypunched, the information on cards is transferred to computer tape on one of Arbitron's two Control Data 3300 computers. The fact that Arbitron is owned by Control Data has been instrumental in allowing us to set up a vast computer processing center, over which we have complete control, within our own plant in Beltsville, Maryland. Once the listening information has been transferred to the computer, it undergoes a series of more than forty different logic checks. One of the most important checks is identifying entries in which the listener has transposed call letters or has entered the incorrect call letters. This occurs frequently because of the similarities in the sound of certain letters of the alphabet such as 'M' and 'N', 'C', 'P', 'T', and many others.

“The call letters entered in the diary are compared against a master station list within the computer memory bank which contains the call letters of all U.S. radio stations, and also many border stations located in Mexico and Canada. This step is called the station-verification phase.

“After all of the checks have been made on the listening data, the data is ready to be processed. The next phase of processing involves two steps. The first step involves weighting the results: The second step involves tallying the listening data by station.

“Now weighting is really not a very difficult concept. But when you mention weighting to people, the connotation is such that people say, 'Hey, I'm not a statistician — I can't understand that.' But it's really something you should understand if you are going to use radio research data. All it really means is assigning a *value* to each diary that's used. The value is assigned by dividing all of the diaries from a given sex/age group into the census population for that sex/age group. For example, if 25 diaries come back from men 35-49 in a county where the 35-49 male population is 50,000, then each diary has a value of 2,000 (or 50,000 divided by 25). This value is called a PPDV, or 'Person-Per-Diary-Value'. For example, every time a male between the ages of 35-49 listens for five minutes or more within a quarter-hour, a tally of 2,000 is made within the computer because this person represents the listening of 2,000 men aged 35-49. If, instead of 25 diaries from men 35-49, we had 250 diaries, then the Person-Per-Diary-Value would be 200, and each quarter-hour of listening would receive a tally of 200. As you may note, the *more* diaries returned, the *smaller* the number of people each diary represents. This weighting procedure takes place for each of eleven age/sex groups in each county. We also weight for race, using a similar procedure, in markets that have a significant population of Blacks or Spanish-speaking people.

“After the listening information is weighted and tallied, our high-speed computer printers print-out the results in two reports. One report is called the Radio Market Report and the other is called the Radio Demographic Buyer. The computer print-outs showing the audience estimates are then printed in hard-cover reports, and mailed to our clients. Delivery generally begins within three to four weeks after the last day of the survey.

“You now have a pretty good idea of what Arbitron Radio does, how we do it, and why we do it in that way. In winding up this discussion, I would like to conclude by listing some of the ways in which Arbitron has been a pioneer in radio audience measurement. In 1965 Arbitron Radio was:

1. The first to measure and report listening estimates based on a personal measurement of radio listening. Prior to that time, listening had been measured on the basis of households.
2. We introduced total area measurement, not only measuring the metro but measuring the area outside of the metro as well, to approximate *total* listening estimates for radio stations.
3. We were the first to use non-clustered sampling procedures, which means that the probability of any two radio households selected in the sample living next door to each other is very remote.
4. We were the first to introduce both sex/age and geographic weighting procedures.
5. We also were the first company to provide listening estimates reported by individual sex/age groups such as 18-24, 25-34 and so on.
6. We were the first to report average quarter-hour and cume data side-by-side so that the station or the buyer could not only compare the estimates side-by-side, but also calculate the amount of time spent listening to radio stations with the inclusion of weekend data in all surveys.
7. We introduced a new concept called ‘Cume Daypart Combinations’. A cume combination tells you, for example, that among those people who listened at least once Monday through Friday, from 6AM to 10AM, how many of them also listened at least once Monday through Friday, from 3PM to 7PM. This allows you to determine how the audience to a station builds throughout the day.
8. We introduced a concept called ‘Exclusive Cume Listening’ estimates — it tells you the number of different people that listened at least once to a given station and to *no other station during a given time period*.
9. Away-from-home listening estimates first appeared in Arbitron reports to provide an indication of the extent to which radio was listened outside of the home.
10. Hour-by-hour estimates were another Arbitron innovation included to allow stations an opportunity to track their audience throughout the day for programming purposes.
11. Trend estimates showing the current survey, plus three previous surveys, side-by-side on the same page, based on metro share estimates for various demographic groups, was another innovation by ARB.”

B. PULSE — HOW IT WORKS

One of the other major rating services is The Pulse. Following are the words of Larry Roslow, Associate Director of The Pulse, Incorporated. "Pulse has been in the business of measuring radio audiences for more than thirty years. When we began, in 1941, we used the personal interview to find out about radio listening and we continue to use this same method today.

"We feel that the direct face-to-face means of obtaining information is ideal for obtaining good data on broadcast-audience behavior.

"Radio listening takes place all over — at home, at work, in cars, at the beach and so on. We believe that the best way to obtain an accurate measure of the total radio audience is to go to people in their homes and talk with them. This puts us in a position to ask them about listening wherever it occurred — in the home, or out of the home, on plug-in, or on portable receivers. We are able to probe to make certain that no listening goes unremembered.

"We interview different families in each survey so that none of our families know in advance that anyone is going to ask about their radio listening habits. They experience no self-consciousness at the time of the actual listening. This is natural program selection — the listener does not become an interviewee until well after program selection has been made.

"Radio today is a diverse and volatile medium. Program changes occur with surprising rapidity and program formats are designed to appeal to specific groups of persons. Thus, it is extremely important in measuring the audience to include all facets of the population in the sample in order to be certain that each program format is represented accurately in the final report.

"Because we are using house-to-house interviewing, our sample is designed to represent the total population and is not limited to listed-telephone homes.

"We start our sample selection with a listing of telephone homes which is drawn up by zip codes, allowing us to select for geographic representativeness. The telephone listing is used because it is the most up-to-date information available.

"Random starting points are selected by computer from the telephone-household list and interviewers are directed to start their interviewing at the house *next door* to the pre-selected house. From this point they visit every dwelling until they complete twelve to fifteen interviews. The actual number is determined in advance, based on the total number of interviews necessary for an adequate sample in that area.

"The interviewers have no part in the selection of the sampling points. Because the sampling points are pre-determined, the interviewers cannot exercise any influence upon assignments and sequence.

"Interviewers play an important part in the personal-interview technique. The quality of the field work is mostly assured through the use of a well-prepared and trained field staff. Because of this we select, train, and supervise them with great care.

“Each interviewer selected to work on the study receives intensified personal training in survey procedures. In addition, each interviewer receives detailed written instructions on survey techniques to serve as a reminder of what has been covered in the training sessions. Furthermore, each interviewer does practice-interviews on the survey questionnaire, which are graded by the training supervisor.

“One of our prime concerns is our supervisory field staff. These are the people who do the training, briefing, and supervising.

“Once the interviewer has secured permission to conduct the interview, all members of the household that are at home are interviewed.

“Each person is first shown a list of stations for the area. The list includes call letters, dial position, and three identifying slogans for each station.

“The interviewer then asks, ‘Please name all the radio stations you ever happened to listen to, or hear, regardless of how much listening you do to the stations.’

“The answer to this question is not used in the survey. It is merely to get the person to start thinking about his radio listening.

“Then the respondent is asked, ‘Which of these radio stations did you happen to listen to or hear, even for a few minutes, either at home or away from home in the past week on any one of the midweek days, Monday to Friday?’ ‘Did you happen to hear any on Saturday or Sunday?’ This gives us our weekly cume.

“Then we get into specific time periods, by asking, ‘Did you happen to listen to or hear that station in the past five midweek days (Monday-Friday) between 6 AM-10 AM, 10:00 AM-3:00 PM, 3:00 PM-7:00 PM, 7:00 PM-12 midnight, and midnight-6:00 AM?’

“Finally, we question the respondent about the radio listening he or she did yesterday by asking, ‘What radio stations did you happen to listen to or hear any place . . . at home or away from home . . . any time yesterday from the time you got up in the morning until you went to sleep at night?’

“This gives us the respondent’s average $\frac{1}{4}$ hour listening for one day. The use of ‘yesterday’ to determine average $\frac{1}{4}$ hour ratings is based on an experimental study called ARMS, conducted by the broadcasting industry in 1965.

“This study concluded that personal recall could measure the one-day radio audience under standards set by the study. Further, that the ‘yesterday’ personal recall method emerged closer to the standard than the ‘today’ and ‘last night’ questioning procedure.

“After all the interviews are completed, the local supervisor reviews each interviewer’s work and starts validation of interviews. That is, the supervisor recontacts the respondent by telephone and determines that the interview was made at approximately the time indicated; that the age, sex and race of all those interviewed was properly recorded; that all members of the family at home were asked to be interviewed; and that the listening data was correct.

"Then the completed questionnaires are returned to Pulse headquarters. At this time *another* validation takes place with a different group of interviewed households. In addition, we attempt to validate half of those households that have no phones or unlisted phones by mail.

"When this validation procedure is completed, we will have verified approximately 10% of all interviews conducted by the field staff. Although these validations are conducted on a random basis, they are set up so that each day's work conducted by each interviewer has been validated. Because of this care in verification, you can be sure that the questionnaires do reflect what the people told our interviewers.

"When the field work has been completed and validated, the information in the questionnaires is key punched on IBM cards. The data is then processed on our IBM 360/40 computer.

"In addition to our own verification, the field work and the data processing are sample-verified by the industry-sponsored Broadcast Rating Council. Their auditors select approximately forty market surveys for field and/or home office validation. Their continued certification assures that the Pulse personnel have executed their assignments as specified in the report.

"All broadcast-audience measurements rest upon statistical theory: statistical theory says that it is possible to make an accurate statement about a large group by analyzing a small group. Yet, this sample may not be truly representative of the total population because certain respondents are less likely to be interviewed. We use a weighting procedure to take care of this problem. First, we use a weight for the non-phone/unlisted respondent and for the person who is often away from home. Then, we use a weight so that the sample will agree with the market population according to the latest available estimates by county, ethnic, age, and sex.

"Statistical theory holds that the accuracy of the results obtained by sampling can be estimated by the size of the sample from which the data was obtained. The mirror image of this statement holds that sampling errors (as well as other errors) will exist no matter how large the selected sample. Thus, any survey that is issued may have inconsistencies or inaccuracies contained within the study. Hence, the truth of reported differences in audience levels for individual stations from one report to another report may be questioned by users of the data. As the radio audience is diverse and volatile, it is difficult to anticipate its movements. Therefore, a certain amount of risk-taking is forced upon the user of the data contained in the audience-measurement study. It has been suggested most recently that, in an attempt to reduce the amount of risk (to narrow the range of uncertainty) associated with individual reports, it would be a good idea to present information for an averaging of the most recent reports, as well as the information from the most recent report. Then, the user of the report would be able to compare the newest report with an average of several previous reports and determine (to his own satisfaction) which one he wanted to use. We have presented such annual average studies (in addition to the latest report) since 1972.

"In conclusion, let me say that ratings . . . radio ratings . . . must be good enough to help the advertiser make the difficult decisions. And they must be good enough so that there will be a margin of safety when these decisions are made."

C. HOOPER — HOW IT WORKS

Following are the words of Tom Cox, Vice President and General Manager of C.E. Hooper:

“Hooper has nearly forty years experience in using the telephone coincidental method of measuring broadcast audiences, a technique generally recognized as the most accurate.

“Other methods involve asking a respondent what he did last night or last week, or require him to keep a diary of his listening habits. Both methods have the possibility of error. The coincidental method means the interview of a listener coincides (or nearly so) with the actual radio listening.

“Hooper has a permanent trained staff of more than 700 telephone interviewers in some 150 U.S. cities. The average interviewer has five years' experience.

“During each survey, spot checks are run on each interviewer's work to verify results, and periodic checks are made to evaluate overall consistency and reliability.

“Here's how a Hooper survey is conducted:

Using scientific random sampling procedures, Hooper experts pick the 4,000 households to be telephoned in a particular market. The sample households are selected in the following manner:

1. The telephone directories in a market are divided into equal sections which are assigned to local Hooper interviewers.
2. Random-selection procedures are used to determine page, column, and line used within each section.
3. Business numbers and duplicate listings are excluded from the sample.
4. Hours of interviewing are randomly assigned and rotated among local interviewers.

“Completed contracts are made with about half of the households.

“From the person who answers each call, the interviewer finds out what, if any, radio stations are tuned in at that moment, and which stations were being listened to fifteen minutes earlier.

“A three-way check is made; that is, if the person responds with call letters, the interviewer asks for the dial position and the program or personality name. If the respondent gives the dial position, the interviewer asks for the call letters and program or personality.

“The age, sex, and race of each listener are noted.

“All data is compiled and interpreted at Hooper's home office in Mamaroneck, N. Y. After checking newspaper listings and station logs, Hooper specialists correct incomplete or ambiguous information. Finally, each item is logic-checked and internally cross-totaled by computer.

“The Hooper report tells you how many homes are listening to radio in a market and the percentage or share of homes listening to each station broken out by broadcast day-part.

“Hooper’s business is measuring radio listening for competitive programming purposes. Our measurements are current and on-going. They are the competitive edge.”

6. THE DIFFERENCES AND THE PITFALLS

Okay, you now know that Pulse, ARB and Hooper use different methods of talking to people.

Pulse: the personal interview with yesterday aided recall of radio listening.

ARB: the telephone-placed, radio-only, one-week diary.

Hooper: the telephone coincidental.

Each of these methodologies has two areas of possible error. One is sampling (how representative the sample is); the other is response and the processing of response.

A. SAMPLING

Let’s take sampling first:

ARB’s sampling frame is limited to listed-telephone households. This means that all those people who don’t have a telephone or who have an unlisted number (either by request or by virtue of the fact that they have moved too recently to be included in the directory) have no chance of being sampled.

It is a fact that the average telephone directory is already 20% out of date when it is issued. That is, 20% of the listings are no longer correct.

This means that the more mobile groups of the population — young marrieds and young people who are moving away from home — don’t always make the telephone directory even though they have telephones and they have not requested an unlisted number.

Then there is the group which has unlisted numbers by request. Surprisingly, this group is most heavily concentrated at the two ends of the income scale — the very low and the very high.

Research has indicated that certain segments of the population tend to have a higher percentage of non-telephone homes. This is particularly true for ethnic groups.

So you see, by using just listed telephone homes as a sampling base, ARB is immediately excluding important segments of the population.

ARB has a cooperation rate of about 50%. That means half the people whom they’ve chosen for their sample don’t respond. It may very well be that non-cooperators listen to the radio differently from cooperators.

The non-telephone and unlisted-telephone homes and the non-cooperators are the unsampled portion of the population.

There are also certain groups that are sampled but in very small numbers. In other words they are undersampled. This is particularly true for young men and women 18-24 years of age.

ARB has had difficulty in getting a sufficient sample of these two groups. This means that a very small sample of 18-24's ends up representing the listening of all 18-24's.

Because of the ethnic problems, ARB is mixing methodological techniques, a procedure which generally makes for feelings of uneasiness in media research circles.

Pulse conducts its interviews in clusters at sampling points. This cuts down on the geographic dispersion of the sample. In a county where there is one sampling point, that cluster of fifteen households represents all listening habits for the entire county.

The Pulse interviewer starts at a specific household and continues interviewing at each successive household until she completes her assignment of twelve to fifteen households. There are no call-backs. If there is no one at home in a household, she does not attempt to re-interview that household at a later time. This tends to under-sample people who spend a good deal of time out of their house. Pulse does have a weighting factor for this, however.

There are some neighborhoods that do not allow soliciting: There are some neighborhoods where it is not safe to interview. In these cases substitution blocks are interviewed. This cuts down on the randomness of the sample.

B. RESPONSE

In terms of response error, ARB uses an open-end diary. That is, a respondent enters the time he started listening and the time he stopped. There is a possibility that this type of diary tends to overstate listening for certain types of stations.

The open-diary also causes editing problems. For example, a respondent may put down that he listened from 9:00 AM to 11:00 AM and that he listened to station A and station B — without indicating how much time he spent with each. In ARB's editing procedure, the listening would be split. That is, station A would get credit for half the listening (from 9AM-10AM) and station B would be credited with 10AM-11AM.

This may not be the case. The respondent may have listened to station A for fifteen minutes and to station B for the remaining one and three quarter hours. Although ARB editors are careful, there are many diary entries that pose difficulties:

- Sloppy handwriting where call letters are illegible. If the call letters can't be read, no one gets credit. If the call letters are mis-read, the wrong station gets credit.
- AM and FM stations with the same call letters. A respondent may neglect to check the FM column even though he's listening to the FM. The AM station gets the credit. Or a respondent may check the column indicating he was listening to FM when actually he was listening to AM.
- Kept diaries and duplicate diaries. It sometimes happens that one person in a household fills out a diary or diaries for other members of the household. If both diaries show identical listening, they should be suspect. But ARB has no way of checking, because each diary is mailed back individually and arrives at Beltsville with 10,000 or more others. There is also a problem with duplicate diaries where one person fills in two diaries for himself.

The personal-interview technique (which is used by Pulse) has an inherent interviewer bias.

Pulse has a prescribed manner in which interviews are supposed to be conducted, but there is no guarantee that each and every interview is done in exactly the same way. Some interviewers may probe more than others. Some interviewers may lead the interviewee.

In the household interview there is an opportunity for the household-spokesman effect or group contamination. Theoretically, each member of the household is interviewed separately about his personal listening; but, in reality, other members of the family may influence response.

AM and FM stations with the same call letters pose a problem in the Pulse interview, too. A person who listens to the FM station might not even realize there is an AM station with the same call letters. Unless the interviewer probes to make certain whether it was AM or FM, the wrong station could be credited.

The Pulse cume is arrived at by asking people what radio stations they have listened to in the past week. The respondent is involved in seven-day recall. Unless properly probed, the respondent may not recall all the stations he listened to in the past week, only those most recently listened to.

Hooper, using the telephone book as its sampling frame, is subject to all of the same problems ARB encounters with a telephone-household sample.

There is no question that the coincidental technique will generate the most accurate response. It was, in fact, the standard against which all other methods were measured in the ARMS study.

The problem is that the coincidental technique only covers in-home radio listening. Considering the percentage of radio listening that takes place out-of-home and considering the fact that different formats have varying percentages of their audiences out-of-home, the coincidental measure has some serious limitations. In addition, because of limited sample size, Hooper's monthly reports only give share-of-audience 12 plus, with no indication of audience composition.

Hooper's advantage is that it will give you a quick reading on a station's growth or decline, providing you approach the data with considerable judgment.

7. SUMMARY

Let's summarize.

All rating services sample a group of people and attempt to select a group which is as representative of the total population as possible.

Each of the rating services currently falls short of that goal; and these shortcomings have been detailed.

Even if the final sample of each rating service were a perfect probability sample, the results printed would not be absolute. They would be correct only within a certain range.

Thus, the results the rating services publish are estimates. And their accuracy is subject to a range of error which is a wider range than a perfect probability sample; and the less representative the sample, the wider the error range. This is compounded by other factors:

- A. The smaller the age/sex cell, the wider the error range
- B. The smaller the rating, the wider the error range

Despite it all, however, ratings are, in general, a fairly good barometer of station audience size.

Nevertheless, we must not lose sight of two facts:

- A. Ratings are estimates, not absolutes
- B. Ratings represent only one facet of a radio station

Now that you know how each of the rating services "does its thing", let's talk about the numbers they produce.

8. WHAT IS A RATING? First, ratings.

A rating is a percent — the percentage of the population that's tuned to a station.

9. WHAT IS A SHARE?

Ratings are sometimes confused with shares. A share is also a percent. The difference is that a share is the percent of the population *listening to the radio* that's tuned to a specific station.

The key difference is that a rating and a share are each a percentage of a different base.

In the case of a rating, that base is the total population. In the case of a share, the base is only those who are listening. The group that's listening is the whole pie, and each station's slice of that pie is its share.

10. AVERAGE $\frac{1}{4}$ HOUR

Let's talk about average $\frac{1}{4}$ hour and cume. Average $\frac{1}{4}$ hour represents the people who are listening in an average fifteen-minute period.

When you're talking about the average $\frac{1}{4}$ hour audience in morning drive time, it is an average of what the audience was in each of the eighty $\frac{1}{4}$ hours that make up 6-10AM Monday through Friday.

Just so you see the mathematics, there are four $\frac{1}{4}$ hours per hour. This, times four hours per day, is sixteen $\frac{1}{4}$ hours, and sixteen $\frac{1}{4}$ hours times five days equals eighty $\frac{1}{4}$ hours.

The procedure is to total up the audience for each of the eighty $\frac{1}{4}$ hours and divide that sum by the number of $\frac{1}{4}$ hours to get the average.

The important thing to remember is that this *is* an average. At different points in time during 6-10 AM Monday through Friday, the actual audience will probably differ from the average.

Relate this concept to the fact that the average family in the United States has 2.4 children. There is, of course, no family that actually has four tenths of a child.

11. WHAT IS A CUME?

Now, while $\frac{1}{4}$ hour represents the average audience, the cume represents the actual number of people who listen during a time span. Any person who reported listening to a station during AM drive — whether it was for one $\frac{1}{4}$ hour or all eighty $\frac{1}{4}$ hours, is counted once.

12. HOW DO RATINGS, SHARES AND CUMES RELATE TO EACH OTHER?

To help you understand this, let's take an extreme example. If eighty people listened to a given station in morning drive, and each one listened for only one ¼ hour, the average ¼ hour audience would be "one".

If only one person listened to that station and he listened for all eighty ¼ hours, the average ¼ hour audience would also be "one". Remember the procedure, add up all the listeners for each ¼ hour and divide by the number of ¼ hours. But, in the above example, with an average ¼ hour of "one", how would you know whether you were reaching one person eighty times, or eighty people one time each? The difference would be shown in the cume. In the case of eighty different people listening for ¼ hour apiece, the cume would be "80". In the case of one person listening for all eighty ¼ hours, the cume would be "one".

So, average ¼ hour and cume represent two different measurements of a station's audience. And the relationship between the two is the key to finding out how different stations build audience. Some radio stations have a high average ¼ hour audience and a relatively low cume; others have the reverse audience characteristics. Two stations can have the same ¼ hour audiences but very different cumes.

The station with a low cume in relation to its ¼ hour audience is a station whose audience spends long periods of time listening. This is referred to as "time spent". Time spent is arrived at by multiplying the average ¼ hour audience by the number of ¼ hours in the time period and dividing the result by the cume. Let's go over that once more — Average ¼ hour times number of ¼ hours divided by the cume. This result tells you the number of ¼ hours the listener spends with a station.

13. TURNOVER

Turnover is another indication of the relationship between ¼ hour and cume. It is arrived at by dividing the ¼ hour audience into the cume audience — or the number of people who listen in the average ¼ hour into the number of different people who listen to the station.

Then there is exclusive cume . . . those listeners who tune to one station and only one station during a time period. Time spent, turnover, and exclusive cume are all indications of the level of listener loyalty.

You have been given definitions for the following terms:

- | | |
|--------|----------------|
| ¼ Hour | Time spent |
| Cume | Turnover |
| Rating | Exclusive cume |
| Share | |

14. GROSS AND NET

Two other terms that we should discuss are "gross" and "net". We think it's easier to understand these terms if you relate gross to addition and net to subtraction.

Gross rating points, often referred to as GRP's, and gross impressions, are the result of adding up the ratings, or ¼ hour audience, of the spots bought.

Let's go through an example: Assuming a schedule calls for six spots from 6 AM to 10 AM on Monday through Friday, and nine spots from 3 to 7 PM Monday through Friday, let's assume the following ratings:

6 to 10 AM	has a rating of 2.5 (and)
3 to 7 PM	has a rating of 1.9.

The GRP's (or gross rating points), would be computed in this way. Take the AM drive rating of 2.5 and multiply by the number of spots, which is six. The total amount of rating points for six spots in AM drive would then be 15.0. Now, nine spots in PM drive-time, which has a rating of 1.9, would provide a total of 17.1. Add the two together (15.0 and 17.1) and the sum total would be 32.1. Therefore, this schedule delivers 32.1 GRP's.

The same method is used for determining gross impressions.

Some time buys are made with a GRP goal requirement. When a buyer's goal is 100-GRP's, that means that the average ¼ hour ratings of the spots he or she selects for buying must, when all added up, total 100.

15. WHAT IS REACH?

Net is a term that is related to come or reach. Let us explain the difference between "come" and "reach".

Cume, as has been said, is the number of *different* people who tune to a station over a period of time.

Reach is the number of *different* people who are exposed to a schedule of announcements on a station.

In the course of a week, most people listen to more than one radio station. Therefore, when a total time buy is analyzed, it is necessary to know not only the reach of a schedule on each station, but the net reach of the entire market schedule.

16. NET REACH

We said net refers to subtraction. In net reach, we subtract those people from each station's audience who were already reached by another station. That way we end up with an unduplicated figure, with each person counted only once.

**17. CUME
COMBINATIONS**

The same procedure is used to determine cume combinations. The cume combination for 6 AM to 3 PM is arrived at by determining the number of *different* people who listen from 6 to 10 AM and the number of different people who listen from 10AM to 3 PM. You can't add the cumes, because some of the people who listened from 6 to 10AM also listened from 10AM to 3PM. You must determine who these duplicated people are, and subtract them from the 6AM to 10AM cume in order to come up with the total number of different people who listened from 6AM to 3PM.

We've now gone through all the basic data reported by the rating services.

**18. WHAT IS
EFFICIENCY?**

By using station costs we can determine several measures of efficiency. The most commonly used measure of efficiency is cost per thousand gross impressions, or CPM. This is the cost of delivering 1,000 impressions. CPM is arrived at by dividing the gross impressions into the cost of a schedule.

**19. HOW TO COMPUTE
EFFICIENCY AT A
DOLLAR LEVEL**

A. CPM's

For example, if the cost was \$100 and the gross impressions were 80,000 then the CPM (or cost per thousand) would be \$1.25. Just divide \$100 by 80.

B. COST PER THOUSAND REACHED

Cost per thousand *reached* is a measure of the cost for reaching 1,000 people. It is arrived at by dividing the cost by the reach. If, for example, the reach of the above \$100 schedule were 50,000 people, the *cost per thousand reached* would be \$2.00. Just divide \$100 by 50.

C. COST PER RATING POINT

Cost per rating point is a measure of what it costs for each rating point delivered. For this, you divide the cost by the ¼ hour rating. For example, if the spot cost was \$10, and the average rating was 2.0, the cost per rating point would be \$5.

Ad agencies look at cost per rating point because they often have budgeted their media purchases on that basis. If they have a goal of 100 GRP's (or gross rating points) in a market, and they have determined that the *average* cost per rating point in the market is \$5, they know they have to budget \$500 in order to buy 100-GRP's in that market. They compute this by multiplying the 100 GRP goal by the \$5 average cost per rating point. If they end up buying spots that have a higher cost per rating point, they will spend more than they have budgeted. Conversely, if an agency has \$500 to spend, they can determine how many GRP's they can afford, based on the average cost per rating point in the market they're buying.

Two other measures of reach efficiency are listeners-per-dollar, and cost-per-1%.

20. REACH AND FREQUENCY

D. LISTENERS PER DOLLAR

Listeners per dollar tells you how many listeners are delivered for each dollar spent. The figure is arrived at by dividing reach by cost.

E. COST PER 1%

Cost per 1% tells you how much it costs to reach one per cent of the market. If a planner wanted to establish a *reach* goal in a market, by knowing the cost to reach 1% of that market, he could determine how much reach he could afford.

You arrive at cost per 1% by dividing the cost by the reach percentage.

At the beginning of this session on research, we mentioned that one of the first measures of radio audiences was done in 1934.

At that time sponsors bought programs. They were the *only* advertisers in an entire ½ hour show.

The structure of radio has changed dramatically. The vehicle has essentially changed from a program medium to a station medium.

As a general rule, advertisers don't buy ½ hour programs any more. They buy a series of commercial spots that rotate throughout a single time block or a combination of time blocks.

In this way, they are best able to tap each station's total audience — its *cume*.

Because of this, the concept of the ¼ hour measure of ratings and shares is being supplanted by the concept of reach and frequency — how many different people are exposed to a schedule of announcements and how many times each of these people is exposed.

It is important to remember that gross impressions and gross rating points give no indication of the number of different people reached and how often each of them is reached.

There is no direct relationship between gross rating points and reach and frequency.

It is true that reach times frequency equals gross impressions. But if you remember your multiplication tables, you know that several combinations will give the same total . . . 4 times 4 equals 16, but so does 8 times 2, as does 16 times 1.

This means that a schedule that delivers 50,000 gross impressions could be reaching 50,000 different people one time each, or it could be reaching 10,000 different people five times each, or 20,000 different people 2.5 times each.

Two schedules, both using the same number of stations, with the same number of spots per station, generating the same gross rating points, will not necessarily deliver the same reach and frequency.

A good media plan starts out with a reach goal and a frequency goal; and a good media buy should meet these reach and frequency targets.

21. NEW SYSTEMS USING RATING DATA

But reach and frequency can't be determined by just looking at a rating book.

One way to determine reach and frequency is to do a diary audit. In a diary audit, each diary is examined to see which people were listening during the ¼ hour periods in which the schedule ran.

In this way, you can determine how many *people* were reached, and how many *times* each of them was reached.

A. BARFE

ARB has a computer program for diary audit. It's called BARFE — B.A.R.F.E. The problem with the Broadcast Audience Reach and Frequency Estimator is that it's time-consuming and costly.

For the past several years, the radio medium addressed itself to the problem of finding a quicker, but still accurate, way to determine what radio schedules are actually delivering to the advertiser.

Formulas have been designed to estimate what happens with a schedule.

All of these formulas are based on some form of mathematical probability, and they are usually related to time spent listening. If we know the number of ¼ hours, out of the total ¼ hours someone listens, the probability of that person being available to listen to any given announcement can be estimated.

Each of these formulas has been tested for accuracy against the ARB/BARFE system. All the systems have access to ARB and Pulse data.

B. BATCH SYSTEMS

Some systems work on a Batch basis. That is, the request for data is punched on computer cards, fed into the computer, and the results are printed out. Usually, in Batch processing, since requests come in throughout the day, they are held until the end of the day and then all the requests are fed into the machine and processed at one time.

The advantage of Batch processing is that it is relatively inexpensive. The disadvantage is it lacks immediacy. Also, if the plans you have programmed the machine to analyze turn out to be unsatisfactory, you must wait another 24 hours to get new data.

C. ON-LINE SYSTEMS

Another type of system is the On-line system. Here data is accessed via terminals (which are essentially typewriters hooked up to computers). After typing a request on the terminal, you immediately receive a response back from the computer on that same terminal.

On-line systems usually engage the services of time-sharing systems, where many different kinds of programs are stored at some centralized computer complex; and many people can have access to the system at the same time via a telephone network.

The On-line system gives the user immediate access and allows him or her to examine a lot of data within a short period of time.

On-line systems are more costly to use because they are generally in use during prime computer-time hours. There is also the additional cost of telephone-connect time.

22. HOW TO USE SYSTEMS

Most of the radio research data systems in use today have been structured to be compatible with agency planning and buying needs. Their primary purpose is to help the agency and client in making radio buys that will maximize reach and/or frequency.

In addition to reach and frequency, the systems calculate GRP's (or gross rating points), gross impressions and, if you input costs, all the measures of cost efficiency.

The computer does nothing that can't be done by hand. However, the computer can calculate far more quickly than a person, allowing the user to look at a lot of data and freeing his or her time for analysis and judgment.

Radio Reach/Frequency systems are another tool. In the proper hands such a tool can perform many functions.

In the printed text you will see some examples of how a system can be used to look at various problems. In these examples, we've used the Telmar System. Please stop your tape for a moment and refer to these text sheets. Then return.

Now, here are some questions.

A. PROBLEM & SOLUTION # 1

First — when have you bought enough of a station?

Are the number of spots you're placing on a station too few, too many, or just enough to accomplish your reach goal?

Refer to the first print-out. It is a Telmar print-out showing the reach and frequency of station A at 12, 18, and 24 spots.

**PRINT-OUT
NUMBER #1**

Telmar for RKO Radio Research 10-Jul-73 13:06
 R&F Report (1 week) Your Town Metro
 Daypart: 6 AM-3PM M-F
 Sex/Age: W18-49
 Source: ARB Apr-May 1973

<u>Avails</u>	<u>Spots</u>	<u>Net Reach(00)</u>	<u>Pct Reach</u>	<u>Avg Freq</u>	<u>% Sta Cume</u>
WAAA-FM	12	781	10.28	2.84	74
WAAA-FM	18	851	11.20	3.92	81
WAAA-FM	24	893	11.75	4.98	85
WBBB-AM	12	1027	13.51	1.78	58
WAAA-FM + WBBB-AM	24	1721	22.64	2.35	

You see that at the 12 spot level, station A's reach is 10.28% of women 18-49; at 18 spots, the reach is 11.2% . . . and at 24 spots, it's 11.75%.

In other words, doubling the spots on this station adds only 1.5% new reach of all the women 18-49 in the market.

The next line shows the 12 spot reach of station B — 13.51%.

The last line shows that by combining 12 spots on station A with 12 spots on station B, the reach is virtually double that of 24 spots on station A alone.

The point is that not *all* stations accumulate reach in the same way. The computer can help you in determining where the cut-off should come for each station under consideration.

B. PROBLEM & SOLUTION #2

How to determine if your reach is evenly distributed. When you're buying for a target demographic, shouldn't you make certain that you have equal penetration of all segments of that demographic?

25-49, for example, is a broad age group that spans two separate and very different life-styles.

If an advertiser's target is 25-49, then it's important to have equal reach in both 25-34 *and* 35-49.

Here is how the computer helps (refer to the next page):

**PRINT-OUT
NUMBER #2**

Telmar for RKO Radio Research 7/05 12:36
 R&F Report (4 week) Your Town TSA
 Daypart: Combined Drives
 Sex/Age: M25-49
 Source: ARB Oct-Nov 1972

<u>Avails</u>	<u>Spots</u>	<u>Net Reach(00)</u>	<u>Pct Reach</u>	<u>Avg Freq</u>
WAAA-AM WBBB-AM	96	1108	31.19	6.72
WAAA-AM WCCC-AM	96	1063	29.93	7.75

**PRINT-OUT
NUMBER #3**

Telmar for RKO Radio Research 7/05 12:40
 R&F Report (4 week) Your Town TSA

	<u>Spots</u>	<u>Pct Reach</u>	<u>Avg Freq</u>
WAAA-AM + WBBB-AM			
Sex/Age M25-34	96	31.91	6.23
Sex/Age M35-49	96	30.58	7.13
WAAA-AM + WCCC-AM			
Sex/Age M25-34	96	19.17	5.82
Sex/Age M35-49	96	38.45	8.50

Here are two plans — one using station A plus station B, with 12 spots on each, the other using station A plus station C with the same number of spots.

The target is men 25-49 in combined drive times.

A four week reach frequency comparison indicates both plans would deliver approximately the same reach and frequency -

31% for station A + station B

30% for station A + station C

If you run 25-34 and 35-49 separately, however, you see that although a combination of station A plus station B has almost equal reach and frequency in both the 25-34 and 35-49 demo groups, the combination of station A plus station C has much lighter reach *and* frequency in the 25-34 group.

The conclusion:

Station A plus station B do the job better than station A plus station C.

C. PROBLEM & SOLUTION #3

Does the buy you've made meet all your criteria?

Here's a chance to examine the performance of your actual schedule — in detail. Please refer to the next page:

Here's the schedule that was bought.

SCHEDULE

<u>Station Dayparts</u>	<u>Spots</u>	<u>Cost</u>
WAAA-AM MFM	5	
WAAA-AM MFH	15	
	20	\$600
WBBB-AM MFM	7	
WBBB-AM MFH	7	
	14	\$532
WCCC-FM MFM	5	
WCCC-FM MFH	10	
	15	\$495
WDDD-AM MFM	5	
WDDD-AM MFH	10	
	15	\$120
WEEE-AM MFM	6	
WEEE-AM MFH	8	
	14	\$441

20 announcements on station A; five in AM drive, and 15 in housewife time
... for a total cost of \$600.

On station B, there were fourteen announcements; seven in AM drive and
seven in housewife time. In the text is the analysis:

Telmar for RKO Radio Research
 Schedule Report (1 week)
 Sex/Age: W18-49
 Source: ARB Apr-May 1973

5-Jul-73 12:57
 Your Town TSA

<u>Avails</u>	<u>Spots</u>	<u>Gross</u>			<u>GRP</u>	<u>Cost/GRP</u>
		<u>Total Cost</u>	<u>Imps (00)</u>	<u>CPM Gross</u>		
WAAA-AM	20	600	2250	2.67	27	22.33
WBBB-AM	14	532	2268	2.35	27	19.64
WCCC-FM	15	495	2005	2.47	24	20.67
WDDD-AM	15	120	810	1.48	10	12.40
WEEE-AM	14	441	1146	3.85	14	32.22
WAAA-AM WBBB-AM WCCC-FM WDDD-AM WEEE-AM	78	2188	8479	2.58	101	21.61

<u>Avails</u>	<u>Net</u>	<u>%</u>	<u>Avg.</u>	<u>CPM</u>	<u>Listeners</u>
	<u>Reach (00)</u>	<u>Reach</u>	<u>Freq.</u>	<u>Reach</u>	<u>Per \$</u>
WAAA-AM	713	8.52	3.16	8.41	119
WBBB-AM	1059	12.65	2.14	5.02	199
WCCC-FM	562	6.71	3.57	8.81	114
WDDD-AM	404	3.63	2.66	3.95	253
WEEE-AM	473	5.65	2.42	9.31	107
WAAA-AM WBBB-AM WCCC-FM WDDD-AM WEEE-AM	2710	32.37	3.13	8.07	124

This shows each station's individual contribution, plus the net effect of the entire buy. This buy was designed to reach a third of all the women 18-49 in the market with a minimum frequency of 3. As you can see, this goal was met! It would be wise for you to review the preceding problems before you go on to the work sheets. Remember to take your time.

**RESEARCH WORKSHEET AND ANSWERS —
HOW TO USE A RATING BOOK**

Okay, it's test time!

Let's put some of your new knowledge to work. Take out the sample rating report that was included with this cassette.

QUESTION #1

By using the hourly data, figure out the 6 to 9 AM, Monday through Friday average $\frac{1}{4}$ hour, male 18-34 audience for station AAA, in the metro area.

ANSWER #1

Refer to page 2, 3 and 4.

Look at the average persons — metro survey area column for men 18-34.

6:00-7:00 AM	41,100
7:00-8:00 AM	99,500
8:00-9:00 AM	41,200

Add these figures together: 181,800 . . . and divide by 3: 60,600. 60,600 is the average $\frac{1}{4}$ hour, men 18-34 for 6:00 to 9:00 AM.

QUESTION #2

Determine the rating for men 18-34 from 6 to 9 AM.

ANSWER #2

Refer to Page 1.

This gives you the population estimate for men 18-34, in the market: 1,909,400. Since a rating is the average $\frac{1}{4}$ hour audience expressed as a percentage of the population, by dividing 60,600 (the average $\frac{1}{4}$ hour audience) by 1,909,400 (the population), you get the rating: 60,600 divided by 1,909,400 = 3.2.

3.2 is the average $\frac{1}{4}$ hour rating, men 18-34, for 6:00-9:00 AM.

QUESTION #3

Determine station AAA's share of men 18-34 for 6 to 9AM.

ANSWER#3

Refer to page 2, 3, 4.

At the bottom of each page is a line of figures entitled, "Total Listening in Metro Survey Area".

By adding the three figures for men 18-34 on this bottom line from pages 2, 3, and 4, and dividing by 3 you will get the 6 to 9 AM average total listening in the metro survey area:

	318,400
	641,300
	<u>395,700</u>
Total	1,355,400 . . . divided by 3 = 451,800

Since a share is the average ¼ hour audience expressed as a percentage of the total listening audience, by dividing 60,600 (the average ¼ hour audience) by 451,800 (the average total listening audience) you get the share: 60,600 divided by 451,800 = 13.4. 13.4 is the average ¼ hour share, men 18-34, for 6:00-9:00 AM.

QUESTION #4

Using the following schedule with the following costs, determine:

Gross impressions
CPM Gross
Gross rating points
Cost per rating point

The demographic is men 18-34.

Use total survey area impressions and metro area ratings for station AAA:

5 spots	6-10AM	Monday-Friday	@	\$100
1 spot	6-10AM	Saturday	@	\$100
6 spots	3-7PM	Monday-Friday	@	\$ 75
3 spots	10AM-3PM	Saturday	@	\$ 65

ANSWER #4

Refer to pages 5, 7, 9, 11, and 13.

The extreme left hand side of the page shows data for "Average Persons — Total Survey Area". This is the column you will use to compute impressions.

On pages 5, 7, 9, men 18-24 and men 25-34 are shown separately. You will have to add these together in order to have men 18-34. On pages 11 and 13, men 18-34 are shown as one figure.

In order to determine gross impressions you must multiply the average ¼ hour by the number of spots:

6-10 AM, Monday thru Friday, average ¼ hour total survey area men 18-34: 73,700 multiplied by 5 spots: 368,500.

6-10 AM, Saturday, average ¼ hour men 18-34: 49,900 multiplied by 1 spot: 49,900.

3-7 PM, Monday thru Friday, average ¼ hour men 18-34: 78,300: multiplied by 6 spots: 469,800.

10 AM-3 PM, Saturday, average ¼ hour men 18-34: 58,900: multiplied by 3 spots: 176,700.

By adding the gross impressions for each daypart (the figures in boxes), you will get the gross impressions for this schedule: 1,064,900.

The same steps are taken to determine the total cost of the schedule, this time multiplying the cost per spot by the number of spots:

100 times 5 =	\$ 500
100 times 1 =	100
75 times 6 =	450
65 times 3 =	195
Total spots: 15	Total cost: \$1,245.

The cost per thousand gross (CPM gross) is determined by dividing the cost (\$1,245) by the gross impressions (1,064,900).

\$1,245 divided by 1,064,900 = \$1.17

The CPM gross is \$1.17

As you determined the rating in problem 2, you will have to determine the ratings for this schedule.

Since the request was for metro area ratings, you will have to use the column headed "Average Persons Metro Survey Area".

Here is how you would arrive at gross rating points (GRP's).

6-10AM Monday thru Friday, rating 3.0 , multiplied by 5 spots = 15.0

6-10AM Saturday, rating 1.8, multiplied by 1 spot = 1.8

3-7PM Monday thru Friday, rating 3.1, multiplied by 6 spots = 18.6

10AM-3PM Saturday, rating 2.4, multiplied by 3 spots = 7.2

The gross rating points are 42.6. The cost per rating point is determined by dividing the cost (\$1,245) by the GRP's (42.6).

$\$1,245 \div 42.6 = \29.23

The cost per gross rating point is \$29.23.

QUESTION #5

The reach for the above schedule is 406,400 or 21.3%; determine the CPM reach and the listeners per dollar.

ANSWER #5

The cost per thousand reach (CPM reach) is determined by dividing the cost (\$1,245) by the reach (406,400).

$\$1,245 \div 406,400 = \3.06 . The CPM reach is \$3.06

Listeners per dollar are derived from dividing the reach (406,400) by the cost (\$1,245). $406,400 \div \$1,245 = 326$. This schedule reaches 326 listeners per dollar.

QUESTION #6

Determine the average time spent by 18-34 male listeners to station WQQQ, WMMM and WEEE, in 3 to 7 PM Monday through Friday, in the metro area.

ANSWER #6

Refer to pages 9 and 10.

Average time spent is calculated by multiplying average ¼ hour audience by number of ¼ hours in daypart and dividing by cume.

For station WQQQ . . . average ¼ hour: 22,200
Number of ¼ hours: 80
Cume: 216,400

$22,200 \text{ times } 80 = 177,600 \text{ divided by } 216,400 = 8.2 \frac{1}{4} \text{ hours}$

For station WMMM . . . average ¼ hour: 7,300
Number of ¼ hours: 80
Cume: 92,200

$7,300 \text{ times } 80 = 58,400 \text{ divided by } 92,900 = 6.3$

For station WEEE . . . average ¼ hour: 6,900
Number of ¼ hours: 80
Cume: 85,300

$6,900 \text{ times } 80 = 55,200 \text{ divided by } 85,300 = 6.5$

**POPULATION ESTIMATES
BY SEX-AGE GROUP**

		Estimated Population
TOTAL SURVEY AREA		
Men	18-24	1,224,800
Men	25-34	1,328,800
Men	35-49	1,843,700
Men	50-64	1,647,700
Men	65+	957,400
Women	18-24	1,240,300
Women	25-34	1,500,100
Women	35-49	2,019,600
Women	50-64	1,907,400
Women	65+	1,382,900
Teens	12-17	2,394,200
Total Persons	12+	17,446,900

METRO SURVEY AREA

Men	18-24	900,400
Men	25-34	1,009,000
Men	35-49	1,406,000
Men	50-64	1,264,200
Men	65+	734,600
Women	18-24	937,600
Women	25-34	1,162,700
Women	35-49	1,562,500
Women	50-64	1,483,200
Women	65+	1,068,000
Teens	12-17	1,778,900
Total Persons	12+	13,207,100

AVERAGE QUARTER-HOUR Listening Estimates

MONDAY-FRIDAY
7:00AM-8:00AM

TOTAL PERS. 12+	AVERAGE PERSONS — TOTAL SURVEY AREA, IN HUNDREDS					STATION CALL LETTERS	TOTAL PERS. 12+	AVERAGE PERSONS — METRO SURVEY AREA, IN HUNDREDS					STATION CALL LETTERS	TOTAL PERS. 12+	SHARES — METRO SURVEY AREA															
	MEN							WOMEN							MEN					WOMEN										
	18-34	25-49	35-49	50+	TOTAL			18-34	25-49	35-49	50+	TOTAL			18-34	25-49	35-49	50+	TOTAL	18-34	25-49	35-49	50+	TOTAL	18-34	25-49	35-49	50+	TOTAL	
4611	1145	795	264	192	1601	WAAA	4095	995	693	227	164	1406	1275	929	369	217	1881	808	10.1	15.5	8.7	5.2	3.2	8.6	20.6	9.4	6.3	2.8	9.3	20.9
387	51	70	17	11	81	WBBB	387	53	70	17	11	81	140	235	134	32	306	1.0	1.0	.8	.9	.4	.2	.5	2.3	2.4	2.2	.4	1.5	
159	21	12	8	10	39	WCCC	124	15	10	8	10	33	39	24	16	3	58	.3	.3	.2	.1	.2	.2	.6	.2	.3	.3	.9		
900	111	139	123	234	219	WDDD	893	107	138	122	229	219	92	90	309	355	2.2	1.7	1.7	2.8	2.2	1.4	3.5	3.0	1.4	1.5	9.2			
5079	522	852	478	1294	2294	WEEE	4665	477	786	427	1175	2079	421	1000	667	1299	2387	11.5	7.4	9.9	9.8	20.7	12.7	6.8	10.2	10.7	16.5	11.8	5.2	
1137	341	205	69	91	501	WFFF	1081	319	179	65	89	473	429	213	3	79	511	2.7	5.0	2.2	1.5	1.6	2.9	6.9	2.2	1.0	2.5	2.5		
255	3	6	3	28	34	WGGG	252	-1	3	3	28	31	58	109	53	75	186	.6	.6	.6	.1	.5	.2	.9	1.1	.9	1.0	.9		
255	3	6	3	28	34	WHHH	252	-1	3	3	28	31	58	109	53	75	186	.6	.6	.6	.1	.5	.2	.9	1.1	.9	1.0	.9		
64	12	19	19	10	41	WIII	64	12	19	19	10	41	13	13	6	19	4	.2	.2	.2	.2	.2	.2	.1	.1	.1	.1	.1		
1341	83	355	280	234	597	WJJJ	842	82	190	116	207	405	167	281	117	133	417	2.1	1.3	2.4	2.7	3.6	2.5	2.7	2.9	1.9	1.7	2.1	.5	
199	25	25	25	61	61	WKKK	199	25	25	25	61	61	39	50	50	138	.5	.5	.5	.5	.5	.5	.5	.5	.5	.5	.5	.5	.5	
127	25	25	25	61	61	WLLL	127	25	25	25	61	61	39	50	50	138	.3	.3	.3	.3	.3	.3	.3	.3	.3	.3	.3	.3	.3	
326	25	25	25	61	61	WTTT	326	25	25	25	61	61	39	50	50	138	.8	.8	.8	.8	.8	.8	.8	.8	.8	.8	.8	.8	.8	.8
3960	575	756	418	910	1903	WNNN	3860	573	688	352	882	1807	256	651	574	1113	1943	9.5	8.9	8.6	8.1	15.5	11.0	4.1	6.6	9.2	14.2	9.6	2.9	
276	13	2	45	58	34	WOOO	246	11	44	44	55	31	106	75	45	151	40	.6	.2	.2	.8	.3	.3	.5	1.1	1.2	.6	.7	1.0	
89	37	37	27	27	27	WPPP	89	37	37	37	27	27	8	8	27	27	25	.2	.6	.6	.2	.2	.2	.4	.1	.1	.1	.6		
1410	110	220	144	260	514	WRRR	1156	51	158	141	191	383	26	277	251	479	754	2.9	.8	2.0	3.3	3.4	2.3	.4	2.8	4.0	6.1	3.7	.4	
2616	1080	1132	304	45	1398	WSSS	1985	776	818	228	14	1018	561	641	246	61	868	4.9	12.1	10.3	5.3	3.2	6.2	9.1	6.5	4.0	.8	4.3	2.8	
106	36	6	62	62	141	WTTT	2027	797	826	228	14	1039	564	643	247	57	874	5.0	12.4	10.4	5.3	3.2	6.3	9.1	6.5	4.0	.8	4.3	2.9	
2720	1076	1160	304	45	1425	WTTT	160	52	55	13	28	93	3	54	51	13	67	.4	.8	.8	.3	.5	.6	.5	.8	.2	.3	.3	.3	
172	52	70	18	32	102	WTTT	2034	152	346	215	322	689	165	943	792	274	1231	5.0	2.4	4.3	5.0	5.7	4.2	2.7	9.6	12.7	3.5	6.1	3.0	
2112	165	370	230	323	718	WTTT	40561	6413	7965	4336	5680	6429	6192	9838	6224	7899	20275	3857												

TOTAL LISTENING IN METRO SURVEY AREA
FOOTNOTE SYMBOLS: () means audience estimates adjusted for actual broadcast schedule (+) means AM-FM combination was not simulated for complete time period.

AVERAGE QUARTER-HOUR Listening Estimates

MONDAY-FRIDAY
10:00A-11:00PM

TOTAL PERS.	AVERAGE PERSONS — TOTAL SURVEY AREA, IN HUNDREDS										STATION CALL LETTERS	TOTAL PERS. 12 -	AVERAGE PERSONS — METRO SURVEY AREA, IN HUNDREDS										STATION CALL LETTERS	TOTAL PERS. 12 -	SHARES — METRO SURVEY AREA												
	MEN					WOMEN							MEN					WOMEN							MEN					WOMEN							
	18 24	25 34	35 49	50 64	18 +	18 24	25 34	35 49	50 64	18 +			18 24	25 34	35 49	50 64	18 +	18 24	25 34	35 49	50 64	18 +			18 24	25 34	35 49	50 64	18 +	18 24	25 34	35 49	50 64	18 +			
2442	259	242	151	133	815	331	356	299	95	1174	444	1972	106	237	178	125	695	204	303	274	76	350	377	8.8	14.3	13.3	6.0	5.6	9.1	17.1	13.4	7.4	2.3	7.6	25.1		
261	47	20	15	72	72	22	58	90	13	233	281	281	47	11	15	72	72	22	58	90	13	233	281	1.3	2.7	2.7	4.5	4.7	6.6	1.6	2.6	2.4	4	1.7			
171	12	24	13	51	51	44	33	13	1	33	21	149	4	23	13	46	33	32	15	1	82	13	7	7	7	11.3	7	7	5.5	2.5	1.4	4.5	5	7	1.5		
489	130	4	57	14	210	87	49	27	9	208	93	484	130	4	57	13	213	97	87	27	6	766	58	2.2	11.2	2	2.8	2.0	2.5	6.5	3.8	4.8	4.7	1.5	5.2		
1049	3	34	172	226	583	14	37	154	184	749	14	1154	4	34	147	185	409	14	36	172	141	456	12	5.2	5	1.4	7.2	8.7	5.7	1.0	4.2	4.1	4.2	5.3	9		
1020	99	213	69	43	436	175	212	56	43	503	92	1002	95	211	147	49	432	175	204	64	15	437	77	4.5	9.2	12.1	3.3	2.2	5.0	13.1	9.1	1.7	1.1	3.6	5.8		
102	12	6	3	19	19	27	34	28	43	43	92	92	6	6	6	6	6	6	6	6	6	6	6	4	4	4	4	4	4	4	4	4	4	4	4	4	
104	10	0	3	13	13	29	34	28	43	43	92	92	6	6	6	6	6	6	6	6	6	6	6	4	4	4	4	4	4	4	4	4	4	4	4	4	
244	11	21	49	14	108	12	18	59	35	134	2	241	11	20	45	12	145	12	14	59	34	133	2	1.1	9	1.1	1.1	2.2	4.5	3.7	4.8	1.0	1.1	1.1	1.1	1.1	1.1
1000	14	32	243	186	501	13	154	155	74	471	34	475	14	25	104	143	77	9	132	74	47	729	70	3.0	1.2	1.4	5.1	7.7	3.4	4.0	5.8	4.0	4.6	4.6	1.5	1.5	
232	56	34	19	109	14	27	25	20	103	14	109	232	56	34	19	109	14	27	24	20	109	14	109	14	1.0	1.0	1.0	1.0	1.0	1.0	1.0	1.0	1.0	1.0	1.0	1.0	1.0
103	11	11	1	18	14	23	35	31	31	31	109	109	109	109	109	109	109	109	109	109	109	109	109	109	109	109	109	109	109	109	109	109	109	109	109	109	109
1003	4	37	69	176	505	10	32	54	223	545	17	1529	4	37	69	176	505	10	32	54	223	545	17	4.5	3	1.9	2.9	6.0	5.4	7	1.4	1.6	6.6	4.3	4		
273	37	7	3	47	47	6	39	94	55	242	24	254	32	5	3	47	47	6	39	94	55	242	24	1.2	2.8	2.8	2.2	4.1	5.5	3.7	1.6	3.0	1.7	1.6	1.6	1.6	
63	47	7	3	47	47	11	8	19	19	3	3	69	47	7	3	47	47	11	8	19	19	3	3	69	0.3	4.1	4.1	5.0	10.9	5.7	6.3	4.4	4.4	4.4	4.4	4.4	
1588	39	84	227	133	626	5	32	212	475	954	9	1529	36	84	227	127	514	5	32	204	453	929	6	6.9	3.1	5.0	10.9	5.7	6.3	4.4	4.4	4.4	4.4	4.4	4.4	4.4	4.4
978	164	169	72	23	492	137	109	107	53	455	21	724	124	174	57	3	717	76	74	148	56	768	19	3.2	9.1	7.1	2.6	4.1	3.7	5.7	3.3	4.6	1.7	2.9	3.0	3.0	
54	11	4	2	23	23	2	18	3	23	8	52	52	9	0	1	11	11	2	19	3	23	8	52	0.2	4	4	1.1	1.1	1.1	1.1	1.1	1.1	1.1	1.1	1.1	1.1	
189	19	19	25	31	75	7	31	5	40	107	8	177	15	15	22	31	71	7	11	9	20	105	8	4.6	4	4	1.0	1.0	1.0	1.0	1.0	1.0	1.0	1.0	1.0	1.0	1.0
1038	21	92	57	73	242	11	114	193	213	722	24	966	14	91	52	73	241	11	111	282	254	667	22	4.3	1.4	5.2	2.6	3.3	3.3	3.3	3.3	3.3	3.3	3.3	3.3	3.3	3.3

FOOTNOTE SYMBOLS: (*) means audience estimates adjusted for actual broadcast schedule (+) means AM-FM Combination was not significant for complete time period

TOTAL LISTENING IN METRO SURVEY AREA

CUME Listening Estimates

TOTAL PERS 12+	CUME PERSONS — TOTAL SURVEY AREA, IN HUNDREDS										STATION CALL LETTERS	TOTAL PERS 12+	CUME PERSONS — METRO SURVEY AREA, IN HUNDREDS										STATION CALL LETTERS	TOTAL PERS 12+	CUME RATINGS — METRO SURVEY AREA												
	MEN					WOMEN							TOTAL	MEN					WOMEN						TOTAL	TOTAL	MEN					WOMEN					
	18-24	25-34	35-49	50-64	18+	18-24	25-34	35-49	50-64	18+				18-24	25-34	35-49	50-64	18+	18-24	25-34	35-49	50-64					18+	18-24	25-34	35-49	50-64	18+	18-24	25-34	35-49	50-64	18+
21,737	1,456	1,172	461	6,108	3,080	2,339	2,467	690	992.3	57,556	17,046	17,556	1,202	1,053	429	4,881	2,421	2,271	1,909	511	7,971	4,194	12.8	19.5	12.7	7.5	3.4	9.2	25.4	19.5	12.7	4.1	12.8	23.6			
979	217	69	30	316	96	184	202	32	50.3	979	979	217	69	30	316	96	184	202	32	50.3	979	7.7	7.7	2.2	2.5	1.2	4.6	1.1	1.6	1.9	2.2	1.1	1.0				
1,071	140	89	37	15	280	265	163	102	11	560	889	111	82	37	15	245	176	156	97	11	468	185	7.7	1.2	0.8	0.3	0.1	0.5	1.9	1.3	0.5	0.1	0.7	1.0			
2,560	338	47	386	79	850	366	437	302	32	1,137	2,462	338	47	392	79	846	366	343	302	32	1,243	573	1.9	3.8	0.5	2.7	0.6	1.4	3.9	3.0	1.9	0.2	1.7	3.2			
1,339	173	508	1,202	1,624	4,800	467	1,050	1,373	1,552	724	10,516	1,233	419	384	1,367	3,982	451	1,216	1,442	1,273	6,667	2,577	7.3	1.4	4.2	7.0	10.8	7.5	4.9	8.7	7.3	8.6	10.1	1.9			
660	439	1,094	246	365	2,279	838	1,276	373	303	3,008	5,445	438	911	234	360	2,064	418	1,179	359	281	2,867	1,212	4.6	4.9	3.0	1.7	2.8	2.9	8.3	10.1	2.3	1.9	4.6	6.8			
842	79	52	79	70	201	238	168	175	641	790	790	79	79	70	149	208	208	168	175	641	790	6.6	0.1	0.1	0.6	0.7	0.3	2.6	1.1	1.2	1.0	1.0	1.0				
642	79	52	79	70	201	298	168	175	641	790	790	79	79	70	149	298	298	168	175	641	790	6.6	0.1	0.1	0.6	0.7	0.3	2.6	1.1	1.2	1.0	1.0	1.0				
1,002	35	151	34	352	32	95	289	109	600	50	993	19	35	151	23	347	32	95	289	105	596	50	7.7	0.2	0.3	1.1	0.2	0.7	0.3	0.8	1.8	0.7	1.0	0.3			
3,744	83	350	872	638	2,310	425	809	821	595	3,126	4,458	89	232	673	565	1,972	195	741	529	456	2,359	1,377	3.4	1.0	2.3	4.8	4.5	3.5	2.1	6.4	3.4	3.1	3.8	1.1			
6,322	113	34	78	231	39	68	102	113	421	30	682	119	34	78	231	39	68	102	113	421	30	5.9	0.5	1.2	0.2	0.6	0.4	0.4	0.6	0.7	0.9	0.7	0.2				
503	84	14	169	160	125	334	160	125	334	497	497	78	14	167	14	167	160	125	334	160	734	4.4	0.4	0.4	0.6	0.1	0.3	1.0	0.8	0.5	0.8	0.5	0.5				
10054	149	257	556	1,422	4,037	283	335	839	2,203	5,779	9,524	149	228	470	1,240	3,674	283	316	745	2,225	5,612	238	7.2	1.7	2.3	3.3	5.8	5.9	3.3	2.7	4.8	15.0	9.0	1.3			
1966	257	9	157	73	502	154	223	510	219	1,212	1,829	228	148	73	465	148	148	164	507	219	1,144	230	1.4	2.5	1.1	1.1	0.5	0.9	1.6	1.4	3.2	1.5	1.8	1.3			
524	312	312	315	136	11	147	66	66	66	520	520	315	315	315	315	136	11	147	147	147	66	4.4	3.5	3.5	1.1	0.5	0.5	1.5	0.1	0.2	0.4	0.4	0.4				
3683	1,171	1,018	507	1,79	3,089	1,374	1,079	478	4,637	9,377	6,121	684	521	455	76	2,053	813	984	894	468	3,687	581	5.4	4.9	5.7	5.3	6.6	6.3	1.0	1.6	5.6	10.0	6.0	0.5			
680	140	104	47	15	312	17	147	12	132	176	620	130	87	47	15	279	17	132	12	12	173	164	0.5	1.4	0.9	0.3	0.1	0.5	0.2	1.1	0.1	0.1	0.3	0.9			
1,442	87	232	166	578	235	140	166	319	864	5,808	1,410	145	508	472	432	1,803	319	744	1,330	973	1,776	229	4.4	1.6	5.0	3.4	3.4	3.4	3.5	6.4	8.9	6.6	6.1	1.3			
5,218	121	511	539	432	1,885	339	703	1,430	395	3,993	8,452	542	539	472	432	1,803	319	744	1,330	973	1,776	229	63.9	60.3	53.5	49.0	55.2	57.9	54.1	73.3	69.3	67.5	69.9	58.1			

TOTAL LISTENING IN METRO SURVEY AREA FOOTNOTE SYMBOLS (*) means audience estimates adjusted for actual broadcast schedule (+) means AM-FM Combination was not simulcast for complete time period

DAY PARTS - AVG. & CUME

CUME Listening Estimates

SATURDAY
6:00AM-10:00AM

CUME PERSONS — TOTAL SURVEY AREA, IN HUNDREDS												CUME PERSONS — METRO SURVEY AREA, IN HUNDREDS												CUME RATINGS — METRO SURVEY AREA											
TOTAL PERS	MEN			TOTAL	WOMEN			TOTAL	TEMS	STATION CALL LETTERS	TOTAL PERS	MEN			TOTAL	WOMEN			TOTAL	TEMS	STATION CALL LETTERS	TOTAL PERS %	MEN %			TOTAL %	WOMEN %			TOTAL %	TEMS %				
	12-11	18-34	35-49		50+	18-17	12-11					18-17	12-11	18-34		35-49	50+	18-17					12-11	18-34	35-49		50+	18-17	12-11			18-34	35-49	50+	18-17
7015	1636	577	353	2656	1459	732	471	2722	1597	5813	1136	506	328	2042	1104	750	412	2256	1515	WAAA	4.4	4.7	3.5	1.7	3.8	5.3	4.8	1.6	3.6	8.5					
367	148	34	182	81	55	43	185	100	WB8B	367	148	74	182	41	55	49	185	143	WB8B	1.3	.9	.2	.2	.4	.4	.4	.2	.3	.8						
443	93	25	14	132	103	36	145	100	WCCC	330	72	45	14	111	84	35	120	143	WCCC	1.3	.4	.2	.1	.2	.4	.2	.2	.2	.8						
1213	47	147	79	313	355	58	121	565	335	1213	47	147	79	313	355	58	121	565	335	WDDD	.9	.2	1.3	.4	.6	1.7	.4	.6	.9	1.9					
4192	370	708	3122	4100	425	352	3533	4911	131	8190	801	506	2950	3597	380	860	3212	4482	151	WEEE	6.2	1.6	4.3	13.5	6.8	1.7	5.5	12.6	7.1	.9					
2824	851	17	295	1162	757	215	241	1213	445	2824	851	17	295	1096	757	172	234	1142	445	WFFF	2.0	4.3	.1	1.2	2.1	3.4	1.1	.9	1.9	2.5					
242	73	73	27	106	188	88	73	341	71	242	73	73	27	106	188	88	73	341	71	WGGG	.4	.4	.6	.1	.2	.9	.6	.3	.6	.4					
525	79	79	27	106	188	88	73	341	71	525	79	79	27	106	188	88	73	341	71	WHHH	.1	.1	.6	.1	.2	.9	.6	.3	.6	.4					
369	61	75	70	206	86	86	77	153	71	369	61	75	70	197	49	77	153	71	WIII	.3	.3	.5	.3	.4	.6	.6	.3	.2	.4						
2177	247	818	361	1126	605	509	124	1036	13	2177	247	818	361	873	366	83	127	532	13	WJJJ	1.1	1.3	2.1	1.7	1.7	1.9	.6	.4	1.0	.1					
583	48	34	78	220	73	94	133	240	31	583	48	34	78	220	73	94	133	240	31	WKKK	.4	.4	.7	.4	.4	.7	.6	.4	.5	.2					
14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	.1	.1	.1	.1	.1	.1	.1	.1	.1					
676	48	94	73	220	107	142	173	422	31	676	48	94	78	200	107	142	173	422	31	WLLL	.3	.3	.7	.4	.4	.5	.9	.7	.7	.2					
5609	334	405	1945	2805	356	317	2719	3894	113	5609	334	405	1945	2710	334	617	1436	2502	113	WMMM	4.3	2.1	3.0	9.5	5.1	1.6	3.9	10.6	5.9	.6					
422	47	73	120	120	106	75	81	254	32	422	47	73	70	127	95	75	91	251	32	WNNN	.3	.2	.6	.6	.2	.5	.5	.3	.4	.2					
116	74	74	74	74	11	11	11	11	27	116	74	74	74	74	11	11	11	11	27	WOOO	.1	.1	.4	.1	.1	.1	.1	.1	.2	.2					
3229	86	531	647	1264	93	650	1215	1365	27	3229	86	531	647	1092	10	531	1154	1795	27	WPPP	2.2	.5	3.7	2.4	2.1	.4	2.5	4.5	2.9	.2					
3950	1466	626	14	2106	849	452	134	1435	349	3950	1466	626	14	1503	797	434	145	1706	349	WQQQ	1.1	4.9	3.9	.1	2.8	3.4	2.9	.6	2.1	1.1					
110	6	43	6	102	102	102	102	102	8	110	6	43	6	112	11	51	32	102	8	WRRR	.1	.4	.5	.6	.5	.1	.3	.1	.2	.2					
398	97	83	120	270	11	51	10	94	8	398	97	83	115	250	11	51	32	94	8	WSSS	.3	.3	3.5	4.0	2.8	1.1	6.4	2.1	2.8	.2					
3003	232	310	806	1566	246	1015	341	1802	413	3003	232	310	401	1514	232	907	537	1746	413	WTTT	4.6	3.3	4.8	2.8	4.6	3.6	4.1	2.1	2.8	1.7					
TOTAL LISTENING IN METRO SURVEY AREA												TOTAL LISTENING IN METRO SURVEY AREA												TOTAL LISTENING IN METRO SURVEY AREA											
51670												6208												6319											

FOOTNOTE SYMBOLS: (*) means audience estimates adjusted for actual broadcast schedule (+) means AM-FM combination was not simulcast for complete time period

DAY PARTS-AVG & CUME

AVERAGE QUARTER-HOUR Listening Estimates

SATURDAY
12.00AM-1.00PM

TOTAL PERS	AVERAGE PERSONS — TOTAL SURVEY AREA, IN HUNDREDS						AVERAGE PERSONS — METRO SURVEY AREA, IN HUNDREDS						SHARES — METRO SURVEY AREA						
	MEN			WOMEN			MEN			WOMEN			MEN			WOMEN			
	18-34	35-49	TOTAL	18-34	35-49	TOTAL	18-34	35-49	TOTAL	18-34	35-49	TOTAL	18-34	35-49	TOTAL	18-34	35-49	TOTAL	
3442	569	168	102	939	826	277	257	1395	348	2543	463	147	179	769	500	264	217	1041	778
433	144	34	178	115	111	33	290	62	438	104	34	34	174	124	111	34	260	37	
255	70	27	8	111	61	17	4	92	227	58	27	8	93	56	17	4	77	57	
834	13	154	32	204	351	70	56	487	740	9	144	32	275	281	73	66	417	138	
1013	43	87	440	570	141	204	605	1010	1402	37	75	333	405	140	273	503	976	21	
1350	799		103	342	116	55	102	773	1917	790	112	892	585	55	101	740	275	275	
245	34	+7	3	84	34	55	22	157	245	38	47	3	48	40	55	22	157	4	
249	33	47	3	88	34	55	22	161	249	38	47	7	43	34	55	22	151	4	
243	32	57	22	124	25	64	23	114	238	35	67	17	113	34	60	23	115	3	
1280	53	200	210	523	216	192	252	553	893	51	153	214	414	175	67	294	437	75	
453	63	29	103	135	09	43	34	134	450	67	29	107	135	57	47	87	133	65	
197	54	54	7	61	14	37	45	36	157	54	54	7	51	14	7	45	95	45	
1780	138	127	256	821	07	195	256	913	1723	135	120	536	785	56	192	640	898	45	
270	8	7	44	53	39	27	55	177	259	8	44	62	74	57	55	158	30	50	
100	40		40	40	37		37	37	100	46	46	46	46	77	77	77	77	17	
1356	146	381	275	794	53	135	734	1113	1432	117	376	243	735	50	200	795	1045	39	
1347	379	132	43	554	354	211	120	631	1011	237	108	43	384	298	145	121	564	59	
39					77	7		94						79	7		79	11	
202	74	35	36	145	23	44	39	114	202	30	30	34	143	34	14	31	110	3	
1320	117	89	245	451	37	194	317	423	1211	117	41	227	445	37	273	277	727	49	
									TOTAL LISTENING IN METRO SURVEY AREA										
									31021	4100	2752	4772	11724	4117	9244	6417	15674	2810	

FOOTNOTE SYMBOLS: (*) means audience estimates adjusted for actual broadcast schedule (-) means AM-FM Combination was not simulcast for complete time period.

CUME Listening Estimates

SATURDAY
10:00AM-3:00PM

TOTAL PERS 12+	CUME PERSONS — TOTAL SURVEY AREA, IN HUNDREDS						STATION CALL LETTERS	TOTAL PERS. 12+	CUME PERSONS — METRO SURVEY AREA, IN HUNDREDS						STATION CALL LETTERS	TOTAL PERS. 12+	CUME RATINGS — METRO SURVEY AREA										
	MEN			WOMEN					MEN			WOMEN					MEN			WOMEN							
	18-34	35-49	50+	18-34	35-49	50+			18-34	35-49	50+	18-34	35-49	50+			18-34	35-49	50+	18-34	35-49	50+	18-34	35-49	50+		
12603	2095	836	607	4032	3143	922	9932	1868	765	597	3230	2333	811	599	1793	2969	7.5	9.8	5.4	3.0	6.1	11.1	5.5	2.3	6.1	16.7	
678	217	34	291	189	157	81	678	217	34	251	149	147	81	427	2969	.5	1.1	.2	.5	.5	.9	1.0	.3	.7	.7		
673	148	49	14	211	172	60	593	120	49	14	143	140	60	11	119	.4	.6	.3	.1	.3	.7	.4	.4	.3	1.1		
1964	76	430	73	585	698	233	1841	47	430	70	556	604	233	139	319	1.4	.2	3.1	.4	1.0	2.9	1.5	.5	1.6	1.7		
6193	211	539	1749	2499	367	730	5429	124	466	1429	2669	354	697	1157	203	4.1	.9	3.2	7.1	3.9	1.7	4.5	8.2	5.1	1.1		
5100	1999		306	2305	1628	149	4698	1916	303	2119	1430	149	310	1869	690	3.5	9.5	1.5	4.0	4.0	6.8	1.0	1.2	3.0	3.9		
596	117	79	70	266	140	88	596	117	79	70	266	140	88	330	79	.4	.4	.6	.4	.5	.7	.6	.4	.5	.5		
675	117	79	70	266	73	79	675	117	79	70	266	219	88	102	409	.1	.5	.6	.4	.5	1.0	.6	.4	.7	.7		
532	54	137	55	246	48	148	523	54	137	46	237	48	148	76	14	.4	.3	1.0	.2	.4	.2	.9	.3	.4	.1		
3657	154	808	566	1528	577	434	2622	148	584	557	1289	718	180	702	133	2.0	.8	4.2	2.8	2.4	1.5	1.2	2.8	1.9	.7		
622	79	94	129	298	73	43	622	79	94	129	298	77	43	246	79	.5	.4	.7	.6	.6	.3	.2	.5	.4	.4		
450		144	14	158	34	46	450		144	14	158	34	46	292	95	.3	.3	1.0	.1	.2	.2	.3	.3	.8	.5		
6049	479	419	1961	2853	128	402	5799	461	373	1837	2671	184	399	1022	95	4.3	2.4	2.7	9.2	5.0	.9	2.5	9.6	4.9	.5		
756	80	9	126	215	182	175	756	80	85	126	216	152	175	81	94	.5	.4	.6	.6	.4	.7	1.1	.3	.7	.5		
326	136			136	97		326	136			136	37		97	93	.2	.7			.3	.5		.2	.5	.5		
4640	570	754	803	2132	91	654	4232	445	729	728	1912	31	538	1537	154	3.2	2.3	5.2	3.7	3.6	.4	3.4	6.0	3.5	.9		
3384	1113	372	158	1635	1157	432	2920	677	339	150	1156	871	763	218	362	2.2	3.5	2.4	.8	2.2	4.1	1.9	.9	2.2	2.0		
337					173	75	337					169	75	244	89	.3					.6	.5		.7	.5		
1004	198	146	132	476	127	132	973	198	141	132	471	127	132	185	54	.7	1.0	1.0	.7	.9	.6	.8	.7	.7	.4		
3035	349	377	573	1299	455	810	3154	349	338	470	1157	455	720	608	214	2.4	1.8	2.4	2.4	2.2	2.2	4.5	2.4	2.9	1.2		
TOTAL LISTENING IN METRO SURVEY AREA								71747	9349	6340	11797	27299	11141	8630	14589	34359	10109	33.9	43.0	43.6	54.9	51.4	53.0	55.2	57.2	55.3	56.8

FOOTNOTE SYMBOLS: (*) means audience estimates adjusted for actual broadcast schedule (+) means AM-FM Combination was not simulcast for complete time period.

CASSETTE #7

The Written Presentation

By Art Mandelbaum, Dwight Case, Kevin Cox

- 1. Introduction**
- 2. Different Presentation Forms**
- 3. Purposes for a Presentation**
- 4. Ingredients**
 - A. The mechanical side of a presentation
 1. Accuracy
 2. Length
 - B. The logic of a written presentation
 - C. Presentations versus Proposals
- 5. Sample Presentation #1**
- 6. Sample Presentation #2**
- 7. The "Numbers" Presentation –
Sample Presentation #3
(Worksheet Questions)**



THE WRITTEN PRESENTATION

By: Art Mandelbaum, Dwight Case and Kevin Cox

1. INTRODUCTION

In attempting to present a substantial story of your wares to a potential buyer, you, as a salesperson, may be faced with a variety of forms.

2. DIFFERENT PRESENTATION FORMS

There are pictorial presentations, filmed presentations, slide presentations, flip-chart presentations, full live-production-number presentations, and a myriad of other attention-getting devices which could tell your story.

The most commonly used form of presenting your point of view is the written presentation.

If you know what you are doing, a written presentation can answer every question which could possibly arise. It can also help you think out possible questions and answers prior to a face-to-face confrontation with a potential client.

3. PURPOSES FOR A PRESENTATION

The primary reason for making any form of presentation to a potential client is to display your knowledge of the client's problems and your facility at solving these problems. Therefore, prior to sitting down and attempting to draft out a written presentation, the key element of analytical research must be exercised.

What are the client's problems? Are they in marketing, sales, distribution, demographics, product awareness, manufacturing, or are they composed of a little bit of each of these elements? Can any particular problem area be isolated? If so, can you, as a research analyst, isolate them in such a way as to provide solutions to these problems through the use of the commodity *you* sell . . . radio.

When analyzing a potential client, establish a library of research material on the client, on the industry, on all aspects of all factors which would tend to influence the client's need to move his or her product. Once you do this, you will begin to see a pattern taking shape. Once your knowledgeability of the client, and the client's day-to-day marketing problems, becomes almost as precise to you as to the individual to whom you will be presenting the solution, your solutions will become far more acceptable. After all, you will have displayed an interest and an understanding far above and beyond that which is expected of the sales people interested only in selling their *own* product.

A written presentation should, by its very essence, prove that your product is the solver of problems – the client's, not yours.

4. INGREDIENTS

A. THE MECHANICAL SIDE OF A PRESENTATION

Most presentations are typed on a normal 8½ x 11 sheet of white paper. They don't have to be (since you may want to point out certain facts which could best be brought out in different colored sheets of paper), but tradition dictates that white paper is used.

1. ACCURACY

When writing the salutary cover letter usually enclosed with a presentation, be sure you spell the name of the recipient correctly and, if they are status conscious, make sure their title is correct. In structuring the presentation materials, be sure that your information is laid out on the page in an appealing fashion, spelled accurately, with a logical progression from beginning to end. Don't over-burden any one page with too much information.

2. LENGTH

Insofar as length is concerned, a written presentation can be as short as one or two pages or as long as a book. The rule of thumb should always be "make it long enough to tell the whole story, while keeping it short enough to maintain interest". If you can get everything necessary into a two-page presentation, don't try for three, four or five pages. The person you will be presenting to is just as appreciative of your awareness of his or her busy schedule as you would be were you in his or her position.

B. THE LOGIC OF A WRITTEN PRESENTATION

Since a written presentation must be structured in such a manner as to bring the reader to the conclusion that *you* can provide solutions to problems, the first portions of a written presentation should deal with a precise summation of your opinion, identifying the problems you are attempting to solve. The more factual your back-up research information is, the more credibility will be given to your solution.

For example: If your potential client is having a distribution problem in marketing his or her product in a given geographical area, this could be caused by internal policies on the part of the company; it could be the fault of insufficient incentivizing on the part of the Sales Manager to the Field Manager of the company. It could deal with insufficient exposure to retail outlets within the geographic area desired; it could be heavy pressure from the competition, or pricing policies; or it could just be that nobody's ever heard of the product, so why should a retailer bother stocking the product in inventory.

You should have a grip on the comprehension of these problems before you sit down to write your presentation. You should understand the depth and breadth of the entire marketing spectrum of your potential client before showing the client how radio, and particularly *your* radio station as a marketing force, can help solve his or her problems.

When it comes to writing a written presentation, you should envision yourself in the role of marketing consultant. If you have done your homework on a potential client and if you know *your own* product well enough and are convinced of its efficacy, you should be able to structure a logical progression of problems-through-solutions without any road blocks.

Once you have the problems itemized, the next logical step is to suggest solutions. You can find, through the analysis of potential solutions, those which lend themselves most appropriately to the use of your medium, radio, as a problem-solving entity.

C. PRESENTATIONS VERSUS PROPOSALS

Every presentation should incorporate a proposal. The presentation is the road map with all the guidelines accurately drawn and should logically lead to your own station proposal as being at the apex of solutions.

Any well-written presentation does *not* indicate to the reader what the proposal is going to be until the writer has gotten to the point of proposing specific solutions.

If the presentation has been structured correctly, the proposal will flow in an integrated fashion and seem a logical concomitant of the presentation.

If the potential clients have agreed with the points made in the presentation which lead up to the proposal, there is no way they can disagree with the proposal.

The following are three typical written presentations presented to clients. They touch upon all the areas discussed before; and they should be critiqued by you by making reference to each point.

**5. SAMPLE
PRESENTATION
#1**

A MEDIA PRESENTATION FOR JVC AND JVC AMERICA

A MEDIA PRESENTATION FOR JVC AND JVC AMERICA

BACKGROUND:

In the highly-competitive world of stereo/quadra-sonic equipment manufacturing and sales, as well as the newly developed systems for video tape capability, there are a number of established manufacturers and distributors.

The first to come to mind is obviously the Sony Corporation which has, over the past 20 years, created a firm sense of identification relating to all Sony products, be they Sony or Sony/Superscope.

Among the other manufacturers/distributors, the major problems seem to be:

- (a) Establishing consumer identification awareness.
- (b) Obtaining and holding a large share of the available market now dominated by Sony on the import level, and a great many domestic United States manufacturers, ranging from General Electric to Magnavox.
- (c) Establishing a competitive structure and stance relative to Sony or Panasonic, which would place a third brand (that is JVC or JVC America), in equal contention on a positioning level.

THE BASIC PROBLEMS:

Most advertising done by manufacturers and distributors of electronic equipment is done at the dealer co-op level. The reason for this is that with the exception of a number of special interest magazines (for example "Hi-Fi" and "Stereo Review"), consumer advertising on a mass basis has a highly-prohibitive cost factor. The creation and placement of national print advertising can run into the millions of dollars and, in our opinion, although possibly useful as an "image" enhancer, there are no absolute figures as to the amount of sales garnered by this print advertising.

Part of the reason for the possible shortcoming in print advertising, insofar as responsiveness at the retail level is concerned, can be tied to discrepancies between advertising plans and distribution capacities. Many times ads are run prior to retail outlets' receipt of the merchandise advertised. This usually results in a switch-pitch at the retail level.

And the switch, usually, is to a more heavily-stocked brand, or to other equipment manufactured by the same manufacturing company.

From an overall standpoint, we envision the problems faced by JVC and JVC America as follows:

1. Establishing consumer-awareness at all levels with all demographics, but particularly in the minds of the 12 to 39-year-old consumer who is the prime purchaser of hi-fi equipment as well as TV and innovative sophisticated electronic gear.*

(*Simmons Data Resources established that 75% of all audio equipment is purchased by consumers under 35 years of age).

2. Establishing a dealer awareness and receptivity to the sales forces of JVC and JVC America which would create a high volume and high inventory situation.
3. Creating a climate favorable to dealer participation in any and all local-area advertising plans.
4. Establishing an institutional awareness of JVC professional products in order to further the sales of all JVC professional equipment.
5. Creating this favorable high volume sales climate, at minimum cost to JVC and JVC America.

A PARTIAL SOLUTION:

Since the end result of any promotional or advertising activity is geared to motivate purchases at the consumer level, RKO General Radio proposes that, as a supplement to promotional activity aimed at distribution and retail outlets by JVC and JVC America, a radio advertising campaign aimed at the consumer be structured throughout the United States.

In this manner, when a potential buyer approaches a hi-fidelity equipment dealer with the name of JVC on his or her lips, the dealer is pressured at the most cogent level, the level of consumer desire, into ordering and stocking JVC and JVC America equipment.

RKO GENERAL RADIO — AN OVERVIEW

RKO General Radio stations are located in the following cities:

WOR-AM	New York	WFYR-FM	Chicago
WXLO-FM	New York	WHBQ-AM	Memphis
WRKO-AM	Boston	KHJ-AM	Los Angeles
WROR-FM	Boston	KRTH-FM	Los Angeles
WGMS-AM/FM	Washington, D.C.	KFRC-AM/FM	San Francisco
WAXY-FM	Ft. Lauderdale/Miami		

In any given week, over twelve million Americans are listening to RKO General Radio stations. Of the above stations, ten are programmed specifically for audiences ranging in age from 12 through 39 years old. These stations are referred to in the industry as "Contemporary" music stations. Among these stations are some of the highest rated radio stations in the country.

In addition, WOR in New York, which is a "Talk" station, is the highest-rated station of its type in the United States and reaches (at the height of its broadcast day) almost one-quarter million people every quarter hour.

WGMS-AM and FM, in Washington, D.C., is a "Classical Music" station, broadcasting to the most influential and affluent members of the Washington community. The number of legislators and decision-makers who are exclusive WGMS listeners has led many national organizations to advertise on WGMS's air. The prestigious range of these advertisers includes the Association of American Railroads, General Motors Corporation, General Telephone and Electronics, and United States Steel; all advertising on an institutional level as well as on a product awareness level.

The number of hi-fi retail and chain outlets who advertise on RKO General Radio's contemporary stations range in the hundreds. We will be happy to submit a list upon request.

The reason for the use of Contemporary radio is obviously the desire on the part of sellers of hi-fi equipment to reach their primary market place. RKO General Radio stations can document their ability to reach this primary demographic and psychographic market.

The approach utilized in advertising to this primary marketplace establishes an allegiance to a product name, so that the manufacturer of a diverse line of equipment will establish a position of pre-eminence in the fickle minds of the American buying public.

This product-brand-name-identification can then overlap onto any item manufactured and sold within the entire diversity of the product line.

Since JVC manufactures and distributes many, many items within the hi-fi, TV, and audio-visual fields, the establishment of the JVC name as a contender for the purchaser's dollar (regardless of the product) is the primary goal of an advertising campaign as we, at RKO General Radio, envision it.

THE PROPOSAL:

We, therefore, propose the following:

Selected RKO General Radio stations will provide JVC and JVC America with \$64,000 in advertising air time, based upon top-of-rate-card value, for use throughout RKO General Radio stations.

We propose that this campaign be initiated starting in September of 1974, to coincide with the annual back-to-school advertising campaigns running throughout the country.

In discussing participation with our managers, we have found that particular stations would like to be integrated into this advertising campaign for a set dollar figure. The figures are as follows:

KHJ, Los Angeles	\$10,000	WAXY, Ft. Lauderdale	\$7,500
WRKO, Boston	\$10,000	WFYR, Chicago	\$7,500
WXLO, New York	\$12,000	KRTH, Los Angeles	\$5,000
KFRC-AM/FM, San Francisco	\$12,000		

We propose that this \$64,000 be considered as an initial test within all markets which JVC wishes to expand, and in which RKO General Radio operates radio stations. We firmly believe that the results obtained from this intensive radio campaign will prove to JVC and JVC America that further investment of cash, in the purchase of advertising on RKO General Radio stations, could be warrantable.

A point to consider in perusing this proposal could be doubling the amount expended to \$128,000, to double the saturation.

SUMMATION:

We believe that, through the use of RKO General Radio with its enormous reach into the primary market for JVC and JVC America goods, a consumer-awareness of the JVC name unparalleled in the positioning of electronic identification (for time involved) can be created.

RKO General Radio further believes that, by creating consumer pressure upon dealers, and by creating student pressure upon school administrators to obtain JVC equipment, we can establish a sales-and-identification motivation which is the other side of the normal advertising coin.

JVC at present is attempting to establish identification at the distributor and retail level. This campaign would apply pressure to these same sources from the consumer level.

We propose a start date of this campaign in September, 1974, to run through September, 1975.

We look forward to hearing from you in the near future with your reactions to this presentation and proposal.

The following are Projected Sample Schedules and Costs:

PLAN I

The following is a planned run-off of the time presented in the basic proposal, amounting to a figure of \$63,536.

As you can see, the total number of gross impressions upon listeners made in a schedule starting in early September on the stations listed is 37,444,800. This cost per one thousand impressions will be only \$1.69.

KHJ-AM	12 spots per week for 8 weeks	\$11,200
WRKO-AM	12 spots per week for 10 weeks	\$10,800
WXLO-FM	12 spots per week for 13 weeks	\$10,920
WAXY-FM	12 spots per week for 13 weeks	\$ 6,656
WFYR-FM	12 spots per week for 10 weeks	\$ 8,000
KRTH-FM	12 spots per week for 10 weeks	\$ 4,880
KFRC-AM/FM	12 spots per week for 10 weeks	<u>\$11,080</u>
	TOTAL:	\$63,536
	Total Gross Impressions:	37,444,800
	Cost Per Thousand Impressions:	\$1.69

PLAN II

By the inclusion of all stations in the RKO General Radio network, a gross cost amounting to \$127,687 would result. In such a case, the total number of gross impressions rises to 60,134,000 gross listener impressions.

The following is the proposed schedule, beginning in September 1974, which would provide JVC and JVC America with unequalled saturation of these primary targets.

KHJ-AM	18 spots per week for 10 weeks	\$ 19,800
WRKO-AM	18 spots per week for 13 weeks	\$ 20,007
WXLO-FM	18 spots per week for 13 weeks	\$ 15,210
WAXY-FM	18 spots per week for 13 weeks	\$ 8,970
WFYR-FM	18 spots per week for 10 weeks	\$ 11,100
KRTH-FM	18 spots per week for 10 weeks	\$ 6,960
KFRC-AM/FM	18 spots per week for 10 weeks	\$ 15,240
WOR-AM	12 spots per week for 10 weeks	\$ 18,920
WROR-FM	12 spots per week for 10 weeks	\$ 3,600
WGMS-AM/FM	12 spots per week for 10 weeks	\$ 3,600
WHBQ-AM	12 spots per week for 10 weeks	\$ 4,280
		<hr/>
	TOTAL:	\$127,687
	Total Gross Impressions:	60,134,000

**6. SAMPLE
PRESENTATION
#2**

Here is an example of another written presentation involving one station.

PRESENTATION TO THE AJAX ORANGE JUICE COMPANY

OUR DISCUSSIONS WITH YOUR DISTRICT MANAGERS AND WHOLESALERS
HAVE GIVEN US THE FOLLOWING INFORMATION:

DISTRIBUTION IS AT 72%

SHELF SPACE IS INADEQUATE

MOVEMENT IS TOO SLOW FOR THE SHELF LIFE OF THE PRODUCT

WITH THESE PROBLEMS TO FACE WE THEN RESEARCHED THE
PURCHASER OF ORANGE JUICE FOR BUYING HABITS AND PURCHASING
PATTERNS.

OUR SOURCE DATA IS THE TARGET INDEX STORY.

**ORANGE JUICE
(NOT FROZEN)**

HOMEMAKERS	HEAVY USERS	MEDIUM USERS
18 - 24	12.1	15.6
25 - 34	26.0	20.9
35 - 49	39.4	26.6

INCOME	HEAVY USERS	MEDIUM USERS
\$ 8,000 - 10,000	9.5	12.2
10,000 - 15,000	28.6	25.8
15,000 - 25,000	13.2	13.4

RADIO TYPES	HEAVY USERS	MEDIUM USERS
Popular Music	26.9	25.2
Top 40	22.2	23.0
Modern Country	21.9	24.4
Standards	16.4	18.3

OUR PREMISE IS HOW ACCELERATION OF PRODUCT MOVEMENT CAN
GAIN FACINGS FOR AJAX ORANGE JUICE.

THEREFORE, WE MUST HOME IN ON THE JUICE PURCHASER WITH
A *REASON* FOR PURCHASE.

YOUR PURCHASER IS A WOMAN 25-49 YEARS OF AGE, WITH AN INCOME
OF 10-15 THOUSAND DOLLARS PER YEAR, WHO LISTENS TO POPULAR
AND TOP 40 MUSIC.

THE LEADER IN ALL AREAS OF PENETRATION OF YOUR
PROBLEM PURCHASER IS RADIO STATION KXXX.

OUR STUDY OF YOUR PRODUCT FURTHER SHOWS
THE KEY DAYS FOR PURCHASES ARE FRIDAY, SATURDAY,
AND WEDNESDAY AND THURSDAY PM.

HERE'S THE PLAN —

1. YOU OFFER A "CENTS-OFF" PURCHASE PLAN
2. YOU PURCHASE AN ANNOUNCEMENT SCHEDULE OF 15 ONE-MINUTE SELLING COMMERCIALS:

3 ON WEDNESDAY	FROM 3 PM TO 10 PM
5 ON THURSDAY	FROM 7 AM TO 9 PM
5 ON FRIDAY	FROM 7 AM TO 9 PM
2 ON SATURDAY	FROM 7 AM TO 12 NN

THE TOTAL IS 15 ONE-MINUTE ANNOUNCEMENTS PER WEEK FOR 13 WEEKS

3. KXXX PROVIDES VENDOR ASSISTANCE IN THE FORM OF OFF-SHELF DISPLAYS AND TWO TIE-IN ADVERTISEMENTS WITH FOUR GROCERY CHAINS.

FOR A MINIMUM COST YOU TARGET AJAX ORANGE JUICE STRAIGHT
AGAINST YOUR

DISTRIBUTION PROBLEM

FACINGS PROBLEM

AND MOVEMENT PROBLEM.

KXXX WANTS TO START NOW!

WINTER IS ALMOST UPON US!

COLDS ARE IN THE OFFING!

AND

NOW IS THE TIME TO POINT ALL *YOUR* SELLING GUNS AT YOUR
SALES TARGET!

**7. THE "NUMBERS"
PRESENTATION:**

The following is a written presentation which depends heavily on statistical data to present the salesperson's case.

**SAMPLE
PRESENTATION
#3**

May 23, 1973

Miss Arlene Blank
U. S. Time Buying
1234 Cadillac Blvd.
Detroit, Michigan 48202

Re: WAAA AM/FM — Sommerville, California
Hammobile Cars

Dear Arlene:

Because listening tastes and patterns are constantly changing, and since markets undergo shifts in composition, the radio business is one of continuing flux.

In Sommerville over a four-year period, the population shifted significantly:

. . . In 1968 people under 35 represented 47% of the metro population

. . . In 1972 people under 35 represented 56% of the metro population.

WAAA, the dominant Contemporary station in Sommerville is at an increasing advantage — its potential audience continues to grow. Other stations in the market who cater to older listeners are finding the salability of their audience is disappearing.

. . . WBBB's demographic profile shows that 65% of its listeners fall into the over 35 group and that 37% of its listeners are over 50 — a totally disproportionate percentage in terms of population.*

*6 AM-12 MID Monday-Sunday Metro Area Cumes

Actual proof of audience shifts can be highlighted by examination of 25-49's — long considered to be WBBB's key listenership. WAAA's inroads with this group are readily apparent. WBBB and other competitors appear to be relatively stable in their 25-49 penetration.

**ARB METRO SURVEY AREA
6 AM-12 MID MON-SUN
CUME RATINGS**

<u>Adults 25-49</u>	<u>Apr/May</u>	<u>Oct/Nov</u>
WAAA/AM	19.4	31.9
WAAA/FM	<u>12.8</u>	<u>16.2</u>
WAAA AM/FM	29.7*	42.9*
WCCC	13.7	14.8
WDDD	17.5	16.0
WBBB	53.4	50.5

The 25-49 demographic is made up of two distinct age groups with different needs and life styles. Upon scrutiny, therefore, our 25-49 table is deceptive. When we separate 25-34's and 35-49's into two groups we find:

... WAAA AM/FM are the only stations adding to both 25-34 and 35-49 listenership. All the other stations are losing 25-34's and compensating by adding older listeners.

**ARB METRO SURVEY AREA
6 AM-12 MID MON-SUN
CUME RATINGS**

<u>Adults 25-34</u>	<u>Apr/May</u>	<u>Oct/Nov</u>
WAAA/AM	25.3	38.2
WAAA/FM	<u>16.8</u>	<u>23.7</u>
WAAA AM/FM	37.8*	52.8*
WCCC	16.0	13.1
WDDD	20.2	16.1
WBBB	48.8	42.8
 <u>Adults 35-49</u>		
WAAA/AM	13.8	25.3
WAAA/FM	<u>8.9</u>	<u>8.3</u>
WAAA AM/FM	21.5*	31.5*
WCCC	11.5	16.6
WDDD	14.8	15.9
WBBB	58.1	58.6

*Random duplication factor applied.

The conclusion to be drawn from these data is obvious; a 25-49 buy must take into account both demographic groups comprising it. AND NO STATIONS IN SOMMERVILLE REACH 25-34's AS EFFECTIVELY AS WAAA AM/FM.

WAAA AM/FM's success in generating higher 25-34 numbers is critical in more than one sense. Twenty-five to thirty-four is a pivotal group; it also combines with 18-24's to form the base for contemporary listenership. Thus, WAAA AM/FM, totally dominant among 18-24's, has now enhanced its 18-34 leads. Also note that in most instances both the AM and FM station separately out-deliver competitive efforts.

**ARB TOTAL SURVEY AREA
LISTENERS 18-34**

<u>6-10 AM</u>	<u>Avg. Qtr. Hour</u>				<u>Cume</u>
<u>Males 18-34</u>					
WAAA/AM	8,000		WAAA/AM	56,700	
WAAA/FM	<u>3,300</u>		WAAA/FM	<u>34,500</u>	
WAAA AM/FM	11,300	<u>% Adv.</u>	WAAA AM/FM	85,600	<u>% Adv.</u>
WBBB	9,400	+ 20	WBBB	75,700	+ 13
WEEE	8,600	+ 31	WFFF	35,800	+139
WFFF	4,700	+140	WEEE	27,100	+216
WDDD	3,100	+265	WDDD	26,600	+222
<u>3-7 PM</u>					
<u>Males 18-34</u>					
WAAA/AM	5,900		WAAA/AM	55,100	
WAAA/FM	<u>6,700</u>		WAAA/FM	<u>44,600</u>	
WAAA AM/FM	12,600	<u>% Adv.</u>	WAAA AM/FM	93,100	<u>% Adv.</u>
WFFF	4,200	+200	WBBB	37,600	+148
WEEE	3,700	+241	WFFF	36,500	+155
WBBB	3,500	+260	WDDD	26,200	+255
WDDD	3,200	+294	WEEE	20,700	+350

*Random duplication factor applied.

WAAA AM/FM are a close second to WBBB in average drive in the delivery of 18-49's. During afternoon drive, WAAA AM/FM rank first with this group.

**ARB TOTAL SURVEY AREA
LISTENERS 18-49**

AM Drive

<u>Males 18-49</u>	<u>Avg. Qtr. Hour</u>			<u>Cume</u>	
WAAA/AM	7,700		WAAA/AM	91,200	
WAAA/FM	<u>5,500</u>		WAAA/FM	<u>71,400</u>	
WAAA AM/FM	13,200	<u>% Adv.</u>	WAAA AM/FM	151,000*	<u>%Adv.</u>
WBBB	17,400	—	WBBB	174,000	—
WDDD	8,500	+ 55	WDDD	67,200	+125
WEEE	7,100	+ 86	WFFF	54,400	+178
WFFF	5,000	+164	WEEE	33,600	+350
WGGG	4,000	+230	WHHH	28,500	+430
WHHH	3,300	+300	WIII	22,900	+559
WIII	2,300	+474	WJJJ	22,200	+580
WCCC	2,100	+529	WCCC	21,200	+612

3-7 PM

<u>Males 18-49</u>	<u>Avg. Qtr. Hour</u>			<u>Cume</u>	
WAAA/AM	6,700		WAAA/AM	65,100	
WAAA/FM	<u>7,300</u>		WAAA/FM	<u>50,800</u>	
WAAA AM/FM	14,000	<u>% Adv.</u>	WAAA AM/FM	108,700*	<u>% Adv.</u>
WBBB	9,700	+ 44	WBBB	93,000	+ 18
WDDD	9,000	+ 56	WDDD	51,700	+112
WFFF	4,600	+204	WFFF	41,700	+163
WGGG	4,400	+218	WEEE	22,400	+390
WEEE	3,900	+259	WCCC	19,000	+477
WCCC	3,300	+324	WHHH	17,200	+538

*Random duplication factor applied.

COMPETITIVE NOTES:

WBBB

As previously mentioned, WBBB is having demographic problems. Male audiences during morning drive (traditionally WBBB's stronghold) show a serious decline . . .

ARB TOTAL SURVEY AREA — 6-10 AM (MON-FRI) — AVG. QTR. HR.

<u>WBBB</u>	<u>Apr/May</u>	<u>Oct/Nov</u>	<u>%Change</u>
Males 25-49	26,400	23,800	—9
18-49	30,700	25,100	—18
18+	52,900	45,600	—14

Afternoon drive is equally disastrous . . .

ARB TOTAL SURVEY AREA — 3-7 PM (MON-FRI) — AVG. QTR. HR.

<u>WBBB</u>	<u>Apr/May</u>	<u>Oct/Nov</u>	<u>% Change</u>
Males 25-49	12,600	9,100	—28
18-49	12,700	9,700	—24
18+	21,900	17,100	—22

And even in housewife time WBBB reflects a downward trend . . .

ARB TOTAL SURVEY AREA — 10 AM-3 PM (MON-FRI) — AVG. QTR. HR.

<u>WBBB</u>	<u>Apr/May</u>	<u>Oct/Nov</u>	<u>% Change</u>
Females 25-49	15,400	10,400	—32
18-49	14,800	11,700	—21
18+	30,000	20,500	—32

WDDD and WCCC

These stations share a common problem — they generate very small cumulative audiences . . . Therefore, though they may at times have sizeable ¼ hour tune-in, they are simply reaching the same people over and over again. A WDDD and WCCC buy is a shallow one in comparison to the in-depth buy WAAA AM/FM provide.

ARB TOTAL SURVEY AREA

<u>AM Drive</u>	<u>Avg. Qtr. Hr.</u>	<u>Cume</u>
<u>Males 25-49</u>		
WAAA AM/FM	6,700	81,000*
WDDD	8,300	60,400
WCCC	2,000	18,700
<u>Males 18-49</u>		
WAAA/AM	7,700	91,200
WAAA/FM	5,500	71,400
WDDD	8,500	67,200
WCCC	2,100	21,200

*Random duplication factor applied.

PROPOSAL I

30 — 60 second announcements per week

15 per week	6 AM-10 AM	Monday-Friday
15 per week	3 PM- 7 PM	Monday-Friday

TOTAL COST Per Week for 30-60 second announcements \$1,800.00

PROPOSAL II

24 — 60 second announcements per week

12 per week	6 AM-10 AM	Monday-Friday
12 per week	3 PM- 7 PM	Monday-Friday

TOTAL COST Per Week for 24-60 second announcements \$1,560.00

PROPOSAL III

18 — 60 second announcements per week

9 per week	6 AM-10 AM	Monday-Friday
9 per week	3 PM- 7 PM	Monday-Friday

TOTAL COST Per Week for 18-60 second announcements \$1,260.00

RE: Hampmobile Cars
I M Salesman
WAAA Radio

THE WRITTEN PRESENTATION

QUESTION WORKSHEET

1. What should one do before starting to write a presentation?
2. Why bother with a presentation?
3. How long should a written presentation be?
4. Should a presentation be humorous?
5. What's the difference between a presentation and a proposal?
6. In the JVC presentation what does the writer suggest will occur if the client advertises on RKO General Radio Stations? What need will it fill?
7. In a phrase, what, relative to Sony or Panasonic, does the writer feel is lacking in JVC's potential marketplace?
8. In the Ajax Orange Juice presentation why bother with researching buying habits and purchasing patterns?
9. Why is it important to propose a Wednesday through Saturday schedule of radio advertisements, rather than one running all week?
10. In the "Numbers" presentation, what is the key to the writer's research breakouts?

CASSETTE #8

Retail Selling and Prospecting

By Arthur Adler

- 1. Introduction**
- 2. Definition**
- 3. Approach**
 - A. The Wrong Way
 - B. The Right Way
- 4. The Language**
- 5. Being a Retail Salesperson**

Foundation and Structure
- 6. The Rewards**
- 7. Prospecting for Retailers**
- 8. Getting an Appointment**
- 9. The Sales Presentation**

The Pitch
- 10. A Sample Retail Presentation**
- 11. The Final Touch**
- 12. Summary**
- 13. An Easy Guide to Retail Radio Advertising**

(Worksheet Questions)

RETAIL SELLING AND PROSPECTING

By: Arthur Adler

1. INTRODUCTION

Retailers, who normally spend over 90% of their advertising dollar in print, are desperately looking for an alternative means of reaching their mass potential customers.

Before we discuss how to reach the retailer and convince him of the importance of transferring some of his advertising dollars from print to your station, let us define retail.

2. DEFINITION

Retail advertising is the advertising of general, discount, and variety department stores, as well as specialty shops (such as men's and women's fashion stores), and national retail co-op advertisers . . . suffice it to say a retailer is any shop or store where a customer may purchase over-the-counter goods.

3. APPROACH

If you want to be ultimately successful in selling to the retailer, the first premise you must accept is the subjugation of yourself as well as your station. Every day, the retailer is bombarded by salesmen from every station in town . . . and they each claim *their* station is number one.

A. THE WRONG WAY

The normal approach a radio salesperson will take in attempting to reach the retailer usually goes something like this: "I can't see how you can refuse to buy my station. Our cumulative audience in PM drive is twice as big as WWWW; our CPM is half theirs; you'll reach 50 GRP's with the schedule I'm proposing; our rates are low, plus, I'll give you bonus spots."

The retailer doesn't care two hoots about any of this. All he wants is to sell his product and he doesn't know a CPM from a GRP. All he cares about is hearing the cash register jingle loud and clear on Saturday afternoon.

B. THE RIGHT WAY

To sell the retailer, you must stop thinking like a radio salesperson and start thinking like a retailer. One of your first projects in this metamorphosis is to become an avid reader of "Discount Store News," "Home Furnishings Daily," "Chain Store Age," and "Women's Wear Daily." The retailer only wants to talk about his or her business, not yours. If you can pick up one news item each day from a retail publication and drop it into a conversation with your potential retail customer, you will be delighted how open he or she will become to your ideas. All of a sudden you are not a shifty salesperson who is trying to sell something about which he or she knows nothing. Now you are a marketing person who is there to help him solve his problems, achieve his goals and help him sell his product.

4. THE LANGUAGE

If you were traveling to a foreign country, the first thing you would try to do would be to acquaint yourself with the language.

Consider retailing a foreign country (as it may be to you) and learn the language. The retailer doesn't talk audience growth, he talks traffic builders. He doesn't understand ADI breakouts, but he sure knows what his trading zone is. Sears publishes an excellent glossary of retailing terms. May we suggest when you write away to "Chain Store Age," "Discount Store News," and others for subscriptions, that you also contact Sears.

5. BEING A RETAIL SALESPERSON

FOUNDATION AND STRUCTURE

Selling to the retailer is unique in other ways, too. Although this next statement may seem hard to accept . . . please do. If you are fully prepared, getting an initial order from a retailer is comparatively easy. The problem arises in getting a renewal and building him or her into a continuous advertiser.

A general agency salesperson has a basic scheme of selling. Pre-sell the buyer, prepare your availabilities, present your plan, negotiate over the desk, and receive the order. The greatest satisfaction a general agency salesperson can have is signing his name to a sales order. To a retail salesperson, the point of contract signing is when the bulk of the work begins. This includes servicing, writing copy, placing spots, helping get co-op funds, special billing, and so on.

The retailer has been used to daily servicing by his print salespeople since the day he opened his door. If you want to complete for his dollar, you must service his daily needs. Check how the sales are going; and we mean "in person". If it's a chain of stores, make sure you contact at least two store managers each week, in person, to see how their branches are doing. You will be surprised what your physical presence in the store during the sale will mean towards a renewal. The client will see immediately that you care and you didn't just sell him a bill of goods and run off. If the sale is going well, discuss a renewal right then and there. If the sale is not going that well, start making some changes (move the spots to different time slots, change the wording in the copy . . . do something).

You'll be surprised how many renewals are written (even though the particular sale didn't work) just because you show you care!

6. THE REWARDS

At this point you might say . . . "Hey, this is a lot of work. Is it all worth it?" Here are two sets of figures. You decide. In 1972 over \$300 million dollars were spent in media by New York City retailers. Less than 5% of those dollars were spent in radio. In 1974, if a concentrated effort were made, this figure would increase by 1%. In dollars and cents this would mean an increase of over \$3 million dollars into New York radio!

In 1971, \$2 billion dollars worth of co-op funds was spent by retailers . . . but over one billion dollars were never used! You don't have to be a financial wizard to add up what a concentrated effort to totally involve yourself with the retailer could mean to your savings account.

7. PROSPECTING FOR RETAILERS

The question arises: Where can I find this strange animal called a retailer who has all this money to give me? The total cost of finding him is ten cents or the cost of your local newspaper.

There are no secrets here; he's actually advertising for you to find him. Check your newspapers; clip potential client's ads; you should know who your station reaches. Match those demographics to a print ad for a local retailer. Initially, pick a retailer who has a chain of stores spread across the metropolitan area. Check the size of the ad to determine approximately what he is spending daily. It is important that you become thoroughly familiar with newspaper line cost and how to determine line discounts. The newspapers can help you here — send away for rate cards. The section of this course dealing with competitive media will break down procedures used for obtaining costs of other media.

Keep a clipping file on a prospect so you can build your knowledge of his product. Then make contact with him and solicit answers to some pre-determined questions which will increase your knowledge of his operation. However, never try to close him on your first call . . . that is, unless he wants you to. Find out what *his* problems are. Who does *he* see as his primary target group? Who is *his* competition? What media is he using? Has he tried radio? Is his competition using radio? What radio spots that he has heard, did he like? Are there co-op funds available? Also, be sure, at the outset of your call, that you find out who is the decision maker in buying advertising.

There are many more questions covered in other areas of this course. They are all meant to build up your knowledge of the client so that, in essence, he will sell himself. Know your competition. Over 90% of the retail dollar is in print. Properly equipped, you can probably share a portion of that expenditure total. We say a portion because it can be self-defeating to take the approach that "newspapers can't do the job that radio can." The retailer knows that newspapers have been successful for him. Your approach must be the mixture of media. The use of radio added to his newspapers is synergistic for the retailer; one plus one can equal four.

8. GETTING AN APPOINTMENT

Some salespeople complain that they can't get to the decision-maker at the retail level. Here's a hint . . . If you attempt to get an appointment with the line, "I've got a great plan for you" or "My spots are real cheap," or "I've got a great station," your chances of getting an appointment are small. But if you start your conversation with "I've got a great idea how you can move your product," you will be pleasantly surprised at how soon you find yourself in his office.

At this point you know the dollars that you're after, you know some basic tenets in regard to reaching this potential client, you know where to find him and how to interest him. You are now ready to sell him on using radio; and your station in particular. That's important . . . you first sell him radio! If you can convince him you are an expert in a medium he is interested in, then yours is the station he will buy.

9. THE SALES PRESENTATION

THE PITCH

Let's walk through a sales pitch. Let's assume this is a major department store chain which has never used radio. The prospect is interested, but needs more information. Your approach, both written and oral, can be as follows:

10. A SAMPLE RETAIL PRESENTATION

CHANGING TIMES BRING CHANGING NEEDS

ONE DOESN'T HAVE TO BE A RETAILER TO KNOW . . .

Retailing has changed considerably in recent years. Like most of the world, retailing is in crisis and revolution. Nothing will be the same, even next year.

FIRST, the big national chains, with their mighty resources, are constantly expanding. In the 60's, chain-owned department stores DOUBLED in number, and their sales more than doubled. They are applying more and more sophisticated marketing techniques to their local advertising.

SECOND, an increasing number of local advertisers are adapting big-chain techniques in order to compete effectively; since statistics show that, during the 60's, 72,000 retail outlets disappeared from American main streets.

The big national retailers, and more and more of their local competitors, know and understand ONE BASIC ADVERTISING PRINCIPLE:

NO ONE SINGLE MEDIUM CAN DO AN ADEQUATE SELLING JOB IN THE 70's.

Local retailers who persist in using traditional advertising methods, SPECIFICALLY TOO MUCH NEWSPAPER, are in danger of being left behind.

Each advertising medium has specific strengths and weaknesses that relate to the selling of goods and services.

Understanding the distinctions between each advertising vehicle is the key to proper utilization of media and, ultimately, to successful sales results.

Retailing isn't what it used to be . . . and one of the results is that the methods of retail advertising have also changed.

NEWSPAPERS

STRENGTHS: Immediate and broad coverage of the central city. Presents message in news environment that is timely and leisurely. Flexibility in terms of timing and ad size. Ads can be clipped and saved.

WEAKNESSES: Not selective in coverage. Generally lacks suburban coverage. Ads reach heavier readers, but usually miss light readers. Appeals only to the eye.

RADIO

STRENGTHS: An immediate selective, economical and efficient exposure, offering excellent frequency. Reaches selective prospects almost any place during almost any activity. Both flexible and timely. Reaches customers often, over wide range of time in both cities and suburbs. Local personalities can add personal, persuasive touches to a sales message.

WEAKNESSES: Appeal is limited to the ears. However, a well done commercial creates a visual image in the imagination of the listener far more impressive than what may be seen by the eye alone.

As Americans move to the suburbs, they take their TV sets, radios, and household belongings — but not their favorite big-city newspaper.

Distance and difficulties of distribution have put the big-city dailies out of effective reach of suburbia; they are no longer able to cover adequately most of the market population.

However, suburbanites are MOBILE — and they will travel any reasonable distance for a good value, or to trade with a store they like. All the retailer has to do is put his advertising story persuasively before them.

As television became the primary nighttime entertainment medium, radio networks, long the only available broadcast entertainment, were forced to retrench and eventually became an important basic source of national news.

Individual radio stations throughout the country began experimenting with various specialized audience appeal programming in an effort to attract a regular and loyal audience.

Today's choice of radio station formats include a wide selection of music, news, sports, and entertainment, enabling the advertiser to select the right audience market for his particular product or service.

BROADCASTING changed the leisure habits — and the reading habits — of the nation. It also changed advertising and marketing strategy.

By 1974 radio was reaching 95% of all people over 18 years of age each and every week. The average adult spends nearly THREE HOURS A DAY with radio.

While BROADCASTING affects everyone, there is one group of consumers in particular upon which it has a telling effect . . .

THE YOUNG ADULT MARKET . . .

The opportunities for sales and profit growth — and for keeping pace with the future — are tied directly to winning over today's young adults.

The young adult market of 18 to 35 years of age is enormous — and getting bigger. Already, about 50% of the population is 30 years old or younger. There are three characteristics of young adults which the retailer must consider when making up his advertising plans:

- A. Young adults are broadcast oriented
- B. Young adults don't read newspapers
- C. Young adults have tremendous buying power

This, by itself, would seem to be reason enough to include broadcast in most media plans.

TODAY'S YOUNG ADULTS were brought up on radio and television. They don't know a world without radio and TV. They are experts on radio's "sounds." Remember that today's 30-year-old woman was approximately 15 years old when Elvis Presley became a superstar. A 21-year-old woman (the median marriage age) was born AFTER the Ed Sullivan Show started on TV.

YOUNG ADULTS DON'T READ NEWSPAPERS

Here's just one example: In New York City, "The New York Times" reaches only 8% of all under-35 adults. The New York "Post" reaches only 6%. This data was derived from the Simmons N.Y. Newspaper Study in 1969.*

"The youth market is critical. I'm afraid these young people do not read the newspapers."

David Yunich, MACY'S, New York

*"If you want to reach young America consistently, **you must use radio.**"*

Donald O'Brien, RIKE'S, Dayton, Ohio

TO RESTATE BRIEFLY, THESE ARE THE CRITICAL CHANGES COMING OUT OF THE 50's AND 60's WHICH HAVE CAUSED RETAILERS TO REEVALUATE THEIR ADVERTISING APPROACH.

*For more information, see BMC's "Newspaper Reader Profiles"

As stated earlier . . .

There is no advertising quite like newspaper advertising, because it offers . . .

Broad and immediate coverage of the central city,
News environment that is timely and leisurely,
Flexibility in timing and ad size,
Ads that can be clipped and saved; OR
IT CAN BE MISSED ENTIRELY!

Newspaper advertising has, in the past, been a very effective medium for most retailers, but . . .

1. Just how many people actually READ the average ad?
2. Can it do a TOTAL JOB for progressive retailers?

To a large extent, newspapers sell advertising on the basis of their total circulation; and newspaper CIRCULATION is the basis upon which newspapers decide what an add will cost the advertiser.

Newspapers sell their circulation — but this is not what the advertiser GETS!

Only the number of people who actually SEE AND READ an ad can be considered when an advertiser is trying to measure what he is receiving for his money.

AND — according to the newspapers' OWN research, conducted by Starch, Inc. — the vast majority of a newspaper's "readers" never read even the LARGEST ads, including full-page ads!

Daniel Starch, Inc. is the most widely used and accepted independent research firm engaged by both advertiser and newspaper people, to determine READERSHIP SCORES for newspaper and magazine advertisements.

Ad readership information based on a three-year compilation of studies determining the actual readership of:

8,582 ads in numerous product/service categories — of different sizes in various cities showed ONLY A SMALL PERCENTAGE OF A NEWSPAPER'S READERS ACTUALLY READ EVEN THE LARGEST ADS!*

*Starch defines readership as a reader who has read 50% or more of an ad's copy.

The three-year study revealed that —

Only a small portion of a newspaper's adult subscribers actually READ THE ADS

A. AVERAGE 200-LINE AD — 7% READ . . . 93% DON'T

B. AVERAGE 800-LINE AD — 8% READ . . . 92% DON'T

C. AVERAGE 1600-LINE AD — 11% READ . . . 89% DON'T

DOUBLING, TRIPLING or even QUADRUPLING ad size, does not “buy back” the missing readership the advertiser is paying for — the people who may read the NEWSPAPER but don’t read the ADS.

Based on the Starch readership findings, here’s all that happens to AD READERSHIP WHEN AD SIZE **AND COST** are substantially increased:

	<u>Ad Readership</u>	<u>Space/Cost Increase</u>	<u>Ad Readership Improvement</u>
200 to 800 lines:	7 to 8%	+ 300%	+ 14%
800 to 1,600 lines	8 to 11%	+ 200%	+ 38%
200 to 1,600 lines	7 to 11%	+ 700%	+ 57%

The dollars spent to enlarge the average ad from 1/3 to 2/3 of a page are just not efficient.

INCLUDING OTHER MEDIA will enable you to broaden your advertising base or target, to reach MORE DIFFERENT CUSTOMERS, WITHOUT INCREASING TOTAL AD BUDGETS.

This suggests that much larger shares of the ad budgets be ALLOCATED to BROADCAST in order to REACH:

1. Those TARGET consumer prospects who don't take time to read the ads, plus
2. The many TARGET customers who don't even subscribe to newspapers.

If there is any one characteristic that typifies the successful retailer — it is his ability to change.

Change is a way of life for the retailer — the retailer MUST change if everything is changing around him. The successful retailer changes in order to survive and to overcome:

- . . . INCREASED COMPETITION
- . . . HIGHER COSTS OF DOING BUSINESS
- . . . MORE INDIVIDUAL ITEMS IN INVENTORY
- . . . CHANGES IN THE MARKET
- . . . THE SWELLING YOUNG ADULT MARKET
- . . . THE IMPACT OF SUBURBIA

OBVIOUSLY THE BEST CHANGE OF
ALL IS THE CHANGE THAT WILL
BRING . . .

THE NEW CUSTOMER

Every retailer knows the importance of keeping old customers. His biggest problem is attracting new ones, enabling him to grow and to increase sales and profits.

Newspapers do an excellent job of keeping old customers, because newspapers tend to reach the same readers over and over again, and this is good for the retailer.

In order to grow, however, the retailer must find a way to expand his market, to reach large numbers of prospective customers who are beyond the reach and/or influence of newspaper advertising.

And this is where radio comes in.

**11. THE FINAL
TOUCH
THE SALESPERSON**

You are now up to the point of selling your station. Be imaginative! You have him excited; now keep it rolling. Don't come out with your standard 20-spot package plan. Get him involved. A retailer who believes in the medium will buy anything on your station because you, as the expert, have convinced him that you are going to bring him a successful sale. The retailer will be there in January and February as well as April and May. He is the one account that you can totally control, because you have total knowledge of his operation.

For example, the primary retail selling days are Saturday and Monday. Sell him a vertical schedule of a spot an hour from 7 AM Friday through 12 Noon Saturday. Massive saturation over a limited amount of time (he is used to this from his newspaper advertising). How about contingency schedules advertising his air conditioners if the temperature goes over 90 degrees, or for his snow tires if it snows. Does he have a bargain basement . . . sell him *your* post-midnight time. This is an ideal time to reach the middle class uniformed employee (people on the night shift at a plant; nurses; sanitation workers; waiters, etc.).

Have his sporting goods department buy your sports reports, his junior department buy your movie reviews.

There isn't an area of the station you could not logically correlate to one of his departments. Be creative in packaging. How about additional 10-second announcements to run with 30's for major store sales. This would be an added bit of revenue you never would have sold.

12. SUMMARY

Let's conclude this initial phase of retailing and prospecting for retailers with a review. To be an effective retail salesperson, you must become a retailer yourself. You must talk like one, act like one and think like one. If you can attain this total involvement you should easily double your billing. But, perhaps of more importance is the *concept* of selling you have learned. Radio cannot and must not be sold to a tertiary decision-maker. It must be sold to the primary decision-maker. If the *client* can be sold on the importance of *your* station, would any agency time-buyer be willing to switch-pitch you . . . no matter what your costs were or how your ratings fluctuate? The client is the fixture; the agencies, and everyone else, are just light bulbs. Sell yourself to the wrong one and you will find yourself always starting off from scratch as soon as the light bulb burns out.

**13. AN EASY
GUIDE TO
RETAIL RADIO
ADVERTISING**

This presentation is meant as a guide book for any advertiser who has always wanted to use radio but either didn't know how or didn't know where to start.

STEP 1: LISTENING

Listen to all the radio stations in your city.

Listen to each station long enough to get a feel for its programming.

Listen for your competitors' commercials.

Take notes.

STEP 2: MANAGEMENT OF LISTENING

Call your copywriters together and talk to them about radio.

Get a feel for what they like and don't like.

Try to bring out the spots they remember.

Ask if they couldn't write spots like that.

STEP 3: RESEARCH

Contact WXXX Radio for a sales call from one of our representatives.

He or she will give you the latest trends and market position of your city's radio stations.

Listen to some of the recorded spots he or she will send and play them for everyone in your Ad Department.

STEP 4: PLANNING A BUDGET FROM SCRATCH

Take the cost of any one newspaper page and use it to make a comparison with radio. This will help give you a feel for radio.

See how many spots a page is worth. There is a tendency to underbudget radio because of the low cost of individual spots.

The following work sheets in the text are attached for your use.

Dollar figure of one newspaper page: _____

Production cost of a newspaper page: _____

TOTAL: _____

15% OF TOTAL IS _____. *Subtract 15%: _____

Now, the amount of radio spots I can get (on desired station or stations)
for that amount is:

_____ 60-second
spots

_____ 30-second
spots

*15% taken off the total is your production budget. It's enough if you are attentive.

STEP 5: PLANNING A PROMOTION BUDGET

Analyze your next six months of advertising.

List major sales, major promotions, major fashion trends.

See the work sheet.

Major Sales:

Major Promotions:

Major Fashions:

Now using the previous guide lines, plan a six month radio budget. Major sales are most important.

Use the work sheets.

Sale	Length of Sale	Newspaper	Radio
_____	_____ days	\$ _____	\$ _____
_____	_____ days	\$ _____	\$ _____
_____	_____ days	\$ _____	\$ _____
_____	_____ days	\$ _____	\$ _____

Continue this process for major promotions such as import fairs and the like, and major fashion trend presentations.

STEP 6: PLANNING PRODUCTION BASICS

List promotions in your six-month schedule that will be advertised on radio.

On each promotion, plan how *few* commercials you need to produce.

You don't need a different spot for each day. You can use live-announcer tags for such variations as, "sale starts tomorrow," "sale ends Saturday."

Don't think you need variations for variety's sake. One great spot is worth fifteen variations. As an example, your January promotion schedule probably included:

White Sale
Baby Sale
Foundation Sale

You need one spot for each event. This could be a total of three produced spots for the entire month of January.

Note: If your production costs come in under 15%, you have two options:

1. Add additional spots to your time-buy
2. Save it for the future when you may need additional dollars for a production tape that will run over the budgeted 15%.

STEP 7: STRETCHING YOUR TIME BUY

After you have worked out Step 5, call your WXXX representative and have him develop a long-range projection of your radio buys.

He will take into consideration consecutive-week discounts and time-per-week discounts to give you the maximum number of spots for your money.

These discounts are akin to the newspapers "line contract rate." You guarantee to advertise so many lines and receive a lower rate.

After this meeting, adjust your figures at the end of Step 4 to reflect your new rates.

STEP 8: THE 60-SECOND/30-SECOND PROBLEM

You would be surprised how often you can get your message across in 30 seconds. With our fast life-style, a 60-second announcement can become a bore. Try to be short and sweet: try for 30 seconds as often as you can.

There is a 20% savings on 30-second spots as compared to 60's, and that means 20% more spots for your money.

STEP 9: REVIEW AND RESEARCH

Your total goal in any campaign is to reach the most "right" people with as many spots as possible.

In your meetings with your WXXX representative, he will be happy to show you research in regard to audience figures, reach and frequency, also Brand Rating Index (which analyzes product usage by category and demographic grouping).

You will learn why "frequency" and the "waste factor" are important.

STEP 10: PREPARING YOURSELF TO GIVE DIRECTIONS

At this point, you are going to assign some radio advertising to a staff copywriter or outside production house. You should have the answers to the following questions for each campaign:

1. What is the product? (Try to limit yourself to one product to a commercial)
2. What are its practical benefits?
3. Its emotional benefits?
4. Who would want it (Where is your most important audience)?
5. When would I need or want this product?
6. Does this audience have any fears or prejudices about this product?

NEVER DO THE FOLLOWING:

1. Never say, "Here's how to do it." Let your copywriter have his head.
2. Never insist on three mentions of a product or your name.
3. Never pick the safest version.

Prepare yourself to always select the most exciting approach, even if it scares you a little (if it scares you a lot, ask for a revision).

Always seduce and persuade. *Never* order the listener to do something.

STEP 11: FIND SOMEONE TO GIVE ORDERS TO:

1. Start with your own shop or store. Give your own copywriters first chance to have fun with radio.
2. Check with WXXX for a freelance producer to work with your copywriters.
3. Try for off-beat talent in related fields.
4. Get professional help from production specialists. You can get a list from your WXXX representative.

STEP 12: INVESTIGATE MUSIC

You can have a jingle made just for your store. Especially on a Contemporary station like WXXX, a jingle may be very, very effective.

Make sure that your jingle is as up to date as possible and will last at least a year as your "sound".

STEP 13: PUT IT ALL TOGETHER AND
WATCH THE EFFECTIVENESS OF RADIO

RETAIL SELLING AND PROSPECTING

QUESTION WORKSHEET

1. There was a discussion recently between an owner of a men's retail store and a salesman from a local radio station. The salesman was over-awed with the most recent rating book increases of his station and felt this alone should convince the store owner to purchase a schedule on his station. Do you think this salesman is going to be successful with this potential customer? If not, why not?
2. Is there a difference between the general agency salesman and the retail salesman? If so, what is the major difference?
3. What is "tear sheeting" or a newspaper "clip file" and how does it relate to your ultimate success as a retail salesman?
4. The toughest step is always the first one. If you can overcome "call reluctance" you will be successful. What are some questions or statements you would make during the first telephone call to set up the first in-person appointment?
5. Know the enemy. What are the major weaknesses of newspapers as an advertising vehicle?
6. You can't successfully sell your product unless you commit to memory its selling strengths. What are radio's major selling points to a potential new client?
7. What is the relationship of young adults (the greatest potential new customer for the retailer) with newspapers and with radio?
8. What is the effect of ad expenditure increase in newspaper ad size pages, and its relationship to newspaper readership?
9. Ideally, a retailer should pick the station whose programming reflects his potential customer's taste. Then by using creative media plans, he can effectively reach this group. Detail two unique media plans.
10. In the sample presentation, what is the main concept the retailer is taught?

CASSETTE #9 (SIDE A)

Merchandising

By Richard O'Toole

Introduction and Definition

Who uses it?

A. Participants and their functions

1. The Client
2. The Broker
3. The Distributor
4. The Retailer
5. The Agency

B. Researching problems and needs

C. The Tools of Merchandising

1. Letters to the Trade
2. Point-of-sale Aids
3. Hard-goods and services promotions
4. The 30-30 Plan

D. Legal ramifications

(Worksheet Questions)

9A Merchandising

MERCHANDISING

By: Richard O'Toole

1. INTRODUCTION AND DEFINITION

Merchandising is an important word in the vocabulary of the business world. But it is probably the most misunderstood word when it comes to specific definition or application. Merchandising is vague because it encompasses so many various forms and shapes. Nevertheless, if the action or deed "promotes the sale of products, goods or services", it is merchandising.

2. WHO USES IT?

A. PARTICIPANTS AND AND THEIR FUNCTIONS

1. THE CLIENT

The client, generally purchasing radio air time through an advertising agency, is the most concerned party since he is paying the bills. Any extra benefits and assistance which he can receive for his product or services place him in a more receptive mood toward radio in general, and specifically toward the station making the offer. The client, owner, or advertising manager feels that he has made the right move in buying the air time and his confidence is bolstered by the fact that someone else is interested in making his judgment successful. Since the merchandising is offered at no extra cost, it amounts to a tremendous plus which actually reduces his cost factors.

The client's Sales Manager, likewise, directly benefits from the situation, as he is charged with obtaining distribution and moving the product. Merchandising, to the Sales Manager, is more of a tangible incentive and should be designed to meet his needs. If merchandising plans are properly executed, the sales client becomes a strong ally.

However, do not allow the client to place you in an untenable position which could result from a poorly-conceived merchandising plan with little or no chance of success; or (and you must discipline yourself on this one) exaggerated promises which could result in an antagonistic sales client.

2. THE BROKER

The broker maintains a sales force representing a number of manufacturers in a specific metropolitan area or state. He performs all sales functions for his clients, and receives a commission based upon all sales in his area. In this manner, sales costs are reduced for both national and local manufacturers who share the same sales organization.

The broker sells the supermarket chains, cooperative grocery warehouses, and institutions; and is responsible for the introduction and merchandising of new products. Consequently, he is extremely merchandising-conscious since his existence is based upon the sale of goods. Brokers can aid and/or produce radio times sales if successful merchandising assistance can be a part of the package.

3. THE DISTRIBUTOR

The distributor fulfills a very important function in the marketing of a wide variety of food specialties, delicacies, perishables, and non-food household items. He generally owns and operates a fleet of trucks delivering goods directly to a specific group of retail stores. He does this for a number of clients, on a commission basis. Most supermarket chains grant authorization to one or two distributors to service their stores with items that are difficult to warehouse and ship.

While the client-manufacturer or his broker normally sell to the retailer, some distributors have the ability and authority to handle sales functions. The distributor is quite willing to accept merchandising and promotional support which he doesn't normally receive.

4. THE RETAILER

Up to this point, we have discussed how the client, broker and distributor work together in order to sell products to the retailer who, in turn, re-sells to the consumer. For general purposes, let's confine the retailer to the supermarket chain store that carries close to 8,000 food and non-food items and operates on a very narrow profit margin of between 1% and 2%.

The sheer logistics of ordering thousands of products in various sizes, receiving shipments, warehousing them and then re-delivering to the chain's stores is an overwhelming task for the retailer. In addition, *he* has to contend with the consumer on a daily basis and is blamed for rising prices and shortages over which he has little or no control. Couple all of this with huge pilferage losses, increasing personnel problems, store maintenance, and you have an industry that has too much to handle in too little time. Because of this, the client can't expect and shouldn't assume that his sales and merchandising story is always told completely or absorbed thoroughly by the retailer.

The retailer, therefore, must be reached with a sound merchandising approach in order to assume proper movement of the client's products.

5. THE AGENCY

Since the radio time salesperson often makes sales to an advertising agency, he or she should be prepared to offer merchandising assistance along with the normal presentation. This immediately places him or her in an advantageous position, since it shows an interest beyond taking an order and placing commercials on the air. The advertising agency provides the time buyer with a set of guide rules concerning dollars to be spent in buying commercial time on a specified number of stations, the type of audience to be reached, and so forth. The buyer then decides which stations represent the best buy in terms of cost and efficiency. Should the salesperson's price structure be higher, or the station's audience not quite measure up to the requirements, he or she can often counterbalance these obstacles with merchandising. Naturally, if the salesperson's presentation is turned down for legitimate reasons, or if the buyer does not recognize the value of merchandising, he or she has some recourse by

going over the buyer's head to the next level of decision making. This can be done because, with merchandising, he or she can bring in the station's merchandising specialist and request a meeting with the Account Executive, who has an overall knowledge of the client's aims and problems. The Account Executive can overrule the time buyer or refer the merchandising information directly to the client for evaluation. At this point, it is preferable for the station's merchandising specialist to meet face-to-face with the client's Sales or Marketing Directors, to determine how and where he or she can be of assistance.

Successful radio merchandising assistance initiates the advertising agency to think more definitively of radio and to recommend the station to other advertisers.

B. RESEARCHING PROBLEMS AND NEEDS

Furnishing merchandising that does not fill a need or solve a problem is meaningless to the client and the other participants. On the other hand, a specific accomplishment is long remembered and has accrued benefits. The best approach to take is to state that certain merchandising tools are available and to directly ask the agency, client, broker or distributor what problems exist in the marketing of the product. In all probability, a long list of problems can be compiled from which the merchandising specialist can make his selection. The participants themselves don't always agree how and where they need assistance, but it is possible to get a clue in order to set off in the right direction.

Occasionally, there is one nagging dilemma facing the client that he wishes to solve above all. It is wise in this instance to concentrate on this effort and forget the rest of the merchandising tools. On the other hand, it may be necessary to satisfy the needs of the broker or distributor, and the client, in order to establish a sound merchandising record.

In order to establish a sound merchandising plan, it is absolutely necessary to garner as much information as possible regarding the product. This can easily be done by asking questions of all participants and obtaining a fact brochure from the agency.

Personal calls to several retail stores and headquarters executives can also be enlightening. Often, the client or broker is unaware of the underlying reasons for the problem because the retailer hasn't told him; or the sales representative has been negligent in reporting all the facts.

Sound research can set the problem in its proper perspective and make it much simpler to solve. This research entails a great deal of work but the payoff is proper recognition by all participants, so that credits can be gained.

C. THE TOOLS OF MERCHANDISING

1. LETTERS TO THE TRADE

This represents the sending of a letter, brochure, or mailing piece to the buyers at headquarter locations of supermarkets, to drug and department stores, to variety chain stores, and the like.

Letters to the trade are also sent to auto dealers, service stations, and retailers. The purpose of these letters is to describe the advertiser's schedule on the station to the consumer outlets of the products involved.

Letters to the trade should be hand-tailored depending upon the recipient. It is vital to the advertiser that the wholesale buyers be completely informed of the radio spot schedule. The manufacturer's salesperson is not generally prepared to present an advertising campaign, feels ill at ease, or spends all of the short allotted time discussing pricing and taking orders. Therefore, the letter to the buyer should be explicit, listing starting and ending dates of the radio schedule; days and time of the spots; names of the personalities, disc jockeys, or services to be used; plus the number and type of audience to be reached.

If the product is an established one, several mentions of the trade name are sufficient. On the other hand, a new product requires a full description including sizes, weight, packaging, and so on. In either case, if the product is being offered at a discount, rebate, or allowance, complete details should be listed. This should be a no-nonsense letter, as buyers will immediately toss a flowery non-descriptive letter into the wastepaper basket. An informative letter can produce an order, or enhance distribution for the advertiser.

However, the retail store, or dealer, letter should dwell almost entirely upon the air schedule, including spot times and the station's virtues, since the retailer is generally more aware of the product, unless the item is brand new.

A personalized letter signed by the station's leading personality is also very effective under certain conditions.

2. POINT-OF-SALE AIDS

Another merchandising tool used by some radio stations is to seek the cooperation of the retailer in furnishing promotions of some character to the advertiser. Such cooperation may take the form of a display, circular advertising or cooperative newspaper advertising.

The goal is obviously to increase the sale of the product displayed. The extent of the increase depends upon many factors including the normal popularity of the product involved; the amount of special price reduction, if any; the retailer's profit margin; the on-air advertising; the location of the display; and, of course, such intangible factors as the manufacturer's follow-through and the store's cooperation.

Complete follow-through is necessary to ensure a successful promotion which should result in increased sales and profits for the advertiser and the retailer, plus additional consumer awareness.

The fact is that when manufacturers' promotions fail, it is usually due to a lack of planning and poor follow-through. There are many illusions and delusions that everything is going to work out somehow. Many advertisers take too much for granted relative to their position with their customers. They over-estimate the power of the program their salespeople work with, and they underestimate the difficulty of selling promotions. Even with the correct tools, more often than not, the real reason most things go wrong is some avoidable little mistake. A competent radio merchandising operation can aid in avoiding the pitfalls we've mentioned. It can avert display failures and convert a mediocre promotion into a successful one.

This area of merchandising is tightly governed by Federal law and we in no way recommend that you enter into this type of activity unless you first check thoroughly with legal counsel on all aspects of a plan.

3. HARD GOODS AND SERVICES PROMOTION

Airlines, banking institutions, and automotive advertisers require a specialized form of merchandising aimed at their traffic-passenger-agent-employees or dealers. Station letters, outlining the campaign to such individuals, are helpful. Even more effective is a non-air meaningful contest confined to a specific list supplied by the advertiser. For example, Z-Airlines wishes to promote its new flight from A to B. Letters (with self-addressed post cards) are sent to heavy airline ticket purchasers, such as travel agents or corporation traffic agents, concerning the new flight and requesting an estimate of the actual flying time it will take from start to finish. The winners of the contest would receive their prizes at a luncheon held by the station and the airline. Attendance of the station's personalities enhances the entire promotion. This type of merchandising invites participation and creates a new interest within the particular industry.

Within this same category, dinner parties can be arranged to which the advertiser can invite his dealers, agents, salespeople, or employees to kick off a radio campaign. Again, station talent and executives should be on hand to add to the festivities, and to point out the strengths of radio and how it benefits the guests. Sports luncheons or dinners held for the client and his retail buyers are also effective. At such a sports luncheon or dinner, the station's broadcasting of various sports events, such as baseball or football, is emphasized; and filmed highlights of the games can be shown during the dinner . . . with the station's sports announcers acting as emcees. A question-and-answer session would then follow.

4. THE 30-30 PLAN

Suggest to your client (or potential client) that he offer half of his 60-second commercial to his retailers who would, in return, provide extra sales benefits and promotions for his product. The client then determines the allocation of the 30 second spots for the retailers based upon their purchases. At this point, he informs the retailer: (A) how many free 30-second spots he will be receiving, and (B) the dates allocated for these spots.

This is necessary because the retailer is then more readily aware of his commercial copy deadlines. The radio station merchandising specialist then contacts the retailer in order to stress the attractiveness of blending in the 30-second copy of the retailer with the 30-second copy of the product to be advertised. Thus, once the retailer is informed of the number of 30-second spots, the dates they will be running, and the benefits of a commercial which ties him in with the product, it is hoped that the retailer will reply with copy that's both timely and appropriate.

Follow-up, seeing that all these bases are touched, is a necessary part of the merchandising specialist's role.

Why have the 30-30 plan? What, after all, are its benefits? In addition to the unquestionable benefits to the retailer of free advertising, the client receives an awareness of his product, extra promotions, and (most importantly) extra sales. And there's that intangible benefit which comes from adopting the 30-30 plan — goodwill! Goodwill to the advertiser, the retailer, and radio station.

D. LEGAL RAMIFICATIONS

Merchandising must be applied with propriety and restraint to be within legal bounds as outlined by the Robinson-Patman Act. The Robinson-Patman Act is directed at preventing a competitive inequality that comes from certain types of discrimination by sellers in interstate commerce. Sections 2 (D) and (E) of the Act deal with discriminations in the field of promotional services made available to purchasers who buy for resale. Where the seller pays the buyer to perform the service, Section 2 (D) applies. Where the seller furnishes the service itself to the buyer, Section 2 (E) applies. Both sections require a seller to treat his competing customers on proportionately equal terms.

Two other guides of the law are:

(1) A seller who uses a promotional scheme to cover a price discrimination by paying for services that are not rendered may thereby violate Section 2 (A) of the Clayton Act, as amended by the Robinson-Patman Act.

(2) A customer who improperly receives payments, services, or facilities may thereby violate Section 2 (F) of the Clayton Act, as amended by the Robinson-Patman Act; or Section 5 of the Federal Trade Commission Act.

A seller, making payments or furnishing services under the above, must do it under a plan that must be made available to all competing customers on a proportionately equal basis. He should inform all customers that the promotion is available. He should make available other means of participation for those who cannot use the basic plan; and he should make entirely clear the exact terms of the offer, as well as the conditions upon which payments will be made. He must also take reasonable precautions to see that the services are actually furnished and that over-payment is not being made.

Although the preceding touches only briefly on the legal requirements inherent in any merchandising promotion, it shouldn't be considered legal advice.

In order to receive precise legal clarification relative to any merchandising promotion, we suggest you contact your own attorney.

MERCHANDISING

QUESTION WORKSHEET

1. What is merchandising?
2. Why is radio merchandising helpful to a radio station?
3. What are two other benefits of radio merchandising?
4. Why is the merchandising specialist's function important to the radio station?
5. What is a consumer goods broker?

CASSETTE #9 (SIDE B)

Co-op Advertising and How To Get It

By Richard O'Toole

- 1. Co-op defined**
- 2. Who uses Co-op**
- 3. The abuses of Co-op**
- 4. Correcting Co-op abuses**
- 5. Co-op goals**
- 6. How to get Co-op Advertising**
Where to find prospects
- 7. How to apply Radio**
- 8. Research and follow-up**
- 9. Summary**
(Worksheet Questions)



CO-OP ADVERTISING AND HOW TO GET IT

By: Richard O'Toole

1. CO-OP DEFINED

Co-op (or co-operative) advertising is a means whereby a manufacturer offers to pay a portion, or all, of his customer's advertising costs, under certain conditions. The customers generally are retailers such as supermarkets, department stores, variety stores, dealers, service stations and wholesalers. Conditions vary considerably depending upon the industry involved but, basically, the manufacturer requests that his product be advertised and promoted.

2. WHO USES CO-OP

Over the years, the most active co-op advertising programs have been between food manufacturers and supermarket chains who used weekly newspaper ads almost exclusively. The manufacturer would sign a co-op contract with the chain, to pay for a specified number of product mentions in the food ads, over a period of months. The contract usually called for some price reductions on the part of the chain, possibly a photo of the product in the ad and, on occasion, in-store product displays. This co-op method was successful when both parties to the contract fulfilled their part of the agreement. The reduced-price ads in bold type sold a great deal of canned, bottled, and packaged food products.

3. THE ABUSES OF CO-OP

Over the years, contract conditions were not always spelled out and some food chains' performances were negligible or non-existent.

The food newspaper ads became cluttered with too many co-op items listed in the smallest type or left out entirely. To complicate the situation, many manufacturers, in order to sell products to the chains, would agree to advance co-op advertising or promotional dollars without any type of performance. Another problem which existed in co-op advertising was double billing.

4. CORRECTING CO-OP ABUSES

This chaotic condition recently resulted in the Federal Trade Commission disallowing any unearned profit by any retailer through promotional allowances. "Per case allowance" must now be converted into "performance advertising". In other words, instead of an outright giveaway to the retailer for purchasing so many units of goods with no strings attached, the retailer must now perform by advertising the product with newspaper ads, circulars, and handbills and, of course, radio. In addition, there is legislation which defines, and specifically prohibits, fraudulent billing practice which occurred in cases of double billing.

5. CO-OP GOALS

The co-operative advertising and marketing concept goal is to increase profits for both the manufacturer and retailer, through an increased product movement, while decreasing the retailer's advertising expenses.

6. HOW TO GET CO-OP ADVERTISING— WHERE TO FIND PROSPECTS

It is estimated by "Progressive Grocer" that at least one-half billion dollars annually is being offered by manufacturers' allowance systems to food retailers, or over \$10,000 per supermarket per year. Emphasizing the growing importance of co-op advertising and promotional allowances, this leading grocery publication has set up a special section in each month's issue, entitled "Guide to Manufacturers' Allowances". This is a special listing of display and promotional allowances currently being offered the trade. While most of these co-op dollars are currently offered only for in-store promotions, newspaper ads, or handbills, there is evidence of a drastic change underway.

7. HOW TO APPLY RADIO

Many manufacturers and trade commissions are including radio in their co-op plans, in order to be more flexible in cooperation with the Federal Trade Commission. Moreover, radio spot affidavits are documented evidence of performance on the part of the retailer. What is probably more important to both ends is the fact that radio can more effectively bring additional customers to the stores than newspaper ads. As a result, the manufacturer sells more product and also receives the bonus of better consumer advertising.

Radio, therefore, can solve the manufacturer's growing problem of escalated wasted promotional dollars and also help the retailers with improved media. Both will have to be effectively sold on this solution.

8. RESEARCH AND FOLLOW-UP

It therefore behooves the radio broadcasting industry to proceed as follows to obtain the major share of co-op advertising dollars.

- A. Set up fact-finding specialists to periodically check all trade journal periodicals covering food, health, beauty aids, variety, discount and chain stores, plus manufacturers for co-op advertising and promotional offers. As previously stated, "Progressive Grocer" has a special listing monthly.
- B. Check with advertising departments of supermarkets, grocery co-op, drug and variety chains for lists of manufacturers co-op advertising. At the same time, notify the Ad Managers that some manufacturers do include radio in their plans. A request to those who don't may produce favorable results. Recently, upon checking with nine supermarket chains in a major market, it was discovered that none of them were aware that a national trade commission was offering 100% co-op allowance for radio, based upon a percentage of accrued purchases. On the other hand, Certified Grocers of California, with over 2,000 members, is reported to have a computerized report program for retailers on allowances and rebates. Using computer read-outs, Certified sends retailers notification of pending promotions in its weekly bulletin.

- C. A new source of co-op advertising information is the co-op servicing agency which analyzes the manufacturer's market structure and objectives and then recommends and carries out a total program.

This type of servicing organization prepares the co-op contract, requests a Federal Trade Commission advisory opinion regarding legality, authors and administers the notification program to the retailers and trade media, prepares production materials such as radio scripts and ads, sets up the accounting process to maintain a running balance of each retailer's accrued allowance, and makes the payments.

The co-op servicing agency recommends that the manufacturer divert a portion of his promotional budget for a per-case allowance to be accrued for performance advertising by the retailer.

- D. Co-op advertising information can also be obtained from food brokers, jobbers, and manufacturers' representatives who do the selling for manufacturers in a specific territorial area.

9. SUMMARY

The radio broadcasting industry can cash in on co-op advertising by indoctrinating manufacturers, jobbers, brokers, and their retail outlets with the value of radio over newspaper ads and print ads. As a matter of fact, there are retailers who have never purchased radio spots with their own dollars and are ready to go.

CO-OP ADVERTISING

QUESTION WORKSHEET

1. What is co-op advertising?
2. When is co-op advertising successful?
3. What are the goals of co-op advertising?
4. Why is co-op advertising important to radio?
5. How can radio do an effective job with co-op advertising?
6. Name at least three ways by which radio can get its fair share of co-op advertising.

CASSETTE #10

Client Sales Promotion Promotions That Build Audience – The Package Technique

By Dwight Case

- 1. Introduction**
- 2. Radio is a companion**
- 3. The client's framework**
- 4. Involving the client**
Advertiser patterns
- 5. Involving the audience**
- 6. What a promotion must motivate**
- 7. Working with Programming**
- 8. The tools of a Sales Promotion**
Involving other station personnel
- 9. The planned promotional calendar**
- 10. Creative Ideas and their Execution**
The Picnic
The Specific Targets
- 11. Pricing the Promotion**
- 12. The specific Peripheral Targets**
- 13. Prizing your promotion**
- 14. Recapitulation**
- 15. Other promotion ideas**
 - A. Halloween
 - B. The Fortune Cookie
 - C. Little League
 - D. Odd-Ball Olympics
 - E. The Student Promotion
 - F. The Family Tree
 - G. The Mystery Car
 - H. The Surf 'N Sand Promotion
 - I. Promotion Titles
(Worksheet Questions)

CLIENT SALES PROMOTION PROMOTIONS THAT BUILD AUDIENCE — THE PACKAGE TECHNIQUE

By: Dwight Case

1. INTRODUCTION

It must be obvious to you at this stage in your study of the radio industry that radio is the only advertising medium that does not have something that you can "see". The supposed loss of this sense of sight creates a challenging hurdle for you to overcome as you do the one thing that can cause you to be dramatically successful selling radio advertising time . . . that one thing is transforming the intangible of radio into a tangible product for your potential client to feel, see, hear and be a part of.

Still another overview of radio will help here because we are going to talk about tangibility in the sense of promotional activity.

This requires not only an idea, but also dynamic cooperation with your Programming Department.

For our purposes we are not going to argue different types of formats and their relevance to promotional effort. We are just going to assume that all radio stations should be promotionally oriented, be their format Rock and Roll, Classical, Talk, Country, or any other.

Your mode of operation or your format may cause you to change nomenclature, but an activity is an activity by any name! For instance, on a Contemporary station the contest is a "contest"; on a Good Music station, a contest is an "audience activator"! And so it goes.

Back now to our overview.

2. RADIO IS A COMPANION

Radio in the framework of tangibility is to be defined as an exciting companion . . . a single conversationalist, informer, and fun-friend to go out with.

It is not a juke box with commercials!

A radio station has a rhythm . . . a tempo . . . it makes you feel good . . . or relaxes you . . . or informs you . . . or asks you to do something with your day.

And it does cause you to respond, even if you respond by dozing off!

3. THE CLIENT'S FRAMEWORK

These are the rules from which we shall progress.

On the customer side of your ledger, you will find a *real desire* to talk about and participate in "things" or activities which have some tangible substance.

For your own mind — if you were a potential customer (say a store owner) would you rather talk about entry blanks, window banners, fire engine rides, Santa Claus appearances in a helicopter . . . or six 60's a day for 5 days in really neat time?

A retailer can visualize the crowd around Santa Claus, but he cannot come to grips with your listener who might or might not be staring at the radio when his commercial is on.

We submit you gather the facts of your station together and rethink these facts so that your new orientation deals only in things your customer can treat tangibly!

You are taking your product into the "other man's" arena, so if the product is just plain *radio* — there is no correlation between your product and his problem.

4. INVOLVING THE CLIENT

ADVERTISER PATTERNS

Let's look at what patterns an advertiser follows in his day-to-day planning:

White Sales
End-of-the-Month Sales
Two-for-the-Price-of-Whatever
Win-a-Free Whatever
Today Only!
Til Nine Tonight!
The President's Sale!
Red Tag Days! . . . and
WIN!

You will see these "code phrases" on shopping center marquees and in newspaper advertising.

Retail advertisers have their methodology figured out and it works moderately well; but, naturally, they think like retailers and we must accommodate that thinking.

First, we must know a prospect's business rhythm.

What are his key weeks? When are the heaviest payroll periods in his market area? Are they weekly or the first and fifteenth? When are his key selling months or seasons?

The information on "key" timing is imperative! A baseball promotion will not titillate a man whose key selling months are November and December!

Here's a quick recap of where we are: All radio stations should be promoting because all radio stations are activators.

Since radio is an intangible to the potential customer, you must translate that intangible to a tangible. Therefore, you must get into the customer's head and understand his or her business rhythms.

5. INVOLVING THE AUDIENCE

You can use this "tangible" to get even more people to become involved (or activated) by your station.

6. WHAT A PROMOTION MUST MOTIVATE

What constitutes a promotion that is saleable and exciting to your listener?

The key element is cross involvement!

You design an activator which causes your listener to go to your client's store to do something that makes the listener so happy that he listens more.

You must cause your listener to activate *himself*; to send in a form, go to the store and register, make a phone call: To *act* in relationship to *your* customer's need.

7. WORKING WITH PROGRAMMING

After you have solicited the key buying-pattern information, your next move would be to sit down with the Program Director.

Some knowledge of psychology is often needed here because the Program Director normally feels that the Sales Department has *too much* power in his area anyway. So there is a natural reticence toward acceptance of this type of program.

However, let's not forget that if the Program Director is running a "pure programming" contest, he or she normally doesn't hesitate to say on the air, "Win the new XXX car from Sam's Buick Dealership on First Avenue." However, if you *sell* the idea to Sam's Buick first, then present it to the Program Director, it loses the "programming purity" in his mind! In the Program Director's head he or she is not wrong — and keep in mind you need the Program Director's help in getting that special promotion together in top-flight professional fashion.

Running pell mell over the top of programming will cause the sound to be disjointed and the impact of the promotion to be lost, as well as risking the loss of the overall impact of the station itself. So if you come to an impasse, we suggest you get the Program Director to help you with a promotion or two that you want to sell into "commercial time" which will definitely not be in conflict with the "on the air" or programming "audience promotions" which he has planned.

This way you run yours and he runs his!

After a couple of good promotions have been run, you will find that the Program Director will lose the negative attitudes and will see his way to integrating your sales needs with his or her programming needs.

**8. THE TOOLS OF
A SALES
PROMOTION
INVOLVING
OTHER STATION
PERSONNEL**

Now, we all agree on successful promotions evolving by working together, and we're ready to forge on . . . what are our tools?

1. Time . . . in 10, 30 and 60-second segments. Do not try to tie program time up with promotional ideas . . . the excitement rhythm is lost.
2. Production ability.
3. Talent — both on the air and with personal appearances — does anybody at the station do something special?
4. Station equipment such as:
Remote gear
Cars, trucks,
Printing press, or duplicator
Merchandising person and
Special items such as records, prizes
5. Support personnel: That is, everybody who can help . . . especially if they are *eager* to help. Again, does anybody possess special skills . . . is anyone an artist, photographer? One station has a salesman who was a professional clown. He was great at outdoor promotions . . . and inexpensive.

The real point is to take a total inventory of what you already have on hand at your station. Most radio stations have many things but have never made an inventory list. How about a transmitter site where you could safely have a picnic or a frisbee contest. A flagpole big enough for someone to sit on for a couple of weeks or a fence big enough for an art contest to be shown.

Look your place over: There's more there than just turntables and folks!

9. THE PLANNED PROMOTIONAL CALENDAR

Now let's take out the calendar! You need one that has all the dates of holidays and special events. You must know school holidays, civic promotions, and local historic events as well as the standard days of excitement. Also, obtaining a list of the specially-dedicated weeks helps; weeks such as National Hot Dog Week, Secretaries' Week and so on!

Although you may not tie into one or any of these events or holidays, your promotion can crumble if your timing is off and you are at cross purposes with the world.

Now we have programming ready, we have our inventory of staff and station and our calendar . . . What's next?

10. CREATIVE IDEAS AND THEIR EXECUTION

THE PICNIC

Later on we'll give you a list of ideas and a brief note of how they work, but for now, let's have a "picnic".

A special picnic that only listeners to your station can attend.

1. Check your calendar (does it have the rainy day averages on it?)
2. Choose a Sunday (hopefully one that doesn't fall in the rainy season).
3. Back the date up two months. One for selling; and the second one for promoting and contesting.
4. Find a location that can be *controlled* — if not a park, then an estate, or the top of a building, or a football field. The more unique, the better!

THE SPECIFIC TARGETS

5. What do you do at a picnic? Usually you eat and drink. Okay, that means you need: a soft drink supplier, a bread company, a condiment supplier, a hot dog company, a potato chips company, caterers, a cake company, a donut company and on and on . . . And you play games and have contests such as a frisbee contest, a kite contest, a contest involving a sporting goods store for baseball bats, and the like. You can have bicycle races, a Volkswagon pushing contest, a fast-draw contest using water pistols, a pitch-hit-and-throw contest, punt-pass-and-kick contest— you can play guessing games, or have boat races if there's water. You can have a greased-pig race or a photo contest. These are merely a few of the potential contests involving your listeners. Can't you see the sales potential when you begin to involve merchant/advertisers in participation?

Each of these games or contests has someone who sells the product involved located in your marketplace. Together, they are all prime clients and perfect prospects to tie in with your advertising schedules. The way you can sell this involvement, in order to keep your costs in line, is to sell one hundred commercial announcements, and then offer twenty additional announcements to the suppliers in exchange for giving you the products to eat, or play with, or give as prizes.

11. PRICING THE PROMOTION

Since the first month you've blocked out is for selling the concept, let's talk about selling first.

Assume that each commercial you sell will contain a short blurb, or mention, about your picnic. You don't want more than three of these reminders in an hour or the redundance could kill it . . . especially since programming could also be running one announcement per hour with a game involvement, and that's *four* times an hour . . . so be careful!

In thirty days of promotion you have available 2,160 spots. There are 24 hours in which you can sell. Segregate this amount of time into groups or *packages* of time plans. Each package provides 200 commercials for X amount of dollars . . . this would give you 10 packages for 10 different clients.

When you've sold these packages, it is imperative that you stipulate to all clients that they will provide you with display area for your call letters in their store windows . . . and in their newspaper ads, and that they will have signs in their picnic-supply sections which have *your* call letters and your promotion dates.

We suggest that you sell these promotion packages at your most expensive rate, plus 10% for creative and execution costs. However, package the cost as well in one big, comprehensive price, say \$3,000 for the package and not 10 bucks a shot.

Prepare your printed material, your pitch, to show exclusivity to *only 10 clients*.

This can appeal to buyers who like to be one of a few and some prospects will even buy three packages, just to cut down the number of different sponsors involved.

Set yourself a weekly quota, a target, and start to make your calls.

If you've established the right date for your picnic, your timing will dovetail perfectly with the selling cycle to key days of all the potential clients for picnic-oriented products.

12. THE SPECIFIC PERIPHERAL TARGETS

Make sure you show the concept to everyone you call upon, even if they are not picnic-oriented.

Through the use of this technique you will impress all your clients with your "tangible" approach. As a result, they will be far more receptive when you return specifically to them with a Halloween idea or a Christmas promotion, or whatever.

What we are trying to impress upon you is the thought that you might *not* know what your potential customer might buy.

Only your potential customer knows!

If you don't offer *everything* to him, then you could be cutting your odds for possible sale; since your prospect is put into the position of making a decision in the future, or present, while dealing from a base of insufficient knowledge.

Please don't get hoisted on the petard of logic. Very few sales for anything are made strictly on logic!

If the promotional concept catches his fancy, even the Christmas tree man might buy your picnic package!

Although such an example may seem silly, think how many men with families of five own two-door fastback sporty-looking cars. A station wagon would be logical! But . . . still . . . logical purchasing decisions are never a hard and fast rule.

So, offer your tangible *everywhere!*

13. PRIZING YOUR PROMOTION

To carry this project forward, let's look at the handling of your picnic by the Programming Department.

Each hour programming can play an on-air game, the prizes to which are tickets to your picnic. The questions asked could be, . . . Guess the name of the disc jockey up next? Or, how many hot dogs are the most ever eaten? . . . What was the most unique picnic ever given? The winners could win a ticket to your picnic *and* a chance at the grand prize . . . which can be anything . . . a Datsun pickup in which to go to the picnic or your own picnic in Peking . . . and so on!

The point of introducing a grand prize is that some of the listeners may not like fun and good food, although they probably are a little greedy and will play, and listen, and register at your client's place of business, if they can win a prize *too!*

If the *production* and the commercials are excellent then you will have a contest they *all* want to enter and/or listen to.

As a result, you'll have active listeners and happy clients!

Now, let's look at where we've been:

14. RECAPULATION

We accept the premise that our programming is superior.

We accept the premise that our audience, properly motivated, *will* act and react!

We accept the premise that our clients, properly motivated, can be involved in *an idea* as the way to go from intangible to tangible product!

We accept the premise that the cooperation with client and station derives new revenue, new listeners and new relationships!

We accept the premise that we must be broadcasters as well as showmen!

We prove to our advertisers that we are an active, tactile, selling, fun medium. And we do not disturb our sound; we just enhance it by asking the listeners and the clients to join in.

That's the work concept . . . now how about some promotion ideas in addition to a picnic.

15. OTHER PROMOTION IDEAS

A. HALLOWEEN

Earlier on, we mentioned Halloween, so let's talk about it . . .

"Hobgoblin Houseparty" could be a perfect Halloween promotion. The client list would include soft drinks, potato chips or peanuts, hot dogs, hot dog buns, and condiments if you so desire.

The way it works is — you sell the package to a soft drink client, a hot dog client, a potato chip client. They provide product for you to give to families who will have a "Hobgoblin Houseparty" in their home for ten children or more. You run announcements on the air asking the housewife-listeners to send in a card listing the ten names of the kids who are coming to the party, and to include the names of the clients you've been advertising on the card. Then, on the day before Halloween, you have four trucks back up in a parking lot at the nearest shopping center and deliver into the hands of the winners (who will have letters of credit from your radio station) enough product to supply the little hobgoblins. This promotion incorporates all kinds of public service attributes, because you're keeping children off the streets . . . and providing under-privileged families with

products, so they can have a good time at their party. You might even consider calling up the Apple Bureau to provide apples to give away for bobbing, and so forth.

B. THE FORTUNE COOKIE

The Fortune Cookie campaign promotion is one utilizable for department store clients, automobile dealers, and variety stores. In fact, almost anyone except grocery stores . . .

Here's how it could work. You buy 10,000 fortune cookies. They are very inexpensive, even with your own message or fortune in them . . . then you provide the cookies to the store or dealership to whom you've sold your creative package. One out of every hundred fortune cookies has a special message in it that says: "You have just won the prize," whatever the prize happens to be. At the same time you broadcast on-the-air advertising that "If you go to *this* store and pick up your fortune cookie, you could be a winner." This message is ideally tied in with Chinese-sounding music and can be timed to hit during the Chinese New Year holidays. With the right kind of little fortune written on the inside of the cookies, all promoting your station, you can get 10-20,000 promotion announcements into the hands of potential listeners.

You should, however, be aware that promotional activities, such as the fortune cookie campaign, could possibly be classed as lotteries if they are tied in with a requirement for purchase. Therefore, your announcements should specifically mention the fact that no purchase is necessary by your listeners in order to receive the fortune cookie at the store or dealership to whom you've sold the package.

C. LITTLE LEAGUE

Little League teams are another area of potential promotion which could be good for any client. This area is especially excellent for automobile dealers, motorcycle shops, and other primarily male-oriented retailers. You put together your creative package to run announcements on the air which say you want people to go to the "Motorcycle Shop" to register to provide sponsorship for another Little League team! You put your package together so that the sponsorship costs for the Little League team are included in the cost of the advertising purchase . . . and you run promotional announcements on the air asking people to go in and sign up. And as soon as the dealer has 100 signatures, he provides Little League team sponsorship.

This promotion has an obvious community involvement aura, and is ideally suited to deal in the emotions of men purchasers in order to sell to men.

D. ODD-BALL OLYMPICS

Odd-Ball Olympics . . . this promotion is an ideal sale to shopping centers, large department stores and automobile dealerships with huge used car lots. First, buy a *Guinness Book of World Records*. After you have that in hand, you sell your package, for a substantial amount of money, to someone located in a large open-air ground area so that activities can take place around the client's building. Just a quick note to remember the insurance coverage necessary. Then you go on the air and advertise that on such and such a weekend, the Odd-Ball Olympics will be held in the front of such-and-such a department store or in the heart of such and such a shopping center. The events in the Odd-Ball Olympics can be located in the *Guinness Book of World Records* and the listeners can choose the record that they would like to try to break. Obviously the station should provide some records which could be a lot of fun, like teeter-tottering, kissing longest, jumping over, holding a dog higher than, et cetera . . . but you should also allow listeners to sign up for records that they would like to break. They must go to the store to register, which gives the store a great deal of pre-event traffic. Then you collate all the information that you have gathered and set up the event. There will obviously be a great many events which will be duplicated, so you form competition between people by having seven or eight teeter-totters going at the same time. It can be exciting and fun. You need banners and maybe a high school band marching around to add to the excitement. What you provide is the on-the-air exposure for your client, pre-registration traffic and then the event of the day, which will draw spectators as well as those who have entered. This promotion will probably give you excellent press coverage in peripheral media.

E. THE STUDENT PROMOTION

Student of the Year promotion . . . this promotion is good for book stores, department stores, pants stores or record stores. In fact, any place where students have a tendency to spend great amounts of money. Here are the logistics. Beginning in May, you start advertising the fact that you are going to be giving scholarships and trophies to the Students of the Year from each high school and college in your area.

In order to be able to win the scholarships and trophies, the students must go to the sponsor's store any time through May and register. The day school is out, or when report cards come in, they file their report cards, for ultimate observation by a group of judges you have chosen from the school system. The judges can be chosen from the Board of Directors of the school, a couple of principals, an art teacher, and so on.

After you have chosen the Students of the Year, predicated on the transcripts and recommendations from teachers that the students will have provided, you rent an auditorium (one in a school would be best) and have the grand award graduation for your entire city. This promotion provides your client on-the-air promotional announcements, on-the-air commercial announcements, pre-registration banners for his store and an active participation with students who do well in school.

F. THE FAMILY TREE

The Family Tree promotion . . . this promotion is ideal for small shops, department stores, and any general-merchandise store, but preferably one where the mother is the shopper. The on-the-air promotional announcements, as well as the commercial announcements sponsored by the stores or shopping centers, ask people to bring in their family tree. On one day you may be announcing that you're looking for those family trees that go back the furthest in England, or Ireland, or Italy or some other country in Europe.

You set a series of different goals, all dealing with the family tree, each day for a period of thirty days. At the end of thirty days, you award prizes for the family that has the tree that goes furthest back, a special trophy for the first family that came over on the Mayflower. You present special prizes for extraordinary facts that people know about their families, facts which could be exciting and which you've discovered after you've had a chance to look at the family trees. Best of all, and the grand prize, you have a drawing presenting a trip to the place where the oldest person on the winning family tree was born. The commercial logistics provide your client on-the-air promotion. They provide him hard-selling commercial time, pre-registration consumer exposure; and the off-air promotions allow for window displays of family trees tied together with a commercial nursery as well as all kinds of peripheral advertisers who would not normally be found in a department store or in a general-merchandise store.

G. THE MYSTERY CAR

The Mystery Car promotion . . . is designed for automobile dealers. A special automobile is covered with canvas or with paper mache or some material which will break up the obvious outline of the automobile. It is driven around town and parked in front of various locations during the month preceding the grand opening and showing of a new car line. The car has a very pretty driver who carries entry blanks with her so that when she stops in front of a drive-in movie or a drive-in restaurant, or in front of other stores in town, she can distribute entry blanks on which entrants can write their name, address, and their guess of the make of automobile, when it's going to be shown, and how much they think it costs. The car will obviously be either a Chrysler (if you sold the package to a Chrysler dealer) or a Buick (if you sold it to a Buick dealer), but the name of the car . . . the model of the car . . . or the model number, its exact price including the installed equipment . . . is what keeps the people from knowing the exact answer and puts them in a state of constantly guessing, knowing if they are correct, they have a chance to win the car. On the date of the new car showing, they have one more day to come out and look at the new car and take one more guess. Then on the second day or the weekend following the grand opening for the new automobile, you release the information on who guessed the price exactly . . . its weight, its color, its name, and so forth. This provides your automobile dealer with exposure around town for his dealerships, since you're using the name "Joe Schlump Chrysler Dealer". It provides outside exposure as well as promotional spots and hard selling commercial spots . . . all tied to the consumer excitement of having the chance of winning a \$4 - 5,000 item.

H. THE SURF N' SAND PROMOTION

This promotion is ideal for condominium salesmen, apartment rental people and home sales. You sell a schedule of announcements, on the air, to entice people to go out and look at a new home development, condominium, or apartment. While they are there looking at the home, condominium, or apartment, they fill out an entry blank. The entry blank is put in a huge barrel, and at the beginning of summer, a name is drawn every day to select a winner of a weekend at a beach house at some spectacular location. The station rents the beach house by the year and presents it to a different couple every weekend. This promotion provides a client with on-the-air promotion . . . it gives in-house consumer traffic . . . and results in the station having fifty-two very happy people for a minimum amount of rental since, in most resort areas, if you rent by the year, your all-year-round cost of rental is really quite low.

I. PROMOTION TITLES

Now that you have the idea, here are some titles of promotions. You can figure out what you'd do with them if you had a radio station and a potential client down the street:

The Perfect Honeymoon
Mother's Day
Football Scoreboards
Soccer Scoreboards
Tennis Scoreboards
Midnight Sale
Vacation Plan
Home Show
Car Show
Golf Tournament
Swimming Pool Tournament
Stars and Celebrities
Juke Box Show
The Sock Hop
The House Tax Game
Sleigh Rides
Four Leaf Clover
Diamond Mine
Magic Carpet
April Fool
The Great Escape
Truck A Luck
Orange Tag Days
Easter in New Orleans
Magic Bus
Scrabble
Backgammon

These are only a few of the many starting points for client and audience involvement promotions. If you add some imagination and sprinkle in a measure of enthusiasm, you will be able to relate immediately to radio being a tangible and exciting marketing medium.

**CLIENT SALES PROMOTIONS
(THE PACKAGE TECHNIQUE)**

QUESTION WORKSHEET

1. What does selling promotional ideas do for your sales presentation?
2. What is an "audience activator"?
3. Describe "key days" of the retailer.
4. What are announcement lengths for television and radio?
5. How much should you charge for a "promotional package"?
6. Who are the potential customers to whom you should attempt to sell a promotional package?
7. How much should you change the basic sound of your station in order to make any promotion an extraordinary success?
8. Little League team promotions are ideal for what kind of client?
9. What is the one thing radio does not provide that all other mediums do?
10. How does the Magic Bus promotion work?



CASSETTE #11

Competitive Media

By Dwight Case

1. Introduction

- A. Media your client may be using.
Analysis

2. Pricing of competitive advertising media

- A. Newspapers
 - 1. Pricing
 - 2. Circulation
 - 3. Audit Bureau of Circulation
 - 4. Training the client
- B. Television
 - 1. Structure of television sales
 - 2. Television ratings
 - 3. Who watches television
- C. Billboards
 - 1. How Billboards are sold
- D. Circulars
 - 1. Who uses Circulars
 - 2. The pricing of Circulars
- E. Direct Mail
 - 1. Who can receive Direct Mail
 - 2. The pricing of Direct Mail
 - 3. How Radio People can use Direct Mail
- F. Transit Advertising
 - 1. What is Transit
 - A. Bus Transit
 - B. How Transit is sold
- G. Skywriting

3. Summary

(Worksheet Questions)

COMPETITIVE MEDIA

By: Dwight Case

1. INTRODUCTION

It is important when selling radio that you have a good comprehension of what the representatives of "other" media are likely to be saying to your prospect.

It is also important for you to understand what your client's involvement in other media entails if, in fact, your client is involved in other media.

A. MEDIA YOUR CLIENT MAY BE USING

ANALYSIS

Is he a newspaper advertiser? If so, what days do his ads run? How large are they, and what is his selling approach to the newspaper reader?

If billboards (also called "outdoor"), how many boards does he use, and what sizes are they? What time of the year are they displayed and *how* does he use them?

If he advertises by direct mail, where geographically does he send his mailing pieces, and to whom? How many pieces does he send and what does he say? If printed circulars — how are they distributed, how many are distributed, and what times of the year are they used?

If television — on what stations does he advertise? What is the commercial length and how *often* do they run? What times of the day do they run and what are they selling? You should also find out if his TV commercial schedules are long term, meaning 13 to 52 weeks or short term, such as one day, or one week, or only on weekends.

If transit advertising — using posters on bus or truck sides, or inside ads, how many buses or trucks carry his ads? Where do they go? To the central city, the suburbs, or both? Which boards did the client select . . . the back, the sides, the front, the top, or inside the public transport, etc.?

If skywriting — what slogan did he use? What area was flown over? And what day or days did he choose to use?

If he's used *other* radio — other than your station, you should gather the same type of information as that needed to analyze television, bearing in mind that radio, being a more tightly-targeted medium, relative to possible impressions on a *selected* audience, is more of a "rifle shot" than television, since many different age groups and types of people listen to different radio stations. For example, young people might tune to Contemporary music, while middle-aged people might prefer Middle of the Road music, and older listeners might favor News and Talk radio. It is imperative that you understand all your competitors, radio as well as other media, and since all of the information you should have is freely available to you merely by looking and/or listening, you can gain a great knowledge of your potential client and how *he* sees *himself* before *you* ever see him.

With these "charted" observations and analyses, and your knowledge of your *own* station, you can build a far more intelligent presentation than your competition.

2. PRICING OF COMPETITIVE ADVERTISING MEDIA

All media have a price list for their products. This price list is called a "rate card". The rate card gives all the prices, the discounts and rules for buying. Each company has its own rate card designed to use its inventory to best advantage. Inventory, in this sense, can be defined as space, or time, or numbers of billboards, and so forth.

A. NEWSPAPERS

1. PRICING

Here is how newspapers are sold by their salesmen and bought by clients. The average newspaper page is broken down by the publisher into increments. Each page is 8-columns wide and 21-inches high. Therefore, newspaper advertising space rate cards are priced by the column inch. A "one column/one" ad is one-inch high and *one*-column wide.

A "one column/5" is 5-inches high and *one* column wide.

A "two-column/10" is 10-inches high and *two* columns wide, and so on . . . in *any* multiple.

You can also buy 1/3 of a page, 1/4 of a page, a half page, a full page, or even a "double truck" . . . which means two pages facing each other, providing an ad 16-columns wide and the whole 21-inches high.

Newspaper space rates are usually determined by multiples of an inch. Rates are set by the inch such as a one column/one ad, or by the *line* which means one line of print across one column.

For instance, if \$1.40 were the rate per inch, a "full column" on one page would cost \$29.40. This cost is arrived at by multiplying 21 inches times \$1.40.

\$28.00 would be the cost of a two column/ten ad. Just multiply 10-inches by two by \$1.40. The same \$28.00 could buy a four column/5-inch ad; just multiply 5-inches by 4 by \$1.40. Once you know the rate per inch, you can easily determine the rate card cost of any newspaper ad.

It might help you to get out your ruler and look at your paper to figure out some ad sizes — then it's simple (once you learn the rate) to determine their cost.

If the rate is not predicated by the inch, but by the "line", then remember there are normally 14-lines per inch. So, if the per line cost were 10-cents, each "inch" would be \$1.40. From there, multiplication is easy.

Some newspapers have a "by the inch" rate and some have a "line" rate. Depending upon your town, one or the other rate is the one used.

2. CIRCULATION

Newspaper rates are generally established by the size of the paper's circulation. A comparative example would be a newspaper which delivers and sells 100,000 copies of the paper per day. The space rate to advertisers would be higher than another paper that delivers and sells only 50,000 copies per day. The greater the circulation, the higher the ad space rate.

3. AUDIT BUREAU OF CIRCULATION

To better understand the newspaper story, try to get the Audit Bureau of Circulation, or "ABC" listing, for your town. You will then see that the greatest weakness in a newspaper's rates is in the low circulation of that newspaper.

When you peruse the figures, you will find that from 40 to 75% of the families in your town do not receive a newspaper . . . 40-75%.

For instance: Newspaper coverage of the ABC (Audit Bureau of Circulation) in the city zone and retail trading zone of Chicago, shows that the "Chicago Tribune" only reaches 27.0% of the households, the "Chicago Sun Times" reaches 22.8%, "Today" reaches 18.2%, the "News" reaches 16.8%, and the combined unduplicated newspaper coverage reaches a total of 56.6% of the households.

In San Francisco, the Audit Bureau of Circulation figures show that the "San Francisco Chronicle" only reaches 22.4% of the households, the "San Francisco Examiner" reaches only 10.4%, and the combined unduplicated coverage is only 25.8%.

In Los Angeles, the “Los Angeles Times” reaches only 30.5% of the households, the “Los Angeles Herald-Examiner” reaches 15.1% and the combined unduplicated Los Angeles newspaper coverage is only 37.5% . . .

And this doesn't take into consideration the almost total inability of the typical subscriber/buyer to *read* the tremendous quantity of ads and editorial copy that is available in *one* given day.

We recommend you seek Starch reports, Simmons reports, and newspaper readership studies to see how little time people who *do* subscribe spend with their newspaper! It is under nine minutes a day! Try reading every ad while timing it yourself. Did it take a couple of hours? Three?

Let's not even address ourselves to the impossibility of reading *all* the ads: Let's go back to the Audit Bureau of Circulation.

How low is the newspaper circulation in your town?

Now, why do the newspapers do so well with advertising?

4. TRAINING THE CLIENT

They have put much time and effort into the education and training of their customers and potential customers. Benjamin Franklin, a super salesman, started it and almost all businessmen have been taught that newspapers are *the best way* to communicate. They learned this either in school or from the newspaper salesmen in their town.

The lesson to be learned is that you must take the time, like the newspaper folks, to train your customers one by one! You must, because your clients already believe they can lay out a newspaper ad! But they are insecure about other media! You must write and send (or deliver to them) copy and commercials so they may see and hear these commercials to ultimately learn how your medium functions.

It would be a good estimate to say that 65% of radio sales are lost at this level because radio people forget to say (as part of their training), “Our Production Department will lay out your commercial and I'll return it for your correction and proofing before we air it!”

A client's lack of knowledge of radio procedures causes him to be frightened . . . for if he *buys* radio . . . then what he fears is, what will he have to do next?

This could be as absurd a problem as the feeling that he must type his own commercial!

A newspaper will lay out speculative ads . . . and send them back to the client to proof . . . then teach him how to use rubber cement and even give him a book of product pictures to cut out and paste in his own ad. Take a tip from newspapers . . . help the client!

B. TELEVISION

Television is set up for sale very similarly to radio.

1. STRUCTURE OF TELEVISION SALES

In television, you can sell "programs". Programs come in 5, 15, 30, 60, and 90-minute periods of duration. A 30-minute program is structured in this manner; an opening announcement, two 60-second announcements inside the program, and a closing announcement. For example, the opening reads, "The following program is brought to you by the Acme Widget Company". This is followed by program content for ten minutes. Then comes a commercial, or 60-seconds of commercial time selling Acme Widgets. Then program content for another ten minutes, followed by another commercial which is another 60-seconds of Acme Widget sales message. Then program content for ten minutes followed by the closing message reading, "The preceding program was brought to you by the Acme Widget Company".

The openings and closings are called opening and closing "billboards", or "intros" and "outros". The important element of television program sales is that the "program concept" is the key item sold to a potential television advertiser.

On television, there are also 60-second announcements, 30, 20, and 10-second announcements.

Announcements (or commercials) are sold to run "in" a show or "next to" a show with good popularity. The more popular the show . . . the higher the commercial announcement cost!

A commercial next to "All in the Family" is much more expensive than one following Johnny Carson at 12-midnight or 1:00 in the morning!

And, in television, you often must buy some Johnny Carson announcements in order to "qualify" for a commercial next to (or adjacent to) "All in the Family."

2. TELEVISION RATINGS

The television world also deals in "ratings" wherein television stations or networks estimate that they have a given number of viewers watching a given show. And, if there are *many* viewers, an advertiser pays more for a commercial announcement . . . this is called "cost per thousand", or "CPM", meaning an advertiser pays so much for each thousand estimated viewers. If you, as an advertiser, paid \$100 for an announcement that had 100,000 estimated viewers, your CPM would be one dollar (one dollar for each 1,000 viewers). This leads to the conclusion that you could buy ten announcements in a week's time . . . and because the number of viewers varies, each announcement would have a different cost and a different CPM. That's exactly how it works.

Television does well because, once again, like the newspapers, television has done a superior job in "educating the customer" about the television product.

As *you* become more educated in the radio industry, it is imperative that you train your clients in the proper use of your medium so that radio growth can continue to accelerate.

The sales people at the beginning expansion of television as an advertising medium, taught the potential user *how* television worked.

They taught the understanding of panning, zooming, dollying . . . the meaning of phrases such as “on location”, “VTR”, and “producer”. They pushed the sex appeal of television and they even taught understanding of high commercial announcement prices. As a radio person, you should get a television rating book for your town and do a bit of research to see who’s doing what in the television viewing department.

3. WHO WATCHES TELEVISION

You’ll find that a lot of older people watch a great deal of television. You’ll also find that people who do the bulk of television watching are a small percentage of the total population.

A Simmons data survey story shows that 40% of Americans do 67% of the total television viewing, and they are mostly over 50 years of age.

This leaves 37% of the viewing to be accomplished by the remaining 60% of the people.

If that small a number of people is concentrating on television, how about the number of radio listeners! How many people listen to the radio? Look at *your rating “book”!* Look at *all* stations . . . look at that age spread of radio listenership and look at the length of time spent listening to the radio by radio listeners. It is a superior story!

C. BILLBOARDS

Billboards, also referred to as “outdoor”, come in a variety of shapes, sizes and impact levels.

There are 24-sheet poster panels which are normal size billboards, there are 32-sheet poster panels which are larger than normal, there are painted boards, jumbo display boards, and lighted and unlighted boards.

The 24-sheet board is the standard billboard. The 32-sheet board is larger. The painted board is a large billboard that is hand-painted and then put up, and the jumbo is a *big* one! There are moving boards, tri-vision boards, and boards with cutouts! There are also mini boards which are the midget versions of billboards.

1. HOW BILLBOARDS ARE SOLD

Outdoor is sold in percentages of coverage of your town. This means a “100”, equivalent to 100% showing, can be computed by the number of boards in various locations in your city designed to be viewed by 100% of the automobile population in a 30-day period.

A "200" showing would cover the same 100%, but twice! A 50% is designed to be viewed by half the cars.

This exposure prediction is predicated on the number of cars passing the billboard poster locations when compared with the car population in your town.

If there are 100 cars in your town and 50 cars pass one board . . . while 50 pass another board, the result is a "100" showing with just 2 boards. The rate card for the outdoor posting is designed to show the cost for the percentage of showing . . . it also encompasses a discount for the length of the "showing". For example, a 10% discount from card rate for 3-months, or a 20% discount for 12-months, and so on!

The rate card will also list charges for the creative work, called production.

Production costs are the charges for an artist to put together your picture and your billboards.

There are also charges for moving the boards from one location to another.

An outdoor salesman can sell the showing percentage . . . or just one board at one spot . . . or just one board that "rotates" (or travels) from one spot to another . . . or any kind of combination which the customer feels will benefit his business!

Bear in mind that a board is only seen on the average for 7 to 12 seconds. Therefore, it must have one great "one line" sales pitch!

D. CIRCULARS

A circular is a printed piece distributed by direct hand-delivery or by mail, or folded into a newspaper as a sort of tabloid.

1. WHO USES CIRCULARS

Most stores send circulars to areas within a 5-mile radius of the store. If your potential client uses circulars, ask him or her for his store's studies on the actual readership of the circulars used.

Kroger Stores have recorded as little as 50% readership on even one circular in an entire week, and that is *any* circular, *not just your potential client's* which may be one of a dozen received by a household in any given week.

2. THE PRICING OF CIRCULARS

The rate card for circulars gives the cost of printing and the cost of distribution . . . and, in some cases, the cost of making up the circular including the creation of all the art work.

Considering the previously mentioned ABC studies, if a circular user folds his piece into a newspaper in the form of an insert tabloid, keep in mind the number of customers he misses with that same low newspaper circulation.

Radio, therefore, becomes critical to his success.

E. DIRECT MAIL

Direct mail is supposed to be the "rifle" of the advertising business.

1. WHO CAN RECEIVE DIRECT MAIL

A direct mail user can mail to: Only doctors, or only dentists, or only auto dealers, or only Methodists, or only school teachers. He can mail to just one zip code, or to certain specific economic groups.

Ideally, direct mail sounds great. Just lay out a letter, pay for printing, pay for the mailing list, pay for the postage and then the "ideal" shatters, because the normal expectation is approximately a 2% return!

2. THE PRICING OF DIRECT MAIL

A rate card for direct mail is made up by adding the value of the mailing list to the size of the mailing. For instance, it might cost 3 cents a name for an area mailing, that is everyone in a given zip code area.

However, costs could go as high as 25 to 50 cents per name for members of the American Dental Association.

The more pieces you mail, the lower the "per name" cost.

If the mailing house gets the printing job, the stuffing-of-envelopes job, and the posting job, the total bulk rate to the client could be very much lower than the original 3-cents per name.

3. HOW RADIO PEOPLE CAN USE DIRECT MAIL

Direct mail, like all advertising, has *one* great asset to you in the radio business . . . it can give *you* great leads on potential customers. Therefore, when you get a piece of direct or junk mail . . . don't throw it away! Read it . . . and then call on the man who sent it out! He's a great potential. He's an advertiser and should be your newest radio client.

F. TRANSIT ADVERTISING

1. WHAT IS TRANSIT

Transit advertising is another of your competitors. Transit is normally thought of as bus advertising. However, there are also trucks and trains who have very comprehensive plans.

a. BUS TRANSIT

First, let's look at the bus transit ads. On the front, there are headlight signs; on the back, there are taillight signs; on the pedestrian side (which is the right side), there is a "queen size" board; on the left, or traffic, side, there is a "king size" board; and inside, there are small signs called "inside advertising."

The traffic side, or king size board is usually the most expensive. After that, the cost decreases. The queen size is less expensive, then the taillight, then the headlight, then the inside.

The more signs you buy, the lower the unit-cost . . . and the more months you buy, the lower the over-all cost.

b. HOW TRANSIT IS SOLD

Transit is like outdoor in that you can buy 100% showings, either all over the city or in special areas.

For instance, a transit advertiser can buy areas, or even just one bus. This approach is designed to let him aim at the specific geographic areas he may want to reach.

The "inside" transit advertising is good for "take-ones", which, spelled out, is a pad of coupons stuck to the sign with the sign saying "TAKE ONE" for special discounts or for use as contest coupons.

In transit advertising, there is a cost per thousand (CPM) and this is ascertained by a special survey which counts the number of people who look at a transit sign with "both" eyes. The survey calculates how many did this. The transit advertising salesman can then divide this figure by the rate card cost and give you an estimated CPM.

G. SKYWRITING

Skywriting is sold by the length of time the plane is in the air. However, the rates for skywriting go up at special times, like Super Bowl Day, or the 4th of July at the beach. Still, a buyer of skywriting pays for the flying time to spell out his message.

3. SUMMARY

In summary, the weak points of media competitive to radio are as follows:

Newspapers have low circulation and penetration. Billboards provide only seven seconds of selling time. In television, a low percentage of viewers actually see the highest percentage of television. Circulars are tied to a limited area at a high cost with a commensurate low readership. Direct mail, which although it can provide leads for you, only sells to 2% of its potential. Transit is really only travelling billboards with the same shortcomings as outdoor.

The answer is, of course, for your potential client to use radio.

**COMPETITIVE MEDIA
QUESTION WORKSHEET**

1. What is the information generally printed on rate cards?
2. How large is a newspaper page . . . in newspaper parlance?
3. What is a double truck?
4. What is the newspaper ABC?
5. What does CPM mean? And what is the definition?
6. How big is the standard (normal) billboard (in billboard terms!)?
7. How long does the average person view a billboard?
8. When circulars are mailed, what is the normal distance from the store sending them that forms the parameter?
9. Name the signs on and in buses.
10. Name the single greatest weakness of TV.



CASSETTE #12

Advertising and Sales Promotion

By Art Mandelbaum

1. **Definition**
 2. **Sales Promotion on an Advertising theme**
 3. **Sponsor-Involved On-Air Sales Promotions**
 4. **Sales Promotion functions involving groups**
 5. **Internal Sales Promotion**
 6. **Advertising as a Sales Promotion tool**
 7. **Which media are available**
 8. **Advertising geared to soliciting listeners**
 9. **The choice of media**
 10. **The Key to Advertising and Sales Promotion Success**
 11. **The Promotion Director**
 - A. Controlled creativity
 - B. Trades
 - C. Expense control
 - D. Public Relations
 - E. Summary
- (Worksheet Questions)

ADVERTISING AND SALES PROMOTION

By: Art Mandelbaum

1. DEFINITION

One of the key elements of any radio time sale is predisposing the potential buyer in order for his or her attitude to be favorable toward you, the salesperson, and the air you wish to sell. This getting-the-buyer-to-feel-good attitude is one of the primary functions of sales promotion. Effective sales promotion encourages an impressed, positive feeling in the mind of the buyer in order to pave the way for the salesperson to present to an enthused client rather than one who is either neutral or negative about the pitch he or she is about to hear.

Every fiscal area a radio station touches upon which deals with the world outside the radio station should be geared to promote sales. Sales are, after all, the financial lifeline by which a commercial radio station survives and succeeds or falters.

There have, however, been certain areas which have been designated as "on-air" or "sales" promotion areas because of their direct and obvious impact on listeners or potential buyers. These areas, although usually integrated in a total on-air or sales approach, can be isolated in order to continue honing and refining all areas of approach to a particular listener or sales problem.

2. SALES PROMOTION ON AN ADVERTISING THEME

IDENTITY DEVICES

One use of sales-promotion tools involves tying into any ongoing station advertising theme. If an ad campaign is themed on, for example, a car (or if your station broadcasts auto racing) then a sales-promotion device which would continue to bring the image of the station repeated exposure in the mind and office of a buyer or potential buyer of your air would be a toy model of a car . . . or a poster showing some sort of unusual car . . . or an automobile horn . . . or a mock-up of a tire . . . anything having to do with the *total* image which your station wishes to convey; with the logo, or identifying symbol of your station, imprinted on the leave-behind gimmick to act as a reminder of your station.

Such a device not only serves to provide a conversational opening when you first approach the potential buyer . . . its use as a leave-behind toy for the buyer's desk or wall will act as a continual reminder of *your* station's existence. The more clever the leave-behind, and the more closely related it is to the over-all station image, including format, demographics, or other factors unique to the station . . . the more strongly will your station's importance be re-emphasized. The key points to consider in the creation and distribution of any leave-behind devices are the pertinence to *your* station, and the quality of the item itself. It shouldn't tear or break easily, and it shouldn't be a derivative of something another station may be doing. Because if it is, you're merely showing how your station can duplicate some other station — thereby negating the unique factors which make your station the best buy. Your device in such a case will probably get short shrift from a display standpoint. If your gadget or poster is much like someone else's gadget or poster, it will probably be stuck away in a drawer or thrown into a wastebasket.

Always keep in mind, however, that a sales-promotion device does not usually consummate a sale. It merely acts as a *device* for you to use in opening the door in order to make the sale. That's why it has to tie-in so completely with the sales story you wish to convey that it can be used as an integrated vehicle in your pitch. But *it* can't act as your pitch.

3. SPONSOR-INVOLVED ON-AIR SALES PROMOTIONS

Other sales-promotion devices which may enhance your making a sale deal with the use of your device (a sweatshirt perhaps) to help sell the *client's* goods. If you're running an on-air promotion which gives away sweatshirts, why not print your station's call letters on one side of the sweatshirt and the client's sales message on the other side. That way, you will have accomplished two goals: The first is selling the client the radio time in which to run the promotion — thereby removing the promotion from the status of a station-only promotion (and saving the money which such a promotion might cost your station by including it in the cost of the air-sale). The second goal accomplished is obtaining *station call letter* exposure before the general public, on one side of the sweatshirt, while providing sales-promotion exposure for your client as well, on the other side of the sweatshirt.

4. SALES-PROMOTION FUNCTIONS INVOLVING GROUPS

On many occasions a sales promotion will deal with many buyers at one location, as opposed to one buyer at a time. This is usually a party or some other function which brings together many potential buyers of your air time under one roof, to partake of your hospitality and be exposed to your sales message en masse. Very few sales are ever closed at such parties, but quite a few *potential* sales are opened . . . to be followed up at a later date by the sales staff of the station. The concept of follow-up is, by the way, the key to the proper utilization of sales promotion. Since many sales rely upon the good feeling a client may have about *you*, or your station's image as relayed through you, the powerful use of strong sales-promotion devices, which predispose the buyer to remember you in a favorable manner, must be followed up so that the good feeling is not forgotten. It would be ludicrous and wasteful to spend the time and money to favorably impress a potential client . . . and then to allow that single impression to fade because of the lack of direct follow-up contact . . . on a scheduled and repeated basis.

5. INTERNAL SALES PROMOTION

Up to now we've merely touched upon on-air and sales promotion as applied externally. One facet of sales promotion which is often overlooked is that which can be applied internally. Although this is usually accomplished in the form of incentive payments or commission bonuses to a sales staff, there is always the possibility of providing prizes for a staff's achievements in areas which may be overlooked or considered of secondary importance. Contests could be run internally which would give salespeople prizes to be taken home — thereby integrating the entire family of the salesperson in the promotion.

In addition, internal sales-promotion contests could be run for the entire station staff . . . with prizes awarded to *anyone* in a station who comes up with a new sales idea, or approach, which proves to work in making a sale (or sales) which have never been made before. Internal sales promotion integrates the *entire* staff of the radio station in the sales-approach mentality which, as we said before, is the fiscal lifeline of your station. It predisposes everyone towards sales consciousness.

6. ADVERTISING AS A SALES-PROMOTION TOOL

Since radio is a selling tool of the advertising community, it seems rational that every radio station should at some time consider advertising itself, for the same purpose and towards the same ends which motivate its clients . . . to improve sales.

A radio station which does not advertise at all is, in effect, saying to its clients that it doesn't believe in its own product. The first question any potential buyer asks a salesperson of any good or service is, "Do you use it yourself?" If the salesperson doesn't, why should the potential buyer believe in its efficiency?

A radio station could then be caught on the horns of a dilemma. Yes, you do believe in advertising on radio. That is, after all, what you're selling. You also believe that the best advertising to be obtained is on your own radio station . . . and you do promote yourself on your own air. But if you truly believe in the total power of all advertising media (with radio in the forefront, naturally) in order to sell a client's goods or services, you must also prove your belief by using media other than just your own air to advertise yourself.

The use of media other than your own air will act as a reassurance to a potential buyer of your understanding of all phases of media selection in the advertising process . . . it should, in that fashion, reinforce the buyer's belief in your understanding of his or her total problem in selecting media outlets, because of your understanding of all media capabilities. The buyer will then feel he or she can relate to you more closely because of this understanding. The result is a sale which is easier to make . . . assuming your presentation displays the depth of your understanding of his or her problem . . . with *your* product being a way to solve it.

7. WHICH MEDIA ARE AVAILABLE FOR ADVERTISING YOUR RADIO STATION

The media available for use in advertising radio are the same as in advertising any product or service with one exception. It would be unwise to advertise your radio station on another radio station. Such an action would be similar to a car salesman taking a buyer for a demonstration ride in an Oldsmobile while the salesman is in the business of selling Pontiacs. It may show the efficacy of a General Motors car . . . but all points of reference for the potential buyer would point to the Olds as a good purchase. This has a tendency to defeat the purpose of the product you're selling . . . your own air, not the competition's.

The other media available to you are newspapers, magazines, outdoor (billboards and bus-sides or truck-sides), television and direct mail, to name the most commonly used. Your use of any or all of these media should be based upon the same criteria for usage which any of your clients might have. What are you trying to sell? Who are you trying to reach? What are the total goals of your advertising? How much do you want to spend? In addition, you have one other decision to make. Is your advertising to be geared toward garnering new listeners for your radio station; or is it being run in order to solicit sales from potential advertisers?

Whatever your answer is to the last question, you must still keep in mind that the advertising is, in the final analysis, to be used as a tool to promote sales, either by enticing new listeners and achieving better ratings, or by appealing directly to advertisers for their business. Let's look at how each of the two alternatives can shape your advertising policy and philosophy.

8. ADVERTISING GEARED TO SOLICITING LISTENERS

Since your radio station's product is that which comes from the radio's speaker, any advertising which would be devised to bring more people to their radios, searching for your station, must concern itself with what they are going to hear once they find it. This advertising must arouse a curiosity on the part of the potential listener to get in on your *format*. Keep in mind that, although your air is free for a listener to tune to, it is also in competition with a great deal of other free air — all the competitive radio stations with a signal strength powerful enough to reach the same listener.

So, assuming you have a format which you believe will appeal to a specific group of listeners who may not, at this time, be listening to your station; you must attempt to reach them through your use of advertising, and inform them of the availability of your station to satisfy their listening needs. The most that advertising can do is bring them to your station . . . *once*. If they like what they hear, they'll probably stay. If not, you will have lost them for a much longer period than if they hadn't heard of you at all. After all, they will have sampled the product which your advertising will have told them is available to fill their needs or desires; they will have not found it to their liking and they will tend to discount any further advertising which would be geared to motivate them to become listeners again.

Therefore, the key to advertising for new listeners is making sure that what they get when they finally tune to your station is exactly what your advertising promised them they would get. In this sense, programming and advertising must continually be wed into an integrated cohesive entity. If your programming doesn't follow through on your advertising promise, you've wasted the advertising . . . and lost a potential listener besides.

9. THE CHOICE OF MEDIA

The determining factor for the choice of media is usually cost-effectiveness. If your station can cross-advertise with other media (for example, newspapers or television stations) so that the newspaper space or the television time is traded with the radio station for radio time, then the costs can be gauged merely by the creative and production aspects of the advertising. Putting together a newspaper ad is usually much less expensive than producing a television commercial, unless the only thing on the screen when you run a television commercial is a slide of your logo . . . in which case the TV spot becomes less expensive.

The effectiveness of your advertising should not, however, be gauged by the amount of money it may cost to produce it. Some of the least expensive, simplest advertisements have garnered enormous interest . . . while some of the most expensive ads ever produced bombed because they were not creative enough to convey the advertiser's message effectively.

10. THE KEY TO ADVERTISING AND SALES PROMOTION SUCCESS

The key, then is the creativity behind the ad. To convey an advertising message creatively requires specific answers to the questions previously asked: What is the story you want to tell? Who do you want to reach? And the last and most important question relative to advertising . . . What is the simplest way to advertise your message in such a way that it will generate interest in a straight line between the potential listener and your dial position? Once these answers have been thrashed out in creative planning sessions between all involved members of your radio station's staff (the General Manager, Sales Manager, Promotion Director and Program Director), the balance of the logistics for approach to your advertising will be almost a mechanical afterthought. The key is researched creativity!

11. THE PROMOTION DIRECTOR

The Promotion Director of a radio station usually must wear many hats. Because he or she deals directly with the General Manager, Sales Manager, and the Program Director, and because each one of these staff members has a slightly different point of reference whenever a decision must be made, the Promotion Director must be able to reconcile the different points of view in order to create a blend which will be satisfactory to all.

A. CONTROLLED CREATIVITY

The ethereal part of a Promotion Director's job involves controlled creativity. The control is usually established by (1) a promotion budget and (2) the previously-mentioned diversity of interests on the parts of the Sales and the Programming Departments. Since radio promotions very often deal with on-air contests, and since these contests are a direct listener-involvement project, the Program Director usually relies on the Promotion Director both in the areas of creating the contest form and the expedition of obtaining and distributing contest prizes. Therefore, the Promotion Director is called upon to contribute ideas relative to the type of contest to be run, the goals of the contest, the rules, and the duration. In addition, the Promotion Director is usually responsible for obtaining whatever prizes are being offered on the air, either through negotiating purchase of these prizes, or establishing trade agreements with specific merchants to supply the prizes to the radio station in exchange for advertising air time.

B. TRADES

When a Promotion Director must deal in trades, it then involves the Sales Manager whose responsibility is to maintain a careful watch over the inventory composed of the number of spots available for sale. This involvement of the Sales Department is manifested in the following example: If a station is sold out (in other words, if there are no commercials available for sale), then it would be difficult for a Promotion Director to effect a trade deal which offers air time, because the spots traded will have no availabilities in which to run. On the other hand, many radio stations have "busy seasons" as well as seasons that may not be quite as busy. A wise Promotion Director, when establishing the guidelines for a trade deal, will stipulate that the traded commercials are to be run only during the non-busy season. This type of forethought endears a Promotion Director both to the Program Director and to the Sales Manager. The Program Director has the prizes to give away and the Sales Manager is not faced with the burden of cutting into a tight inventory situation during a busy season.

A Promotion Director should develop a firm understanding of both sales and programming in order to function effectively in both these arenas. Since the primary function of a Promotion Director is directly tied to the fiscal situation within a station, the Promotion Director should be aware of all areas that can affect this fiscal picture. And the key areas are sales and programming.

C. EXPENSE CONTROL

Part of this awareness involves a strong feeling of expense control when dealing with artists, printers, and other suppliers of promotional material to the station. The Promotion Director is usually the person who negotiates for the purchase of printed material, as well as the creation and production of all sales and advertising materials. Such materials include rate cards, contour maps, one-sheets of the on-air personalities which are ostensibly biographies written on each individual air personality (presented in a saleable light), reproductions of satisfied-customer letters, stationery and other printed materials usable by members of the sales force, as well as by other station personnel.

It is the Promotion Director's responsibility to expedite the creation and production of sales materials of all natures which are required by the Sales Department.

In addition, the Promotion Director should oversee the expenditures of the Promotion Department to ensure that all budgetary limitations are adhered to.

D. PUBLIC RELATIONS

The Promotion Director is the individual who must see to it that any generic or advertising materials are distributed to the appropriate recipients. For example, the Promotion Director writes and distributes press releases about the station, or about any new personnel arriving at the station, to the local newspapers, the trade publications such as "TV/Radio Age" magazine, "Broadcasting" magazine, "Billboard" magazine, and so forth. One of the key elements of a Promotion Director's job is keeping the station before the eye of the public as often as possible in as economic a manner as possible. When something unique and exciting occurs to a radio station, the Promotion Director should disseminate the information about this occurrence.

E. SUMMARY

The position of the Promotion Director is a pivotal one in the operation of any radio station. Since he or she deals directly with all facets of station operation (and since he or she must wear the hat of creator, producer, negotiator, and expeditor) the Promotion Director must maintain a cool, calm, and controlled demeanor at all times. The Promotion Director is continually pulled in many different directions by the many members of the station's staff who have divergent goals.

In addition, the Promotion Director is the individual who (apart from the on-air personalities) creates the image that the station displays to the public through the public press. As such, he or she must have a super sense of organization and a bottomless reserve of patience. To many Promotion Directors, theirs is the most diverse and exciting job in a radio station.

ADVERTISING & SALES PROMOTION

QUESTION WORKSHEET

1. What should a sales promotion identity device incorporate?
2. What is the purpose of a sales promotion device?
3. What is the ultimate goal of any sales promotion or advertising?
4. What is the virtue of a sponsor-involved on-air promotion?
5. What must one do to reinforce the impression of a group-involved sales promotion function?
6. Why should a station advertise for itself?
7. Which media shouldn't a radio station include in its advertising plans?
8. From a station personnel standpoint, what are the major influences on a Promotion Director?
9. Why must a Promotion Director be aware of fiscal responsibility?
10. What are the publicity and public relations functions of the Promotion Director?

IV. WORKSHEET ANSWERS

RADIO STATION ORGANIZATION

ANSWER WORKSHEET

1. 15%
2. Account Executive
3. Retail
4. Sales Manager
5. Program Director
6. Chief Engineer
7. Traffic Manager
8. Log
9. Continuity
10. Sales Manager
11. Program Director
12. Credit Check
13. General Manager
14. Local, retail and national
15. General Manager

ANSWERS TO:

TRUE & FALSE QUESTIONS

- | | |
|----------|-----------|
| 1. False | 7. True |
| 2. True | 8. False |
| 3. True | 9. False |
| 4. False | 10. False |
| 5. False | 11. False |
| 6. True | 12. False |

PROGRAMMING

ANSWER WORKSHEET

1. Progressive
2. The audience it is to affect
3. Make his recommendations and suggestions to the Sales Manager
4. Beautiful Music
5. On the hour
6. Program Director
7. Modern (Urban) and Rural
8. Over 25
9. Automated
10. Top 40

ENGINEERING

ANSWER WORKSHEET

- | | |
|-----------|-----------|
| 1. TRUE | 21. FALSE |
| 2. FALSE | 22. FALSE |
| 3. TRUE | 23. TRUE |
| 4. TRUE | 24. FALSE |
| 5. TRUE | 25. TRUE |
| 6. FALSE | 26. TRUE |
| 7. FALSE | 27. TRUE |
| 8. TRUE | 28. FALSE |
| 9. FALSE | 29. FALSE |
| 10. TRUE | 30. TRUE |
| 11. TRUE | 31. TRUE |
| 12. TRUE | 32. TRUE |
| 13. FALSE | 33. FALSE |
| 14. TRUE | 34. FALSE |
| 15. TRUE | 35. TRUE |
| 16. TRUE | 36. FALSE |
| 17. TRUE | 37. TRUE |
| 18. TRUE | 38. FALSE |
| 19. FALSE | 39. TRUE |
| 20. TRUE | 40. TRUE |

BASIC FUNDAMENTALS OF SELLING RADIO

ANSWER WORKSHEET

1. Planning
2. In front
3. Make a record of what went on
4. Procrastination
5. Needs
6. Buy
7. Your problems
8. False

ANSWERS TO:

TRUE & FALSE QUESTIONS

- | | |
|----------|-----------|
| 1. False | 10. False |
| 2. True | 11. False |
| 3. False | 12. True |
| 4. True | 13. True |
| 5. False | 14. False |
| 6. False | 15. False |
| 7. False | 16. False |
| 8. True | 17. False |
| 9. False | |

THE WRITTEN PRESENTATION

ANSWER WORKSHEET

1. Research the client thoroughly. Compile a library of material of all factors having a bearing on the client.
2. The primary reason for a presentation is to display to a potential client your knowledge of his or her problems, and how you can help solve them.
3. Long enough to tell the whole story, but short enough to maintain interest.
4. Not usually. The client is usually concerned with solving a very serious problem, increasing sales. To jest about the problem might indicate that you don't take the problem seriously.
5. Every presentation incorporates and leads to a proposal. The presentation spells out the problem and establishes the need. The proposal proposes to solve the problem and fill the need.
6. The writer feels that with the massive saturation of potential buyers of JVC equipment, there will be pressure upon dealers to stock JVC equipment. This will avoid the possibility of dealers without JVC equipment in inventory trying to switch consumers to other brands.
7. "Consumer Awareness" — at all levels but particularly in the minds of 12-39 year old buyers.
8. In order to analyze whether the prospect's potential customers fall into the framework of listeners to the station being proposed.
9. The key purchasing days of Ajax Orange Juice are Wednesday through Saturday. Why advertise on days when there are no, or few, potential shoppers for the product?
10. Placing station WAAA, relative to other stations in the market, in a much stronger position when comparing appeal to listeners who are potential buyers.

RETAIL SELLING AND PROSPECTING

ANSWER WORKSHEET

1. The store owner most likely will continue to pour his dollars into newspapers. The salesperson forgot lesson one. The retailer is always more interested in his own success than he is in yours. He can't correlate your "numbers increase" with increased sales in his store. The salesperson would have been much better off showing the potential client how the station was going to "increase store traffic" and then sit back and listen as the retailer details his unique sales problems. The retailer most likely will sell himself. Be a listener! Remember, in a sales situation, after asking a closing question ("Can we start you on the air Monday?") the first person to speak . . . loses.
2. The major difference is in sales followthrough. There shouldn't be . . . but it does exist. The retail salesperson must involve himself with the client. He must check the success of the on-air program and he must fight for renewal business. Many times the renewal is for emotional rather than business reasons. Sometimes it comes just because you show you really care.
3. Tear sheeting is the daily practice of taking ads from the local newspapers to gather leads for potential radio advertisers. A clip file is a compilation of tearsheets which can be easily referred to, to determine expenditure levels and item-sales that a print advertiser might have run in the past. The easiest means of qualifying potential clients is to find those retailers who are already spending considerable advertising dollars in a competitive media.
4. There are many things not to say . . . "How's the family?" . . . "We've got a special plan in effect." . . . "I can offer you cheap spots." . . . "I can show you how to run your business." Those won't work. But, if you show that you have done your homework and are knowledgeable in his operation, then suggest to him that you have a fresh approach how he can move product, you can be assured of a sympathetic ear.
5. Newspapers lack selectivity in their coverage. They cannot demographically segment the population so as to pinpoint primary potential customers. They are more of a shotgun approach. As the suburban population grows, the inner city reach over this affluent group diminishes, and the local suburban newspapers do not pick up the slack. Newspapers are not intrusive. They attract the current customers and are not effective in reaching the new customer.
6. Radio's main strength for the retailer is its ability to be flexible. If a shipment of goods does not arrive in time for a sale, it only takes a phone call to the radio station to change the product in the commercial. Radio also offers excellent reach and frequency at minimal rates. Radio is intrusive and can effectively sell a new customer before he or she can tune out the commercial. Radio is mobile. It can reach a person anytime, anywhere, even while this potential customer is working, commuting, shopping, etc. Finally, radio has the ability to reach particular groups within the population due to varied formats.

7. Young adults do not read newspapers. A 1969 study in New York City shows that newspapers reach less than 10% of the young adult marketplace. Radio can deliver over 90% of this young marketplace in any one week.
8. A newspaper-sponsored study shows that a retailer, by reducing ad page size, does not reduce his percentage of readership that dramatically, but he will save many dollars which could effectively be invested in radio. This action would give him far greater reach and enhance his media mix.
9. Though no plan will guarantee success to all clients, there is one plan which has proven itself over and over again to be most effective in advertising a sale . . . the two day vertical saturation plan. Effectively used, this plan should allow one spot per hour during the day before the sale and additional single spot hours up till 12 noon of the sale day itself. Another very effective plan is the contingency program. With this type of campaign the retailer's spots only run when the potential response of the customer is at its ultimate peak. (i.e. snow tire spots triggered to run only when it snows; or beer commercials only when the temperature is over 90 degrees).
10. In this specialized guide, the retailer is told not to leap into radio until he has done his homework. If the retailer will effectively plan his entry into radio, his chance for success will be far greater than if he just puts together a 30-second live spot two days before a sale and purchases some spots. If he would do some long-range planning of upcoming promotions; develop a theme; perhaps create a jingle; most important of all, involve the whole store in the creation of the campaign, his success is almost guaranteed.

What you must realize is that he most likely will not do this and it becomes your responsibility to guide him through the planning stage. It might initially be hard work for you, but your chances of creating a long-term advertiser will be far greater with this type of preplanning.

MERCHANDISING

ANSWER WORKSHEET

1. Merchandising is that action which promotes the sale of a product, goods, or services.
2. Because it provides a powerful sales tool over and above the media value of commercials.
3. The advertising agency is able to provide its client with additional services, generally at no extra cost. This helps solve the advertiser's sales problems.
4. In addition to bringing in extra sales, he or she may often be the only contact between the station and the advertiser.
5. A broker who represents a number of manufacturers in a specific area, acting as a sales agent.

CO-OP ADVERTISING

ANSWER WORKSHEET

1. Cooperative advertising occurs when a manufacturer offers to pay part (or all) of his customer's advertising, with specific requirements.
2. Co-op advertising can be successful when both parties, the manufacturer and the retailer, perform their part of the contract.
3. To increase sales and profits for both the manufacturer and retailer while decreasing the retailer's advertising costs.
4. It is estimated that at least five hundred million dollars in co-op money is offered annually to food retailers alone. Moreover, the greater portion of this sum goes into newspaper ads.
5. Radio commercials can be more clearly measured by their length of duration, 10, 30, or 60 seconds, etc., whereas newspaper ads are cluttered with numerous items in various sizes of type. Manufacturers complain about tiny "obituary" type which is hardly readable. Radio also sells more product and saves wasted promotional dollars.
6.
 - A. By checking trade journals for manufacturers' co-op offers.
 - B. Contacting supermarket, drug and variety chain advertising departments, and buyers.
 - C. Working with food brokers, jobbers and manufacturers representatives.

CLIENT SALES PROMOTIONS (THE PACKAGE TECHNIQUE)

ANSWER WORKSHEET

1. Changes intangible to tangible!
2. A high class term for contest!
3. The days of the week he has the highest sales.
4. 60, 30 and 10-seconds.
5. The most expensive rate for time on your station, plus 10%.
6. ALL OF THEM!
7. NOT AT ALL! The sound should always be constant and consistent, regardless of what promotions are integrated.
8. Male merchandise oriented.
9. Sight!
10. Use your own imagination . . . Good luck.

COMPETITIVE MEDIA

ANSWER WORKSHEET

1. Prices of product
Discount plans
Rules of buying
2. 21 inches by 8 columns
3. Two full pages — facing one another
4. Audit Bureau of Circulation!
5. Cost per thousand: Meaning you pay so much for each thousand *estimated* listeners
6. 24 sheets
7. 7 — 12 seconds!
8. Five miles
9. Head light
Tail light
King
Queen
Inside Advertising
10. Low percentage sees the high percentage of it!

ADVERTISING & SALES PROMOTION

ANSWER WORKSHEET

1. (a) A unique pertinence to your station's format, demographics, or advertising theme.

(b) Originality, innovation, and sturdiness.
2. Favorably impressing a potential buyer and maintaining a continuing remainder of your station in the buyer's office.
3. Increasing station revenues by motivating sales or by increasing listenership.
4. It creates client exposure tied directly to your station; and it saves your station the costs of running the promotion by building the promotion cost into the air-time sales costs.
5. Always follow-up using direct one-to-one contact with the attendees at the group function.
6. It shows a potential buyer that the station's personnel understand the different usable media. If done correctly, a station's advertising can also entice new listeners to the station's air.
7. Other radio stations.
8. The Sales Department and the Programming Department don't usually agree on the Promotion Director's functions and responsibilities. Creating a satisfactory blend of function between sales and programming is the key to personnel management in the effectiveness of a Promotion Director.
9. The dollars are the guidelines. How much is there in the promotion budget? How much will *anything* cost? Can it be purchased less expensively while not compromising quality? Can anything be traded so as not to cut into the cash-flow of a station?
10. The Promotion Director writes and distributes press releases to appropriate media. He or she is instrumental in creating the off-air image of the station which is usually exposed to the printed press.

