

Making More Money

Selling Radio Advertising Without Numbers

by Godfrey W. and Ashley Page Herweg

National Association of
NAB
BROADCASTERS®

Making More Money

SELLING RADIO ADVERTISING WITHOUT NUMBERS

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and
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Seaway Communications International
Chicago, IL



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Foreword

In a book which I co-authored entitled *Buying or Building A Broadcast Station in the 1990s*, we pointed out that "broadcasting is a competitive business, and to succeed, broadcasters must marshall considerable creative and managerial talents to deliver their product -- the listening and viewing audience -- to advertisers." Buying or building a radio station is only the first step on the road to success. The second and critically important next step is gaining advertising revenues. Godfrey W. and Ashley Page Herweg have written an easy to read, nuts and bolts book about increasing radio advertising revenues that fills a vacuum in the industry. Their book will give any radio sales staff the tools to sell advertising at stations without syndicated ratings or dominant audience numbers.

This husband-and-wife team give their readers the benefit of their considerable hands-on experience. They have spent 10 years as station owners and have managed a successful cable FM radio operation. Godfrey W. Herweg brings a global perspective of impressive proportions to this work. Ashley contributes a wealth of advertising, marketing and sales experience.

If you are interested in knowing how to analyze client needs, prepare in-depth marketing and advertising presentations, write effective copy that sells and develop promotions that get positive results, this book is must reading.

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Preface

Selling without numbers can be fun and extremely lucrative. In fact, if you aren't affiliated with one of the top five radio stations in the top 20 world markets, selling without numbers can mean the difference between simply surviving and luxurious living. Managers, sales executives, investors, students, radiophiles, people who want radio to outperform other media and those who do not enjoy the luxury of dominant ratings, signals or facilities, will enjoy this book.

We'll share street-tested techniques for becoming a media leader, regardless of your competition. The book shows you how to sell radio advertising without dominant audience numbers. Selling without numbers means hitting the streets without a syndicated ratings printout in your briefcase. Selling without numbers means selling ideas, custom local research, selling quality (e.g., copywriting, production, marketing ideas, the value of your audience) and results instead of your inventory.

We became a market leader with our first facility, an AM daytimer (broadcasting 6 am to sunset) radio station. Our market was shrinking. We operated in the "shadow" of two major markets. Superior facilities were going dark or being auctioned in foreclosure sales. You can meet challenges like these, in any size market, and still grow. We'll show you how! Dominant audience shares and superior technical facilities are helpful but are not a prerequisite for success. We'll show you why!

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Raymond A. L. Herweg, Palma de Mallorca, Spain, award winning, direct response copywriter, Author, *Pre-Determining Sales Results*, and advertising agency executive in Chicago and New York City, for showing how to succeed without the constraints and expense of syndicated research.

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John Harpham, CEO, The Harpham Company, Advertising Agency, Chicago, IL, for teaching that advertising does not have to be dull or boring to communicate.

And numerous International Broadcasters Idea Bank members whose leadership examples are woven into the fabric of this work.

Introduction

Media, competing for public attention, continue to be introduced in the marketplace with lightning speed. Competitors will include cable systems with hundreds of audio and video channels and satellite audio transmissions from every corner of the Global Village. Markets are becoming more fragmented as we write. The idea of mass media may soon become an oxymoron.

Radio stations in any size market can learn to compete in this mercurial environment, without numbers. There's a distinct possibility that markets will become so fragmented that no medium will be able to obtain market dominance. This book shows you how to develop pertinent market research that doesn't rely on market dominance. This book is written with the knowledge that any station can prosper by selling good ideas instead of syndicated ratings.

Our Client Needs Analysis is designed to help salespeople become true marketing consultants instead of "spot sales reps." Learn the little-known language of "retail."

One of the greatest mysteries in the radio industry has been how to sell to advertising agencies without basing your presentation on numbers. We've demystified the process. You'll learn how to put together in-depth presentations that attract ad agency orders.

Huge production studios are not a prerequisite for writing and producing radio ads that get results. You can develop great audio campaigns in any radio facility. Within these pages, examples of award-winning radio copy are shared and then, analyzed.

Idea-based selling instead of numbers selling is enhanced by promotions. Examples of some very lucrative radio promotions are demonstrated in this book. These promotions have been street-tested and will work regardless of your facility, market size or rating situation.

I. The Marketing Plan

The First Decision . . .

Salespeople and managers who understand how their radio station fills market voids, make more money. This chapter will help you uncover marketing niches which help you create and develop valuable sales and marketing ideas. Chapter One will also help you avoid the pitfalls of going head-to-head with your competitors. You'll learn how to present the unique opportunities your market offers to retailers, corporate clients and ad agencies. You will truly be on your way to selling without using the crutch of "projected audience estimates" from surveys which are, after all, ancient history.

Finding the Hole(s) in Your Market . . .

Market research does not require the ability of a brain surgeon. It does require a good deal of legwork and market participation.

Six Simple Steps . . .

Here are six simple steps which anyone can follow to analyze and understand a market.

Step One . . .

Gather all the population figures and demographic breakdowns about your market. This information should be readily available gratis from various levels of local, state and federal agencies. Colleges and universities afford a ready source of in-depth psychographic and demographic information about

your new market. Some university-level marketing classes may have customized local market studies, or may be commissioned to create customized market studies. Should you elect to use a college-level class, make sure that academic restraints do not interfere with the information you need. Check the local library for RECENT feasibility and economic studies. Ask the local chamber of commerce for any market information they may possess. Inquire about a local Office of Economic Development. See if the economic development people have any income, population or growth projection information which you can use. Request income information, especially the raw median income in your new market, which will help you understand your potential audience and your ability to grow over time.

Don't become defeated because your signal may not be a perfect match for the market statistics from the various sources we've just listed. Once you have all the information assembled, start looking for population bulges and income bulges. In other words, which segment of the population represents the largest number of people? Which population group represents the majority of the income or buying power in your new market?

Step Two . . .

Physically go into the marketplace and question 100 people who represent the largest segment of the population. For the purposes of our discussion, let's assume that the 44 to 64 year olds represent the largest single population group in your new market. Let's also assume that the 44 to 64 year olds have the largest amount of consumer spendable income. Also, the 44 to 64 year olds are under-served (likely) by the available media or are not served (highly unlikely) in your new market. Given the 44 to 64 year olds model, try your best to direct questions to people between 44 and 64. Never hesitate to include age category questions at the end of your interviews. Age category questions (e.g., "Are you between 25 to 34, 35 to 44, 45 to 54, 55 to 64 or 65 + ?") are perfectly legitimate questions. They are not as threatening as the blunt approach, "How old are you?" In fact, our experience shows that respondents will give more truthful answers to age category questions.

Consider asking the following open-ended questions on an alternate basis. Start with question "A" first, then, rotate. Ask question "B" first when you question the next respondent. Rotate questions to avoid possible bias from the respondents when the final results are tallied.

A) What would you like to hear on local radio that does not exist now?

B) What material would you enjoy reading in your local newspaper that does not exist now?

DO NOT COUNT ANY, "I don't know" answers and eliminate all responses from people who are not in your target demographic categories.

Step Three . . .

Listen to every radio signal that reaches your new market in every daypart (e.g., 6 am to 10 am, 10 am to 3 pm, 3 pm to 7 pm, 7 pm to midnight and midnight to 6 am). Make a list of each station's strengths and weaknesses. For instance, note signal strengths and listener participation. Evaluate your impressions of each station's image and market position. Try and determine the primary target each station is trying to reach. A target of "everybody" is not an acceptable evaluation. Some stations program in blocks. Block programming is designed to reach a specific audience (e.g., an Italian hour, a history of rock and roll, jazz greats). Some blocks will be better than others. The weak blocks may provide your marketing hole. Note the news sources, delivery and local news content. Analyze music formats and commercial production for local and regional clients. You may find more marketing holes which you can fill.

Step Four . . .

Read at least one copy of every newspaper, magazine or flyer printed and circulated in your marketplace. Make a list of print's strengths and

weaknesses. Look for local advertiser participation. Ask your target audience if they feel the printed sources of news are reliable and accurate. Check the rates charged by print. Call five or more local clients. Ask what they paid for their most recent ad. Examine the writing style and content of each publication. Determine the publication's prime targets. "Everyone" is not an acceptable answer. Ask a sales representative about the publication's circulation, paid and unpaid. Paid publications are more likely to be read because readers value their investment. Compare the circulation of each publication to the total population of your new market. You'll be amazed how many people do not receive locally circulated publications.

To put the print media in focus, remember the "infamous" phrase, "Everybody reads *The New York Times*!" Everybody? Our last inspection (August 1990) of the audited circulation figures for *The Sunday New York Times* was just over 1,700,000 copies. In metropolitan New York City the population is over 10 million. Another example, *The Wall Street Journal*, enjoys one of the largest circulation in the U.S. Their national edition has a circulation of just under two million. The U.S. has a growing population of over 250 million! Everybody reads *The Wall Street Journal*? For global village perspective, insert "Everybody reads *The London Times*," or "*The Financial Times*." Newspaper circulation does not come close to covering local or national populations. Study any world market. You'll probably find that less than 10 percent of the total population reads the most recognized "mass circulation" newspaper. And, less than one percent of the population reads the newspaper published for the "intelligentsia." "Everybody" does not read newspapers!

Step Five . . .

Watch local television for strengths and weaknesses. You may discover that television has a tough time being "local." Other than brief public service messages, the only local television programming may be local news. Check to see if local television carries local sports. Find out if the local television stations offer any in-depth economic news (e.g., local stock reports and

business news), or weather coverage. Any deficiency in the topics just mentioned can provide a marketing hole for radio. Question local advertisers about television rates. Check the production quality of local TV commercials. Check the VCR penetration in your market (VCR penetration estimates come from television ratings firms.)

Step Six . . .

Now, the fun begins. Make a list of all the weaknesses you've found. Then, select the top two, three or four weaknesses as possible targets. Once you've completed the research, there will be a tendency to include every weakness you've uncovered. **DON'T!** Imagine yourself involved in a very delicate balancing act. First, you do not want to take on the competition by going directly at their strengths. Direct your efforts toward the largest portion of the potential audience that is under-served by other media. Finally, re-check the income statistics from government, college, chamber of commerce and industrial development sources. Make sure that the target audience you've selected has enough income to buy your advertisers' products. Look for geographic and demographic areas which offer the greatest potential for economic growth. Your future business success may depend on this research.

Using Shoe Leather . . .

The six-point program outlined in this chapter is not complicated. It requires legwork and senior management involvement. "Experts" tend to complicate the process of analyzing marketing holes. The "experts" usually suggest reams of statistics and historical research. These erudite research approaches are used by mega corporations. And, we wonder why 90+ percent of new products are failures! The marketing answers you need lie in the marketplace, not in historical research.

Ancient History . . .

Complicated, research isn't! Legwork, research is! Definitive? Research can't be definitive because using the accepted traditional methods, at best, you're dealing with ancient history. You can complicate the research process by setting up all sorts of statistical models and textbook questions. Bottom line, your goal is to find out what will sell in your marketplace. As you ask questions, you may find that you'll actually have to invent radio from the listener's point of view. One of the most successful radio broadcasters' in North America will not program what does not sell! And this broadcaster, David R. Lyman, General Manager, CKAR/CKQT Radio, has operated highly-rated, cash-flowing radio stations in Canada and the U.S.

Management Exposure . . .

One of the great marketing flaws is the absence of active management in the marketplace. Managers need to ask questions at the corporate, retail, agency, and listener levels. "Do you like our new Hot Rock program?" is a useless question. Chances are you will never get an honest answer. People will either brush you off or worse, be polite.

What Is "The Truth?" . . .

Remember the Grandma example. When Grandma says, "Isn't my grandchild beautiful?" Yes, is usually the answer even though the little monster is as ugly as sin! Why? Simple. Most people have been taught to be polite. Most people are trained from birth to say what is expected, not what they feel, or how they perceive reality. Most people work hard for and treasure their money. The truth arrives when advertisers sign a contract, give you a deposit and invest their hard-earned money on your radio station.

Retail Presentations . . .

Present the retailer with questions like, "Here's my new Hot Rock program. Hot Rock has been tested in other markets and appeals to the 18 to 24 year old male. We will air this program between 5 pm and 6 pm on Sunday nights. Your investment is only \$2,000 for a two-week schedule of 20 ads per week. Are there any questions? Fine. To get started, I need a deposit of \$500 and your authorization." Anything less than the signed contract is B.S. (Blue Sky), or "Yes, I think your grandchild is beautiful."

Hit the Streets . . .

Find out from the advertisers where marketing holes exist. Most retail advertisers tend to be outspoken. They'll describe the marketing holes as they explain how they invest their advertising funds!

Ask How They Feel . . .

If you must follow popular research techniques, go to a local shopping center. Ask a random group of 100 people simple, open-ended questions. Ask how they **FEEL** about specific retailers you will be presenting. You can present the results to very amazed retailers and probably secure some long term business.

Disclaimers . . .

When you examine reports from audience research companies like Arbitron and Birch, you'll usually encounter disclaimers. These disclaimers highlight the fact that in a single demographic cell (e.g., females 25-44) there can be an error factor of plus or minus 100 percent! Yet, major advertising buying and selling decisions are made daily based on questionable research data. Then,

advertisers experience poor results. Advertisers start saying that radio does not work. Advertising revenues drop. And the banks wonder why these highly "researched" radio stations fail! Examine the available radio audience research in your marketplace. Audience research, however, should not be the prime criterion for buying advertising on a radio station.

Building an Audience Response File . . .

One of the best ways to keep tabs on the pulse of a radio station is with on-going audience promotions. A weekly dinner-for-two contest at a popular restaurant can help. A simple trivia contest with dinner certificates for prizes will work. The winners' certificates provide valuable audience information. Retrieve the redeemed prize certificates from the restaurant on a timely basis. Maintain a file of the demographic information (e.g., name, age range and address) from the redeemed certificates. You're building a data base and a mailing list. These facts (not estimates) can provide solid audience information for clients and potential advertisers.

Call-In Contests . . .

Call-in contests can be designed to help you define your audience. Winners will be listeners. The contest may appeal to a wide range of demographics and lifestyles. Target questions to your primary and secondary audience. Add another chapter to your research file. You're building solid facts which will help sell your radio station's audience to advertisers.

Postal Codes . . .

WFMT, a classical music FM station in Chicago rarely enjoyed huge audiences. However, WFMT created sales presentations from postal codes gleaned from their listening guides. The majority of these listener-based guides went to the most affluent sections of the community. WFMT's postal

code presentation offered a very reliable source of information. In fact, some people viewed WFMT's presentation as more credible than the "projected audience estimates" from popular research sources.

Get Involved . . .

Visit key civic organizations in your primary signal area. Ask them how they feel about radio. Ask what radio can do to help their cause. You're alluding to the possibility of free time and publicity. Invite them to be blunt. Present yourself as a person doing market research (which you are).

Go for Bulges . . .

Look for the population bulge in your market (e.g., adults 25-44). If your radio competitors are targeting this segment of the population, common sense suggests that you program to the next largest group. Take your time. Be **CONSISTENTLY GOOD** at programming to your primary target. Don't try to be all things to all people. Domination of an entire market can take generations. Domination of one segment of a market can be accomplished in months. Maybe you are the best weather station, or the news source, or the community events source. Whatever station management chooses, be the very best in that category. Establish an impeccable reputation. Become deeply involved in your marketplace. In other words, get out of the office and into the market. Be visible in community events that come close to fitting your target audience. Don't be afraid to beat your own drum locally, nobody else will!

Get the Truth . . .

Open-ended questioning techniques don't need to be complicated. Research can be direct, simple and to the point. Anytime somebody pays you cash, like the retailer who buys advertising in a "Hot Rock" program, you get the truth.

When they do not pay you cash, you also get the truth. Combine open-ended questions with an offer to buy. Count the moment of truth when you have money in hand. Our techniques will help you take advantage of marketing holes which will continue to evolve. Radio is a business which thrives on change.

Repetition . . .

Repeat these research exercises on a timely basis, preferably, once a year. The preferred researchers are top management.

Client Needs . . .

Next, we'll take an in-depth look at client needs. We'll examine the reasons why client-focused presentations gain long term advertising commitments.

II. Retailspeak

Uncovering Needs . . .

You'll build cash sales quickly when you remember the following sentence, "Salespeople who invest a majority of their time uncovering customer needs will be 'bottom line' winners." Most salespeople, like most other people, often take the line of least resistance. Analyzing client needs requires exercising some gray matter. Here are several ideas that will help you analyze client needs.

The Short Form . . .

Here are three questions that anyone can ask potential clients or current advertisers. The answers to these questions can help salespeople present smaller packages when "cold call" opportunities arise.

- 1) What is the biggest misconception people have about your business? (e.g., If only people knew <fill-in the blank> about my business).
- 2) What are the most important benefits of shopping at your store? (Eating at your restaurant?).
- 3) What are the most important facts people should know about your business?

Most radio salespeople, in fact, most salespeople, do not take the time to ask even the most elementary questions. They blindly launch into their presentation with, "Here's what I've got to sell. Now, do you want it?"

Building Confidence . . .

The answers to the three diagnostic questions allow salespeople to begin their presentation on a non-confrontational level. The salesperson has, at least, opened the meeting by listening to the prospect. Preparation, through positive questioning, gives salespeople the knowledge necessary to obtain more orders.

Special Packages . . .

The advertiser's dialogue has begun. Now, the salesperson is ready to make a short presentation. Use a small ad package or a special-occasion campaign (e.g., Mother's Day or Easter). Your salesperson can help solve problems (e.g., what the client feels customers need to know about the business being advertised).

Focused Copy . . .

The answers to the three basic questions will help salespeople (or copywriters) write more focused copy. Radio copywriting will be covered in-depth in Chapter V.

Outperform the Competition . . .

Ashley Page Herweg has invested 12 years, on the street, analyzing the needs of advertising decision makers. As a result, we've discovered that the Client Needs Analysis interview which follows can generate outstanding results for advertisers and your radio station. The Client Needs Analysis incorporates some of Chris Lytle's Positioning/Advertising Data Base interview.¹ The Client Needs Analysis works equally well at retail and corporate levels. Follow each step as presented.

Find the Decision Maker . . .

Before you ask for a Client Needs Analysis interview, you must find the real decision maker(s). If you're not sure who makes the advertising decision, don't hesitate to ask.

C O N F I D E N T I A L

CLIENT NEEDS ANALYSIS

Date: _____

Decision maker: _____ Time with Co. _____

D.B.A.: (doing business as) _____

Address: _____ Phone: _____

What's the first thing you think of when you hear the word, "Advertising?"
(Note: At the corporate level ask, "What's the first thing you think of when
you hear the words, corporate image?")

■ **Why Advertise**

Why is advertising important for your business? _____

■ **Customer Profile** (What is the age range of the majority of your
customers?)

☐Teens ☐18-24 ☐25-34 ☐35-44 ☐45-54 ☐55-64 ☐65+

☐Females ☐Males ☐Couples

Geographically, where are you drawing your customers from? _____

CLIENT NEEDS ANALYSIS

Is there a particular lifestyle of your customers? _____

☐ White collar

☐ Pink collar

☐ Blue collar

☐ Ag

■ CO-OP Funds Available

Which companies and which vendors offer co-op advertising funds?²

■ Merchandising Funds

Are merchandising funds available for point-of-purchase (POP) or other in-store promotions from brokers, distributors or corporate sources?

■ Public Relations Funds

Are monies available for public relations events (like corporate anniversaries)? _____

■ Marketing Analysis

When people hear or see your company's name, what do you want them to think of? _____

CLIENT NEEDS ANALYSIS

Why do your customers buy from you? _____

What are the biggest misconceptions people have about your business?

What are some of the strengths that your company has that your competition doesn't have? _____

What are some of the strengths that your competition has that your company doesn't have (e.g., a larger advertising budget)?

■ Previous Advertising Profile

Newspaper: _____ % of budget _____
(list newspaper names here)

What are the advantages of using newspaper for advertising?

Disadvantages? _____

Who are you reaching using the newspaper? _____

☐ females ☐ males

age range _____

Why? _____

CLIENT NEEDS ANALYSIS

Radio stations: _____ % of budget _____
(list radio stations here)

What are the advantages of using radio for advertising _____

Disadvantages? _____

Who are you reaching using radio for advertising? _____

☐females

☐males

age range _____

Why? _____

Television: _____ % of budget _____
(list television stations here)

What are the advantages of using television for advertising? _____

☐females

☐males

age range _____

Why? _____

CLIENT NEEDS ANALYSIS

Direct Mail/Inserts: _____
(list names of inserts here)

Percent of budget _____

What are the advantages of using DM/Inserts for advertising? _____

Disadvantages? _____

Who are you reaching using the DM/I for advertising? _____

☐females

☐males

age range _____

Why? _____

How do you generate your mailing list? _____

How often do you update your mailing list? _____

How many mailings do you send each year, by quarter? _____

Other: _____

What are the advantages? _____

Disadvantages? _____

☐females

☐males

CLIENT NEEDS ANALYSIS

age range _____

Why? _____

Do you invest a fixed percentage of your gross sales in advertising?

How much do you spend per year on advertising? _____

How much do you spend per year on marketing? _____

How much do you spend per year on public relations? _____

In your organization, what is most effective, general advertising, marketing or public relations? _____

■ Advertising Goals

When you run an ad, regardless of the medium you use, what specific goal do you have in mind? _____

Who sets the advertising goals in this company? _____

How many people make the final advertising decision? _____

Who are they? _____

Who makes the final marketing decision? _____

CLIENT NEEDS ANALYSIS

Who makes the final public relations decision? _____

■ Promotional Calendar

Anniversary, Christmas, Holidays, Pre-season, Clearance, other

Sales Index	Promotions
Jan	
Feb	
Mar	
Apr	
May	
Jun	
Jul	
Aug	
Sep	
Oct	
Nov	
Dec	

■ Sales Index

Every business has some months that are stronger and some months that are weaker. What is your strongest month? Weakest month? Which are good months? Fair months?

CLIENT NEEDS ANALYSIS

S=Strongest, S=Strong, G=Good, F=Fair, W=Week W = Weakest

What are names, addresses and phone numbers of key trade organizations in your industry? _____

■ Next Appointment

Date: _____ Time: _____

Becoming a Peer . . .

Many new salespeople are afraid to ask questions. They fear the interview is an invasion of privacy. We've performed hundreds of Client Needs Analyses. The refusal rate is about one half of one percent. New salespeople may worry about the time the questionnaire consumes. The Analysis usually takes about 60 minutes. The interview depends on the length of the client's answers. Most clients answer every question in detail. Be open and honest with your prospects. Let them see that you're writing down everything they say. Advertisers will take you into their confidence. You'll begin to be accepted as a peer.

Needs Analysis Script . . .

The script works best after salespeople role play in sales meetings.

"Hello Ms/Mr (advertiser). My name is _____. I'm with ABCD Radio. I'm here to meet you. I'm not selling anything today. When I talk with business people that I've never worked with, I need to ask some questions. I'll ask about your business and your views about advertising. The interview is strictly confidential. Could we do the interview now?"

Stop! Shut-Up! . . .

Don't say anything until they reply! You may think the advertiser will never speak again. They're probably considering their schedule and whether they can fit you into their day. Please do NOT interrupt their thinking. Avoid saying things like, "Well, if you're too busy," Remember, this is their decision! Most of the time your prospective advertiser will say, "Yes." You'll find that people are eager to give you their views about business and advertising.

If the prospect seems hesitant, simply explain:

"Many, many business people have been interviewed. Since you, M. (advertiser), know your business, and I don't, I need to ask you some questions. For instance, who is your customer? Where do your customers live? What is the lifestyle of your customer? I'll ask questions like these. May we do the interview, now?"

Needs Analysis Instructions . . .

The request for the interview may seem a bit pushy but the prospective advertiser probably wanted to know a little more about what you need. If the prospect asks why you need the interview, explain. After the interview, you will go back to your station and research their type of business. You'll then prepare a presentation about their market. You'll also bring back ideas that have worked for businesses similar to theirs. In most cases, the prospect will grant you an interview immediately. If the advertiser doesn't have time, ask for an appointment. Then, come back at a more convenient time. Give them your business card and leave.

You Aren't Selling Anything! . . .

Remember, keep your word. When you're conducting the interview, DON'T sell. You are strictly on a fact-finding mission. If you keep your word, you'll be establishing credibility. The prospect will be more likely to keep a follow-up appointment.

Once you've completed your Client Needs Analysis, if you've kept your word, you will be working with a courteous, interested decision maker. Explain that you'll need five to seven working days to conduct research and complete the presentation. Now, ask for your next appointment. Give the prospect your business card, and LEAVE!

Bye Bye Robots . . .

You've just stepped out of a long line of robotic sales reps who are all saying, "Buy SPOTS on my station, we're the best, we're number one! We've got teens! Wanna buy an ad in my newspaper, today? How 'bout some TV?" You've taken your first steps toward becoming a media marketing consultant!

Don't you feel good about yourself and your NEW career?

Preparing Client Focused Presentations . . .

Now, go back to your radio station. Re-read your Client Needs Analysis interview. Decide what your station(s) have to offer that will meet this advertiser's needs. Radio trade associations can provide a plethora of information. Another source of background information will come from key industry trade organizations and the trade press for that industry (check your public or college libraries). Next, review your station's sales inventory. Do you have a promotion or special ad package that fits your prospect's needs? Consider planning a customized campaign. Sit down with your Program Director or look at your programming list. Match your prospective advertiser's needs to the programming on your radio station (e.g., exclusive sponsorships).

Ear Sheets . . .

Write a product or image-selling ad for your presentation. Produce your speculative ad on cassette. Label the cassette with the prospect's business name. It's good practice to give your clients copies of all the ads you produce. After you present the cassette, present an "Ear Sheet" (the written script).

Insight . . .

Take a close look at the **Previous Advertising Profile** section of your Client Needs Analysis. Most opinions your prospective advertiser gives about media are what other sales representatives are telling them. You've now uncovered some of the objections this prospect may have about your station. Your presentation should address all misconceptions your prospective client may have about your medium, station, listeners and market.

Non-Confrontational Presentations . . .

You are being asked to study the advertising needs of potential clients. Then, solve those needs. The net result will be two-fold. First, you'll position your station's people as non-confrontational. Second, you'll be available to help clients solve advertising and marketing problems.

Change . . .

People change! Advertisers change! Markets change! Owners change! YOU change! Therefore, if your client has a yearly contract, update your Client Needs Analysis prior to contract renewal every year.

Contracts Are Essential . . .

Here's a sample contract which we call a Confirming Broadcast Order (CBO). Execute a CBO for EVERY order.

Confirming Broadcast Order (Sample)

(print your address here)

(logo and call sign)

(phone number)

C B O

Date: _____

Client #: _____

Client Phone: _____

Client: _____

Product: _____

Address: _____

CO-OP: _____

Salesperson: _____

Start: _____

End: _____

Promotion: _____

Time	Type	Class	M	T	W	T	F	S	S	Logging	Rate Per	
Times Per Week _____										Line Charge		
Number of Weeks _____										Tape__ Prod. Cost		
Total Announcements _____										Live__ Total Cost		

Special Billing Instructions:

- ☐ New order
- ☐ Additional order
- ☐ Cancels previous order

Station Approval _____ **Client Approval** _____

When rate adjustments are announced, Advertisers-of-Record will be protected for the duration of their contract. Rate protection will not exceed 52 weeks. Invoice Due & Payable by 10th of month following service. An additional 1 1/2 percent will be charged on unpaid balances 30 days after first billing.

Closing the Sale . . .

Now, simply ask, "Are there any questions?" Listen. If there are no more questions, start filling out a contract. If your client stops you, **DO NOT PANIC**. Answer the client's questions. There are a finite number of objections any client will produce. You're in an ideal position to flush out all the prospect's objections, and close. Once the CBO is approved, leave.

Notes About The CBO . . .

- "Client #" is an accommodation for a computer number to be entered into your billing system.
- "Product" is included so you can offer competitive advertisers separation from each other. Unlike newspaper and television, which will put similar ads together, radio can offer at least 15-minute separation between similar products.
- "CO-OP" is included so that the people assembling your daily log are aware that necessary affidavits must be prepared.
- "Time" refers to the actual daypart (e.g., 6 am to 10 am) when the ads will run.
- "Type" refers to commercial length (e.g., 60 seconds or 30 seconds).
- "Class" refers to the time frame and Grid. In our Grid Card example class is either "AA" or "A" in grids one through seven (e.g., A-5). A discussion of grid rate cards appears in Chapter VI.

- "Logging" allows you to include any special client requests for the person assembling the daily log (e.g., client prefers 10 am to 11 am rotation on Thursdays, when possible).
- "Line Charge" refers to an additional charge for special telephone lines (e.g., remote broadcasts).
- "Prod. Costs" refers to an additional charge for production (e.g., special music, sound effects or voice talent).

Using Contracts . . .

The radio business is a detail business. Many people become frustrated by the volume of details they must handle. CBOs can simplify your life. We recommend that you print your CBOs on three-part carbonless paper. Give one copy of the CBO to the advertiser, one copy to the salesperson and keep the client approved, original (top copy) for the traffic and billing people at the radio station.

When you deal with an advertising agency, always send two copies of the CBO to the agency buyer of record. Ask the agency buyer to approve your CBO and return a signed copy to your station. CBOs will help you maintain convenient records of your business transactions.

Fast Cash Presentations . . .

We once looked at a radio station owned by an absentee owner. The station had been losing money for 18+ years. The owner decided to sell the station, but realized there was a need for increased revenues. Our owner found a "hot shot" salesperson who was sent into the market with strict orders to, "bring back some cash." The station rate card was a whopping \$5.00 for a sixty-second ad. The "hot shot" salesperson had absolutely no radio training, skills or ideas. The idea the "hot shot" introduced was a two-for-one sale.

Buy one ad and get one free! Instantly, the radio rate became \$2.50 per ad instead of \$5.00! BUT, the salesperson received 100% cash with each order. Soon, the retail community started to demand more price concessions. In less than 30 days, the final offer was, buy one ad, get two free. The effective ad rate plunged to \$1.67! The only dialogue with the retailers focused on price. The salesperson ran out of new ideas and customers . . . but returned with nearly \$4,000 in cash. The owner was delighted! Based on the fast cash miracle, the station was offered for sale. Six months later, however, every major client was demanding the "buy one, get two free idea." The result, the station's net cash revenues fell 70 percent! Unfortunately, neither the owner nor anyone else connected with the station understood radio cash flow. No one understood the concept of rate card integrity or client focused presentations. People start making mistakes when they run out of ideas.

Let Your Clients Do the Talking . . .

The Client Needs Analysis is loaded with client thoughts and ideas which have nothing to do with rate cutting. Between yearly updates, continue your client focused dialogues. Ask each major client for copies of their trade magazines. Invest a few minutes each day reading those trade magazines. Learn the language your clients use when they speak with their business peers.

Win-Win Conclusions . . .

Client Needs Analyses combined with client focused presentations and the consistent use of CBOs, will help you and your staff. You'll develop better copy, command larger orders, stay on top of details and ultimately deal with more lucrative clients. Eventually, you'll be able to deal exclusively with the best advertising opportunities your market has to offer.

You're on your way to positioning yourself and your station as leaders, marketing solid, advertising ideas and results!

Next, we'll examine, numbers.

III. Numbers

Ordering Your Own Survey . . .

The investment for syndicated surveys in a major market may exceed \$150,000. You receive a basic yearly subscription which could yield four audience reports. There are other qualitative additions like psychographic information (a quantitative research procedure which seeks to explain why people behave as they do and why people hold their current attitudes) and audience trends (a review of several consecutive research books to see if audience is growing or shrinking). Additional computerized audience projections which will bring the yearly survey price to over \$200,000 can be ordered. If you are part of a multiple station group, discounts may be available. Bottom line, research isn't cheap.

When ordering audience research, some stations fail to obtain a sample base large enough for an acceptable survey at the advertising agency level. The current acceptable minimum sample base is approximately 500 contacts. An adequate survey can cost between \$1,600 to \$3,000 per report.

The alternative is to do your own survey. Using guidelines from reputable sources, a fairly reliable telephone coincidental audience survey can be obtained for less than \$1,000.

In-House Telephone Coincidental . . .

We've condensed a 20+ page, Mitchell Associates, "In-House Telephone Coincidental" manual¹, portions of which are illustrated in the next few pages. Mitchell's manual supplies the basics for telephone surveys which have been accepted by major market programmers and at the ad agency level.

An audience survey published by your station has limited usefulness as a selling tool. For a higher degree of credibility and wider application, an outside consulting firm or university will supervise or conduct the in-house survey, tabulate the data and publish the results.

How a Telephone Coincidental Works . . .

A telephone coincidental is designed to provide behavioral information about radio listening -- that is, what people do. In theory, a telephone coincidental survey is more accurate than the popular "recall" survey. Recall surveys ask the respondent to fill out a lengthy diary, then, rely on the respondent's ability to recall past listening behavior. In addition, there are attitudinal research studies which measure what people think about a radio station. Coincidental phone surveys ask respondents which radio stations they are listening to at the time of the call. This method yields accurate, if somewhat limited, information.

Sample Considerations . . .

Construct a list of telephone numbers selected at random from the station's listening area. Allow for sample "mortality" which means that everyone who is sampled will not participate. Geographical balance is an important consideration for stations serving different localities. First, determine the total population of your universe (survey area). Then, determine the population each town represents in the total universe. This gives the percentage of respondents you need from each town.

Sample Size . . .

The size of the sample depends less on the size of your universe (e.g., listening area or area to be surveyed) than on how the survey results are split. If you ask one simple "Yes" or "No" question and 50 percent of the

respondents answer "Yes" and 50 percent "No", you may need to increase the size of your sample. The probability of your universe being equally split on any question is highly unlikely. If the survey results were, for example, 70 percent and 30 percent you have probably reached a reasonable degree of accuracy with 500 completed interviews.

Estimated Sample Sizes . . .

We never know, in advance, how the results of a survey will fall. For usable survey accuracy, estimate (in advance) a reasonable number of completed interviews. Your sample size will vary according to how many ways you want to breakdown the results. To evaluate the standard sex/age demographic cells common to radio surveys, 500 completed calls are necessary. Even then, the validity of the data in individual demographic cells (e.g., men 25-34) may not be reliable (as with any survey).

Mortality . . .

Select a sample of up to 2,000 phone numbers to ensure a completed survey of 500. Expect that a percentage of your original sample will not be completed interviews. Disconnected phone numbers, no answer and busy signals or refusals are some of the main reasons why mortality varies. Realistically, mortality could be as high as 75 percent or as low as 50 percent.

Selecting Interviewers . . .

You may use members of your staff or hire outside personnel. Using staff means that a bias will enter the survey because the interviewers will be aware of who is sponsoring the survey (e.g., staff members may alter respondent's answers to reflect their radio prejudices).

If you use outside interviewers, keep the identity of your station concealed (to avoid interviewer bias).

Hire at least three interviewers. Look for voice quality, mental alertness, learning speed, and the ability to relate well to others. Over the phone, people trust a woman's voice more than a man's. Generally, women are better listeners than men.

Schedule Interviewers . . .

Interviewers should work no more than two hours at a time. Begin calling no earlier than 7 am and end no later than 10 pm. Each interviewing hour consists of four, 13-minute calling periods. Schedule a two-minute rest after each period. A survey with a sample size of 2,000 takes about 34 hours to complete.

TELEPHONE COINCIDENTAL RECORD FORM

Client:				Market:				Date:						
Interviewer:														
Daypart:														
Page Start Time:				AM	PM	Page End Time:				AM	PM			
First Radio on now:				Yes	No	Second Radio on now:				Yes	No			
Telephone Number	N A / L B	REF	R A D I O	Yes	No	Station Information								
						Dial Position			Check One		Call Letters			
									A M	F M				
			A											
			B											
Check age and sex of all persons listening to Set A and Set B														
Radios In Use	T O T	Prs	Men						Women					
		12-17	18-24	25-34	35-44	45-54	55-64	65-Pls	18-24	25-34	35-44	45-54	55-64	65 Pls
Set A														
Set B														

35 The sample shown above represents only one phone call.

TELEPHONE COINCIDENTAL RECORD FORM (cont.) . . .

Glossary of Terms . . .

The terms used in the Telephone Coincidental Record Form are Daypart (e.g., 3 pm to 7 pm); NA means No Answer; LB means Line Busy; REF means REFusal; TOT means TOTal; PRS means PeRsonS.

Instructions for Interviews . . .

- 1) It's very important that interviewers follow the survey questionnaire verbatim. The questionnaire is designed to eliminate personal bias and prevent discrepancies.
- 2) Interviewers will be given a script and separate Telephone Coincidental Record Forms on which to record responses.
- 3) Phone numbers are taken from a table of random numbers. Some numbers will not be working and some will be business numbers. If the phone is not in service, please indicate by crossing out the number. If the number is a business, mark an X in the NA/LB (No Answer/Line Busy) box.
- 4) Be prepared for one of the following things to happen:
 - a) **No Answer.** Allow six rings. For each ring, put a small dot in the box next to the phone number to keep track. Hang up after six rings. Mark the box labeled "NA" (No Answer). Go to the next phone number.
 - b) **REFusal.** If, after introducing yourself and your reason for calling, the person does not want to participate,

TELEPHONE COINCIDENTAL RECORD FORM (cont.) . . .

politely thank them and mark the box labelled "REF".
Go to the next phone number.

- d) **Completed calls.** If, after your introduction, the person agrees to cooperate, ask all the questions **IN ORDER**. Mark responses on the Record Form next to that person's telephone number. Go to the next phone number.

Sample Research Associates Telephone Questionnaire . . .

"Hello, my name is ---- and I'm calling for Research Associates. I'm not calling to sell you anything. I'd like to ask you a couple of research questions about your radio listening habits. This will be a very short interview. We need your help."

- (1) First, was there a radio on anywhere in your home when the telephone rang just now?

No . . . (check No box) Go to Question 7.

Yes . . . (check Yes box) Will you please look at the radio dial and tell me what number it is tuned to? (Write dial position)

Is that AM or FM? (Check box)

What station do you get at that number?

(Write station call letters, if possible, otherwise slogan, program or personality.)

- (2) How many people are listening to that radio?
(Write in total number listening in TOT box.)

TELEPHONE COINCIDENTAL RECORD FORM (cont.) . . .

- (3) Of those listening, how many are ages 12 to 17? How many are males? How many are females? (Ask the same questions for each demographic group below.)

<input type="checkbox"/> 18 to 24?	<input type="checkbox"/> 25 to 34?	<input type="checkbox"/> 35 to 44?
<input type="checkbox"/> 45 to 54?	<input type="checkbox"/> 55 to 64?	<input type="checkbox"/> 65 and over?

(Write numbers in boxes on line for "Set A")

Are you listening? (Circle respondent's sex/age box)

(Total the number of individual listeners. Does the number equal the total given?)

- (4) Is there another radio on in your home right now?

No . . . (DO NOT check box) Go to question 7

Yes . . . (Check Yes box) Will you please go to THAT radio and tell me what number it is tuned to? (Write dial position.)

Is that AM or FM? (Check box)

- (5) How many people are listening to THAT radio?
(Write total number listening.)

- (6) Of those listening, how many are ages 12 to 17? How many are males? How many are females? (Ask the same questions for each demographic group below:)

<input type="checkbox"/> 18 to 24?	<input type="checkbox"/> 25 to 34?	<input type="checkbox"/> 35 to 44?
<input type="checkbox"/> 45 to 54?	<input type="checkbox"/> 55 to 64?	<input type="checkbox"/> 65 and over?

(Write numbers in boxes on line for "Set B")

(Total the number of individual listeners. Does the number equal the total given?)

- (7) Thank you very much for your help. (Hang up courteously)
- End of Survey -

Sample Selection . . .

Divide the telephone directory into three equal sections. Keep track of the page on which each section begins. Divide each of the three sections into as many sub-sections as you have interviewers. Pick a starting point by choosing a random number "n" between 1 and 25 (e.g., 11). Count-down "n" (11) listings and copy the next six phone numbers. Next, go to the second section and count-down "n" (11) listings and copy six residential listings. Next, go to the third section and count down "n" (11) listings and copy six residential phone numbers.

Underline where you stop when you move from one sub-section to another.

Now, reverse direction. Start with sub-section 3 and count "n" (11) listings and copy another six numbers. Now, go to sub-section 2 and repeat the process. Then go to sub-section 1 and repeat the process. Repeat this pattern: 1-2-3, 3-2-1, 1-2-3 until you have recorded the necessary quantity of phone numbers for interviewer number one. Then, start the process all over again for interviewer number two. Continue working until you have enough numbers for your entire survey crew.

If you are using different telephone directories to achieve geographical balance, treat each directory as a separate sample-selecting project. You may, however, use the same interviewers for all areas.

Statistical Error . . .

How you analyze the results (and project the audience estimates) is critical. We're suggesting that you perform a coincidental survey with professional help to interpret the results. Once your survey is completed, you'll have a great deal of information to interpret. A professional research consultant can

review the findings and help you develop a reasonable plan of action.

Look for Audience Trends . . .

The science of surveys is inexact, at best. However, audience trends from four or more surveys may give an overview of where a particular station stands in a given market. Even the best run radio stations experience "bad books" where their audience numbers drop or rise significantly for no apparent reasons.

Some Upside Limits of Numbers Selling . . .

Too many radio stations tend to rest on their laurels when they garner dominant audience numbers. For example, a station which dominates an 18-24 year old audience receives an 80% share of the soft drink, bubble gum and acne medication business. Then, they quit selling. They accept the 80% revenues as "fantastic." Retail, merchandising and lucrative non-traditional (e.g., consumer shows, information phone lines) sales opportunities are overlooked or given secondary attention.

So You Still Have Insignificant Numbers . . .

Contrary to popular opinion, radio stations do not have to have numbers to survive. Ultimately, the clients who pay your bills could care less about audience numbers. Clients want advertising results (e.g., merchandise that moves out of their stores. To survive in the 21st century, present selling copy, customized promotions and merchandising ideas at the agency, corporate and retail level. When you enjoy good audience numbers, enjoy, but try to avoid using numbers as the primary reason to buy advertising on your station. There is a great statistical probability that any station's audience numbers will eventually drop once every four or five reports anyway.

Two Options . . .

In a world awash with "numbers" people, the line of least resistance is to play "the numbers game." However, if you're not number one in some category, the numbers game quickly becomes self defeating. Like it or not, you'll be contending with audience surveys as long as you choose to remain in radio. Here are two options. 1) Give up. 2) Leave the ratings rat race and get into the merchandising business. Many financially healthy radio stations survive, quite nicely, without boxcar ratings, some without any ratings. The "no numbers radio station" formula for success is superior customer service, outstanding programming and fresh ideas for their listeners and clients. Future radio leaders will learn to survive AND PROSPER, with or without numbers.

Ad Agency Selling . . .

It's time to examine how to sell at the advertising agency level, with or without numbers.

IV. Agencyspeak

Selling Ad Agencies . . .

So you want to sell some time to an ad agency buyer, a person who will probably never smell, touch, feel or hear your product! It's nice work when you can get it!

Begin by asking yourself the following very important question. Are the advertising agency monies coming into my market, REALLY worth the effort? If you plan to be part of a first-rate, top-billing radio station, ad agency business may represent prestige PLUS added profits which will flow to your personal bottom line. Ad agency advertising schedules usually arrive with enough ad volume to saturate your station effectively. Agency commercials are generally well produced. Their schedules (traffic) are usually well written and very specific.

Now, the Downside . . .

Working at agency and corporate levels differs from retail. Agency buyers, media planners and account executives won't have access to the information needed for most of the questions in the Client Needs Analysis. Business owners have those answers. Unlike retail, you don't just walk into an ad agency with a promotion or idea and expect to instantly sell ads. Even the agency payment process is different. Expect your station to produce reams of records, usually notarized affidavits, proving that the agency schedules aired exactly as ordered. No proof, no payment! Expect to wait an average of six to 12 months for agency payment. Ad agencies generally deduct commissions of 15 percent from the gross billing. Plan on having the bill-paying process delayed over the slightest glitch. Canada, Australia and New Zealand have rather effective systems for prompt agency payments. Usually, if one medium

(e.g., newspaper) is not being paid, all the other media will refuse to run the slow paying agency's ads until the problem has been properly solved. So far, the U.S. is too cut-throat to have such safeguards.

Agency and Corporate Selling . . .

Agency and corporate selling is a three-part process: 1) Present the strengths of your market, 2) Demonstrate how your programming fits client targets, and 3) Offer three suggested ad schedules.

Agencies and Clients with In-House Ad Agencies . . .

We'll illustrate sales and marketing techniques used by leading radio stations. These sales techniques work, regardless of the size of your market or your signal strength. Your sales success ratios should improve. First, you'll need to know the accounts each agency represents. Call the agency and ask for a client list. Most ad agencies publish client lists, which are available by mail. Frequent calls at the agency level for client updates are good practice.

Buyer Contacts . . .

Once you have the client list, call the agency media department. Ask for the name of the radio buyer for each account which sells goods and services in your market. If radio is not in the media mix, don't expect an exception for your market, no matter how big your market. Ask each buyer about their client's demographic target (e.g., male/female, primary age range, income levels). Every account should have a carefully defined primary and secondary target. Gather all the information about the client's targets. Determine if any of your programming matches the client's targets. No realistic match, no agency order, unless you misrepresent your product, which we do not recommend. You'll soon learn that the media business is a very small community which passes bad news rather quickly.

Primary Objections . . .

The agency buyer's primary objection will be that your radio station has, "No audience numbers" or "Inadequate audience numbers." Do not panic! Do not give up! We'll cover results-oriented responses to the "lack of numbers" objection later in this Chapter, in the Qualitative Analysis Presentation. The "lack of numbers" objection simply means that the available survey information (e.g., Birch, Arbitron) shows no audience for your station, reports an audience that the agency buyer does not want, or reports that your station's audience is too small for the buyer to include in the media buy.

Is Radio in the Mix? . . .

Next, ask if the agency media planner or account executive has included radio in the media mix for your market. If radio is part of the media mix, ask what dollars are available in your ADI (Area of Dominant Influence), DMA (Designated Market Area), MSA (Metropolitan Statistical Area) or marketplace. Each market will probably have a specific name or sub-designation. Familiarize yourself with the accepted ad agency marketplace nomenclature. Your first ad agency project will be to demonstrate, with a market/media kit, how your market and your medium, radio, serves the agency's target consumer.

Market/Media Kits . . .

Your market/media kit will become an essential part of every sales presentation (agency, retail and corporate). The kit outlines the benefits of advertising in your market to business people who are too busy to gather the information. Yet, these business people need the basic market information your kit will supply to make intelligent marketing decisions. Your kit should

supply current market population, income and growth projections, plus, give ample reasons why an advertiser should invest in your market.

Building Better Presentations . . .

Here are six suggestions that will help you build your market/media presentation:

First . . .

Define your market with statistics (e.g., median age; median income levels; blue, pink and white collar worker percentages) from recognized universities, local business associations and government sources. A good source of market information may be found in your business plan. Ask your Chief Financial Officer (CFO) to glean information like positive market trends, population projections and consumer spendable income. These vital statistics are overlooked at many radio stations. Yet, properly presented, the information can be fascinating to key media decision makers.

For markets of 250,000+, we also suggest using a professional marketing resource to research basic market statistics. The marketing people may also make radio programming suggestions.

Second . . .

Define your signal with a Response Map instead of an engineering map like those many radio stations use. Coverage maps, like newspaper circulation figures, provide a bogus picture to potential advertisers. Covering 100 square miles of timberland inhabited by rabbits, field mice and bears generates zero response for your advertisers. What you want to demonstrate is listenership. In the same vein, newspapers' comparisons should demonstrate readership instead of circulation. Television should demonstrate people viewing instead

of Homes Using Television (HUT) levels. A Response Map defines areas of heavy listener response, light listener response and no listener response. Shade areas darkly to show heavy response, lightly to show light response and no shading to demonstrate no response.

A Response Map is developed by tracking every incoming piece of listener mail, listener phone calls and contest entries on an on-going basis using a minimum three-month sample. Many radio stations have this vital information readily available, but it's thrown away. Yet, the first time a bad audience survey is published, many radio station managers roll over and play dead! Fight back with a Response Map documented with listener facts!

Third . . .

Create a page listing the circulation figures of each newspaper in your marketplace. Then, show how poorly newspapers cover your market by showing the total population compared to the total circulation. The percentages will astound people who believe that "everybody" reads the newspaper.

Create a page about cable television penetration. Check the penetration level carefully. The greater the penetration, the more diluted television may be in your market. Many cable systems now offer over 60 signals and deliver up to 80 percent market penetration levels. Sky Cable, high-powered direct-broadcast satellite services that have the capability of delivering 108 channels to napkin-sized antennas mounted on outside walls and windows of subscriber homes, may further dilute television viewing.

AVOID THE TEMPTATION TO RATE OR MAKE NEGATIVE COMMENTS ABOUT OTHER RADIO SIGNALS IN YOUR MARKET. When you're dealing with radio, concentrate on the unique strengths of your operation. Adopt the philosophy, "Radio is good. Some radio is better. Our radio stations are best for the following reasons!"

Fourth . . .

List the primary target for your radio station (e.g., 35-44 year old Baby Boomers). Show how other media, like newspapers, do not adequately reach this important demographic group in your market. Explain the spending, reading and viewing habits of these prime customers. Contact the major shopping centers in your Response Area. Their marketing people usually have well-defined, market breakdowns showing consumer-spendable income and the demographic bulges in your market. Include these documented figures, with their permission, in your basic market presentations.

Fifth . . .

Show any favorable survey materials your station has purchased or developed supporting your target demographics. Quote articles about your target audience published by recognized trade magazines. Show demographic information about your format published by recognized trade organizations. These authoritative sources will help illustrate the demographic strengths of your format.

Sixth . . .

Do your ad agency homework! Catalog all the stores and product locations for the agency's client in your Response Area. Match client target demographics to your market (e.g., in our Response Area the primary market profile is blue collar adults, 25-54, earning an average of \$40,000 per year. This profile matches one primary target, 25-49, of the ad agency's client). You've just presented your market and your media, with facts and figures from your market/media kit. Now, it's time to demonstrate how your specific programming content matches the client's targets.

Developing Your Qualitative Analysis . . .

To counter agency/client "lack of numbers" objections, present an eight-point, Qualitative Analysis of your radio station and your format. Your Qualitative Analysis helps the agency media people justify their investment. Some ad agencies spend up to 90 percent of their time on the defensive, defending their actions to clients who know little or nothing about the realities of advertising and marketing. A qualitative analysis is a description of the unique strengths of your audience (e.g., your format delivers adults earning more than \$50,000 per year).

Building a Qualitative Presentation . . .

First . . .

Define the socio-economic characteristics of your station's audience (e.g., adults 25-49, living primarily in suburban communities with household incomes of \$500,000+). If you're using syndicated programming, this information should be readily available from your syndicator or satellite source. Your radio station may also want to consider an on-going survey of your audience from a direct mail, postal-code basis. There are firms in North America that will supply demographic and socio-economic profiles from postal code information. Your station can also start a listener newsletter or magazine and extract the same type of information from your mailing list.

Second . . .

Special programming features of your radio station are of interest to agencies. Each special program should have a specific demographic target. If the feature you carry is syndicated, your syndicator should be able to provide

proof of the program's audience appeal, which will usually be accepted by ad agency buyers.

Third . . .

Present the station's programming clock (an hourly pie chart showing each commercial and promotional break). Promote the low number of commercials run per hour. Negotiate with tough advertising agency buyers by offering to air their client's ads as the first or second ad in the commercial break, for maximum attention. Highlight the low commercial limit in each advertising cluster.

Talk about your News Department . . .

News is important. According to a recent study, "listeners across the country and across formats -- from country to religious to CHR (Contemporary Hit Radio) -- want, expect and need solid levels of news and information on their preferred stations."¹ A well-written ad (which is news) compliments a newscast and enjoys the same high attention levels.

Be Outrageous . . .

WFMT Radio, a classical music radio station in Chicago, Illinois, developed exceptional commercial response, in part, by banning all recorded commercials and jingle materials. The WFMT philosophy was that recorded commercials and jingles would conflict with their music and news flow. WFMT has never been rated among the top five radio stations in the Chicago market. Yet, WFMT has enjoyed some very lucrative radio ad campaigns like United Airlines, which relies heavily on commercially produced jingles. United has had a track record of buying time on WFMT. Other radio stations, with much higher ratings, have not been able to obtain these prized ad campaigns even at rates far lower than WFMT would accept. WFMT

enjoyed commercial success with their format restrictions because their announcers were superior in voice delivery and classical format knowledge.

Fourth . . .

Present your personality story. In our high tech world, many people turn to radio for the personal touch of a warm, live, human being. Automated radio can sound like a machine, but you can present a personality story even from an automated radio station. Include professional biographical information about your announcers (e.g., news, weather people, sportscasters and announcers) plus a recent photo, if available.

Fifth . . .

Talk about the benefits of foreground versus background programming which will become increasingly important. Soon, cable companies will be able to deliver 200+ music choices in your market. Direct satellite radio will become a factor in the future also. Dwell on radio's strengths, local identity and foreground programming.

Foreground Programming . . .

Good foreground programming includes several key elements:

Foreground programming invites listener participation; listeners sing along with the music. They call the air talent to participate in contests. Foreground programmers create an environment that invites listeners to contact their radio stations for information about weather, road conditions, interest rates, virtually anything that people in their target audience want to know. When the radio station does not have instant answers the reply is, "Thanks for calling. May we have your number? We'll get back to you with the information as soon as we can." Foreground radio invites listener

reactions. You laugh at the jokes. You remember your past and you feel you're with a friend who understands, somebody who shares similar memories of past events. Foreground personalities make you feel good.

In contrast, background programming, sometimes called, "music to die by" is meant to be very unobtrusive, never interrupting your thoughts or conversations. Fifty+ New York City cab drivers, who fight some of the worst traffic in the world, are prime consumers of laid back, soothing, background radio formats.

Foreground Commercials . . .

Commercials play best in a foreground format. Inge Jacobsen, Director of Radio Research for the Avery Knodel Company, New York City, developed a Commercial Recall Curve. This curve showed a commercial recall increase of more than 78% on radio stations with low commercial clutter (e.g., 12 or less commercial minutes per hour), live personalities and high-energy foreground formats.

Sixth . . .

Highlight, if true, the consistency of your current format. Format inconsistency plus frequent format changes are some of the major factors in listener fatigue, tune-out and low ratings.

Seventh . . .

Talk about your format's success or any new programs which you have installed to expand your audience base. Use examples from recognized markets where similar formats are successful. Talk about the hole your format fills, that no other radio station is adequately filling, in your market.

Eighth . . .

Offer to do merchandising. One radio station with declining numbers performed a little service, which made a big difference. A university band had been selected to play in the Winter Olympics. Outdoor temperatures weren't cold enough, however, to simulate conditions at the Winter Olympic site. An alert radio salesperson contacted a client's chain store headquarters and arranged to have the university's concert band rehearse in the local chain store's meat freezer. The band was happy. The chain store was happy. The extra publicity generated in local media was an unexpected windfall. The radio station kept the chain store account for another six years in spite of declining audience numbers! If you can't convince an agency buyer to include your market or station in the advertising buy, consider merchandising. Go see the people at the client level or visit the distributors. Distributors sometimes have unspent merchandising budgets for people who present great or unusual merchandising ideas. Find the distributors by calling the chain store. Ask the buyers in each department (e.g., the buyer for junior sportswear, the auto parts buyer) for the names of the distributors of specific products.

An Average Station Presentation . . .

Too many radio stations respond to ad agency and client inquiries by sending a rate card with an engineering coverage map. Then, wonder why the agency bought television or print ads. Consistently present well-researched market/media kits combined with a customized Qualitative Analysis of your programming. Load the presentation with advertiser benefits (e.g., our new weather service, which also is used on radio station WSB in Atlanta, Georgia, shows listener attention levels for adults 18+ higher than any other single program run between 6 am and 6 pm) which will help you gain new ad revenues from ad agencies, clients and merchandising people.

A Typical Ad Agency Presentation . . .

Most ad agency presentations from radio stations simply involve numbers. The numbers are faxed between the station's sales representatives and ad agencies. The "selling efforts" usually boil down to negotiation of rates. The "sale negotiations" take place over the phone. The people involved rarely see one another.

Computer Print-Outs . . .

The computer is a wonderful tool. Some radio people feel that the future of radio lies in the interfacing of two computers, one at the agency and one at the radio station. A clerk feeds the specifications into the computer for the advertising buy. Then, the two machines interface for the best schedules at the lowest possible rate.

Alternative Sales Approaches . . .

There are alternatives to radio sales presentations which only include pages of audience numbers on computer print-out. Examples of our alternative sales presentation follow.

Our presentation is designed in three sections. Section I sells your market. Section II sells your programming. Section III suggests efficient ways to invest ad dollars on your radio station. This three-section, in-depth sales approach is especially effective for stations without "boxcar" audience numbers. Each presentation should be customized to fit your client's specific demographic targets based on information you acquired in the Client Needs Analysis. All the elements we are about to show will not necessarily be included in every presentation.

SAMPLE AD AGENCY PRESENTATION

Section I (suggested presentation cover page).

A Special Presentation

developed for:

Ms. Mary Quantum

Buyer for Product XYZ

Prepared by:

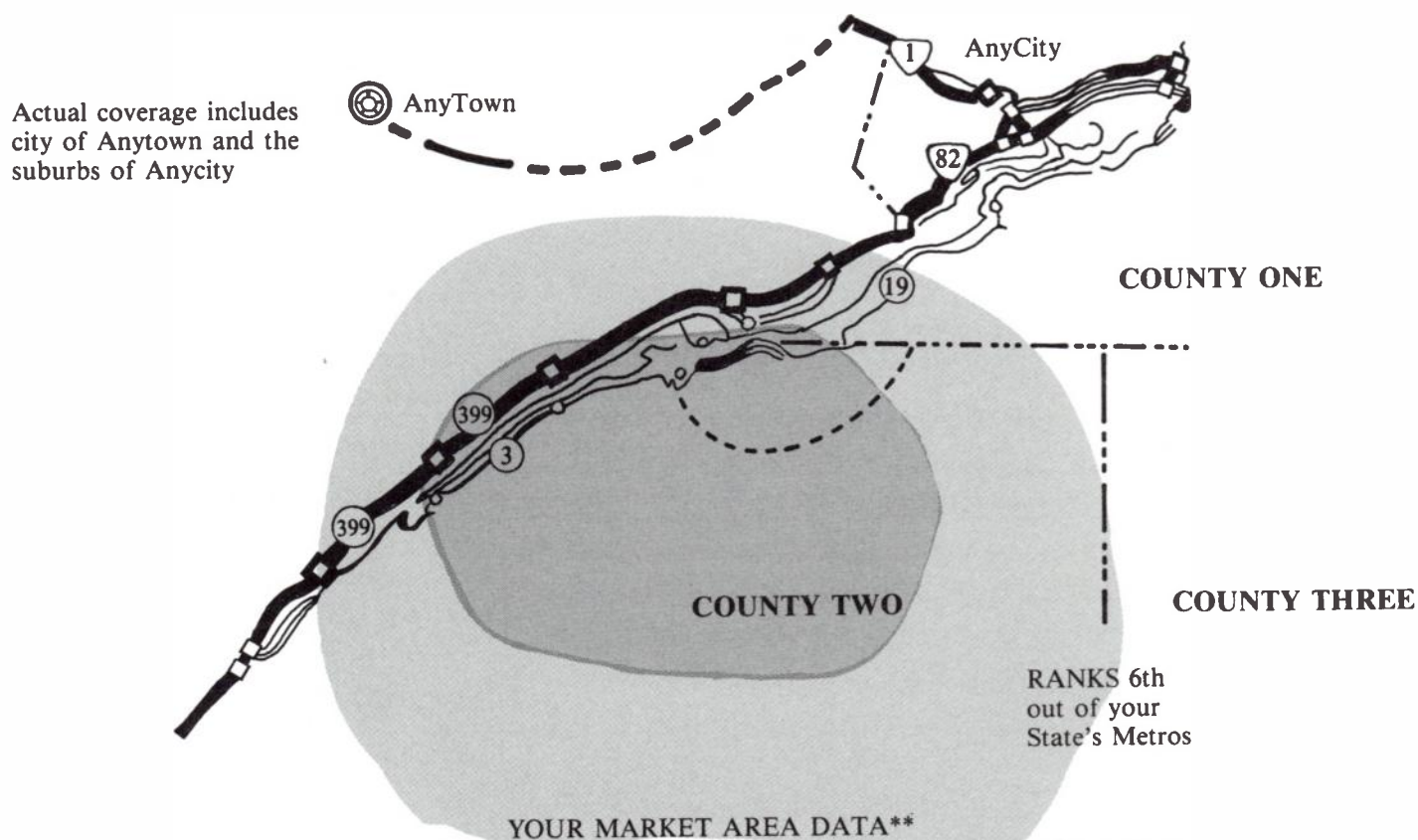
(signature)

Ms. Jane Jones
Marketing Consultant
ABCD Radio
(212) 123-5555

18 February 1999

Section I (Your Station's Response Map**)

(NOTE: Include your market rank in your country and state. Also, list the total population and Consumer Spendable Income (CSI) for your entire marketing area.)



An area with no local TV / An area where newspapers deliver less than 33% penetration

● Total Area	Retail Trading Area	Total Market	Consumer Spendable
● Metro Area	Retail Marketing Area	206,684	Income (CSI)
			per Household
			\$16,099 (estimated 1979) U.S.

** Indicating daily and weekly mail and phone response from listeners, rather than an indication of signal strength and/or coverage.

----- Indicates Cable coverage: approximately 7,000 homes

Section I (suggested sample market breakdown page)**THE PRIME MARKET****PERSONS 25-44**

According to Statistics Canada the Cornwall, Ontario market breaks down as follows:

Persons	15-24:	9,325
Persons	20-24:	4,640
Persons	25-44:	12,095
Persons	24-64:	9,455
Persons	65-70:	5,710

Our station's (insert call sign) primary target is adults 25-44. Our secondary target is adults 18-49. The largest single category above is 25-44. This is an affluent, acquisitive group of adults with above-average needs for clothing, household goods and services.

Our station delivers 25-44 adults on both sides of the border which means added traffic and sales.

SOURCE: Cambridge & Chartwood Development (including Cornwall Square, Cornwall; Bayshore Shopping Center, Ottawa; Eaton Centre, Toronto).

(NOTE: The Market ... present a breakdown of the market with population and consumer spendable income figures by demographic cell, e.g., adults 25-44 equal 18 percent of the total market. The 25-44 adults also represent nine percent of the overall market buying power with an average income of \$30,000 per household. Include prominent lifestyle information like, blue collar families earning \$50,000+ represent 38 percent of the work force in our Designated Market Area (DMA).

Section I (suggested competitive media page: newspaper)

SEAWAY VALLEY (insert YOUR MARKET) Newspapers

There is a great weakness in the print media of (insert your market). The population is 212,684. The market is served by these newspapers:

United States	Circulation*
St. Lawrence Plaindealer	4,125 (weekly)
Courier-Freeman	5,103 (weekly)
Ogdensburg Journal	5,573 (daily)**
Advanced News	6,582 (weekly)
Massena Observer	6,127 (bi-weekly)
Watertown Times Northern Edition	12,999 (daily) **
Malone Evening Telegram	<u>5,193 (daily) **</u>
Total	45,702
Canada	Circulation: *
Morrisburg Leader	3,000 (weekly)
Prescott Journal	3,500 (weekly)
Glengarry News	5,800 (weekly)
Iroquois Post	2,300 (weekly)
Standard Freeholder	17,600 (daily) **
Chesterville Record	<u>3,800 (weekly)</u>
Total	36,000

Total Newspaper Circulation equals approximately 38 percent penetration of the market's total population. Circulation is no indication of readership! What about the 62 percent not reached?

The Seaway Valley DMA is a "Media Island" where newspapers are not as effective as they once were!

*Analysis of Circulation and Penetration of Daily Newspapers. Sources are RAB and Statistics, Canada.

**Published only six days a week.

(NOTE: We've just described a hyphenated U.S./Canadian market. This method works equally well in any multi-market situation. Whatever your market situation, include all newspaper statistics from your Response Area.)

Section I (suggested competitive media page: television)

SEAWAY VALLEY (insert YOUR MARKET) TV

There is no local television in the Seaway Valley, unless you count a Low-Powered Television station (LPTV) which covers a 12-mile radius and offers no local news. The Seaway Valley DMA covers an area of 100 square miles.

Our market is claimed by the Carthage-Watertown and Burlington-Plattsburgh Television areas of Dominant Influence (ADIs). However, these television stations do not begin to cover the Seaway Valley for those without cable.

Those who do have cable are just as likely to be viewing a program from a New York City station or Canadian television station as any other so-called "local" station. Remember, people watch programs not television stations.

The Canadian stations enjoy the best signal reception. The choices are numerous with cable. Currently, some systems offer as many as 42 channels!

U.S. television networks sell prime-time programs to Canadian stations. These programs are often aired days or hours ahead of U.S. stations. While these programming options are great for the viewer, they present an advertiser's nightmare! How many television stations must you advertise with to cover the market?

(NOTE: You may want to include current audience demographic figures or measured viewing. Measure the five top-rated television shows in your target demographic, e.g., 25-44 adults, to show how many people will miss the advertiser's message using television. List all the "local" television stations which claim to cover your market. Show cable, VCR and satellite penetration. The more cable, VCR and satellite penetration, the less likely television ads will be seen.)

Section I (suggested competitive media page: Radio)

Seaway Valley (Insert Your Market) Radio

Station	Network	Frequency	Power	Format	City of License
ABCD/A	APR	1050	1K	A/C	Massena
WCAB/F	ABC-D	101.9	50K	Light A/C	Malone
WFAA/F	Mutual	106.9	44K	Soft Rock	Chateaugay
WFCC/F		107.5	100K	Classical	Postdam
WSOB/A	NBC	1400	1K	CHR	Ogdenburg
WPOC/F		92.7	50K	CHR	Ogdenburg
CFSS/A	CBS	1220	1K	MOR	Cornwall
CFOG/F		104.5	9.4K	BM	Cornwall
CFIG/F		99.9	50K	Classical	Cornwall
CFRE/A	CBC	580	50K	A/C	Ottawa
CBE/A	CBC	690	50K	TALK	Montreal

ABCD radio is the only radio station in the Seaway Valley DMA which targets affluent 25-44 Baby Boomers. This important audience consumes above-average amounts of food products, housing, automobiles and other consumer goods.

(NOTE: List radio stations by target format and city of license. Highlight the audience hole your station fills. Never use any derogatory language or remarks about other radio stations. Simply highlight the strengths of the marketing hole your audience fills in your Response Area.

Address any marketing questions that the client may have raised in the Client Needs Analysis. Compare your audience to the target demographic the agency or client has given for a particular product or service.)

Section I (suggested outside resources page)

ABCD Radio and . . .

The Seaway Valley (Insert YOUR MARKET) DMA . . .

Over 200,000 consumers in our listening area!

Dr. Dascomb Forbush, former chair of the Economics Department of Clarkson College, Postdam, N.Y., published a study entitled "Greater OGCAPOMA*: An Employment-Residence study of North Eastern St. Lawrence County." His hypothesis is that this area is an "agropolis" which is literally a field and city, with characteristics of a Standard Metropolitan Statistical Area (SMSA). OGCAPOMA would be the Central City.² The total population of Greater OGCAPOMA in 1990 was approximately 105,000.

The OGCAPOMA study was limited to St. Lawrence County. But, the Seaway Valley DMA extends beyond those bounds. The large circle on the ABCD Radio Response Map is an extension of the above hypothesis, as an "SMSA" of over 200,000 people.

*OGCAPOMA is a term composed of the initial two letters of the four urban areas on the U.S. side of the border: OGdensburg, CAnton, POtsdam, and MAssena.

(NOTE: Include any facts and figures from universities, local economic development groups and government sources which show the economic characteristics, especially the growth possibilities in your Response Area. Look for several good reasons why your market will be a good investment for the advertiser. Be creative. Search for other unique and relevant market facts which may be presented to the advertising community.)

Section II (suggested station cover page)

WELCOME . . .

To one of the most unusual radio stations in the Seaway Valley (insert your market).

Invest a few minutes and discover how easily you can reach the AFFLUENT 25-44 adult (insert your demos) market in the Seaway Valley DMA (insert your market), for a very modest investment!

Section II (suggested target marketing set-up page)

ADVERTISING DECISIONS INVOLVE INTELLIGENT CHOICES . . .

With all the advertising choices available in the Seaway Valley DMA (insert your market), how do you make the right decision for YOUR business (or client)?

There is a way . . . and it's called:

T A R G E T M A R K E T I N G

Section II (suggested target marketing page)

BABY BOOMERS . . . THE INTELLIGENT CHOICE

Baby Boomers represent . . .

- Over one third of the total Seaway Valley population.
- Over one third of the population on both the Canadian and U.S. side of the border.

Baby Boomers are better educated . . .

- 45% attended college.
- 45% are working women who hold college degrees.

More working women . . .

- More two-income families.
- More discretionary spending money.

More spendable income . . .

- Median household income \$38,746.
- Median household income nearly \$48,000 by the year 2000.
- 26% will have incomes exceeding \$60,000 by the year 2005.
- 25% of total income will be discretionary by 2000.
- 70% increase in spending power by 2010.
- 70% like to try new and different things.
- Greater desire for novelty.
- Less brand loyalty.
- 72% expect to have more money to spend next year.

Section II (suggested target audience page)

WHY DOES ABCD RADIO CONSISTENTLY

DOMINATE

THE BABY BOOMER MARKET?

MUSIC POLICY:

- Music from the Top-20 hits from the sixties, seventies and eighties.
- The biggest adult hits of the nineties.
- Music presented in a smooth, non-jarring flow, designated to keep adults listening, longer!

NEWS AND INFORMATION:

- Newscasts scheduled when people want the news.
- Brief, frequent, information packets in the morning.
- Stories geared to the interest of active Baby Boomers.

Section II (suggested local marketing and management page)

WHY DOES ABCD RADIO

CONSISTENTLY DOMINATE

THE BABY BOOMERS MARKET?

TOP BROADCAST TEAM

- Owner-manager, C. Hope Niles, assumes active day-to-day management, calling upon her broadcasting and advertising experience in New York, Toronto, Boston, Montreal and Chicago.
- Owner-sales manager, Jonathan Herweg, is a long-time Seaway Valley resident. He has extensive experience with management, sales and Seaway Valley marketing research.
- Programming consultant-owner, Michael K. Niles, oversees the air sound, drawing on major market management and programming experience in Canada and the U.S.

(NOTE: If you're in a top 100 market with a population of one million or more, the identity of your key management team may be less important in a sales situation. You may elect instead to substitute a page or two about your key air personalities or key programming elements.)

Section II (suggested transition page to target audience bar graph)

TARGET MARKETING . . .

The young-adult Baby Boomer is the best prospect
for your products and services.

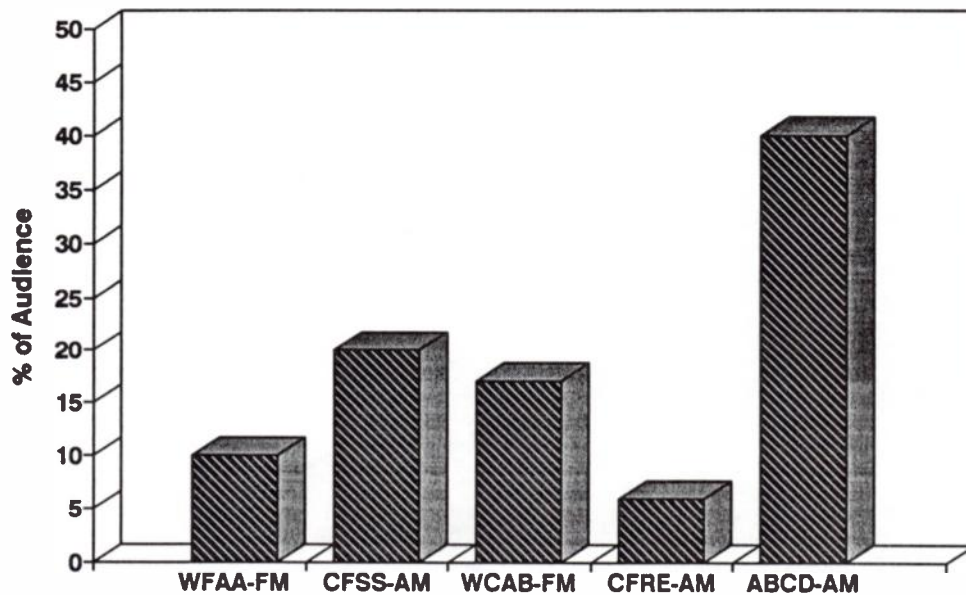
B U T

Which radio station is the best vehicle
for your target marketing?

Section II (suggested bar graph)

ABCD RADIO LEADS IN 25-44 ADULTS

**Audience Shares, M-F,
7 am to 6 pm**



Source: R/A Survey, Seaway Valley, DMA, June 1992.

(NOTE: You may want to include several bar charts which demonstrate the strength of your audience, either projected or from actual survey materials. If you're giving the presentation in person, do not hesitate to "wallpaper" your prospect's desk or conference table with these graphs.)

Section II (other suggested pages you may want to include in Section II of your presentation)

Develop a page of photos showing your unique promotions, like a well-run consumer show or remote broadcast jammed with people.

Include a page(s) of photos and biographies of key news and air staff. State the target audience for each time period (e.g., 6 am to 10 am). Include a weekly programming guide and charts of upward audience trends, by daypart, if available.

If you purchase outside programming, copy their promotional materials on your stationery. Highlight their audience success stories from other markets, in your presentation.

If you have a mascot, develop a page with mascot photos. Include success stories from remote broadcasts where your mascot was a featured attraction.

Copy a couple of single-page, testimonial letters which are germane to the client you are presenting. Otherwise, don't include testimonials. The focus of your presentation should be on the needs of your client.

Create a page about your targeted programs (e.g., music specials or in-depth news programs) which attract specific audiences and may meet your client's consumer goals.

Perform in-store customer surveys at client locations. Compare the client's customer base with your target audience. Use the surveys to highlight the strengths of your radio station. Reproduce the results on your letterhead. Feedback customer reactions about the client's store, products and your radio station. If there are negative consumer comments, an ad campaign can be created to address the client's problem(s).

Section III . . . Customized Ad Plan . . .

Next, we're going to illustrate a three-page section of suggested advertising schedules. If you don't have "numbers" this presentation technique can still work for your station. Now that you've presented your market and your station, it's time to present customized plans the for advertiser. Then, ask for the all-important order.

The OES Scheduling Factor . . .

Advertising schedules have usually been a last minute affair. Ad schedules have traditionally been created to meet the client's budget with secondary regard to advertising effectiveness. In Section III, we will use the Optimum Effective Scheduling (OES)³ techniques which have been field-tested by New City Communications. These often overlooked scheduling LEVELS have been shown to be eight times more effective than random scheduling currently used by many radio stations. NAB commissioned Coleman Research to conduct a nationwide study about OES schedules. The study reported that, "Overall, 20% of typical advertisers rated their recent campaigns as excellent. In sharp contrast, 43% of the advertisers utilizing OES rated their recent campaigns as excellent!" OES scheduling can be used by stations in rated and non-rated markets.

Format	OES Schedule (# of Ads Per Week)
CHR/Contemporary	46
AOR/Classic Rock	50
AC/Soft/Oldies	52
Beautiful/EZ	38
MOR/Variety	45
Country	37
News/Talk	51
Blk/Urban	39
Nostalgia	38
Religion/Gospel	53
Classical	58
Jazz/NAC	54

If you are in an unrated market, or do not subscribe to ratings, here are the results of the NAB/Coleman Research study by format. In this way, you can determine OES for your station. (Source: *Radio Advertising's Missing Ingredient: The Optimum Effective Scheduling System*, p. 117.)

Some stations believe OES schedules represent the MINIMUM number of ads per week needed to achieve effective results.

Section III (suggested ad plans)

PLAN I: 52 ads per week

Start Date: 17 May 1999

> Total 6-week campaign

End Date: 27 June 1999

Target: 25-44 Baby Boomers

Suggested Schedule: 6am - 12M

Week #1	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
6-7am	x		x		x	x	
7-8am				x			x
8-9am	x	x			x	x	x
9-10am			x				x
10-11am				x	x		x
11-12N	x	x				x	
12N-1pm			x	x	x		x
1-2pm	x	x					x
2-3pm			x			x	x
3-4pm		x		x	x		
4-5pm				x		x	x
5-6pm	x	x				x	x
7-8pm			x				x
8-9pm	x			x		x	
9-10pm		x			x		
10-11pm	x		x	x			x
11-12M		x			x		

Average Unit Investment: \$245.00

52 ads per week: \$12,740 weekly

(If the advertising budget cannot handle the total investment, OES technique suggests cutting the number of weeks instead of cutting the number of ads per week. Our example is for an adult contemporary format which recommends a minimum of 52 ads per week.)

Section III (suggested ad plans)**PLAN II:** 52 ads per week

Start Date: 17 May 1999

> Total 3-week campaign

End Date: 31 May 1999

Target: 25-44 Baby Boomers

Suggested Schedule: 6am - 12M

Week #1	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
6-7am	x		x		x	x	
7-8am				x			x
8-9am	x	x			x	x	x
9-10am			x				x
10-11am				x	x		x
11-12N	x	x				x	
12N-1pm			x	x	x		x
1-2pm	x	x					x
2-3pm			x			x	x
3-4pm		x		x	x		
4-5pm				x		x	x
5-6pm	x	x				x	x
7-8pm			x				x
8-9pm	x			x		x	
9-10pm		x			x		
10-11pm	x		x	x			x
11-12M		x			x		

Average Unit Investment: \$245.00

52 ads per week: \$12,740 weekly

(If the advertiser can accommodate only 12 ads per week for the month, but the OES is 46 ads per week, simply put the entire budget into one week of the month.)

OES Copy Notes . . .

If your client wants to enjoy the benefits of a concentrated schedule, **YOU CAN'T CHANGE OR ROTATE COPY WITHIN THE WEEK.** Three different pieces of copy in a 42-ad schedule is actually three separate 14-ad schedules, each of which may go down in flames. If you're not going to concentrate the message, there's not much point in concentrating the exposures.

Traditional Ad Plans . . .

Traditional ad plans have been built around a frequency of six, 12 or 18 times per week. OES research suggests that the ad levels (number of ads per week) recommended by format (e.g., country--37 ads per week) are the lowest acceptable schedules for radio advertising effectiveness. A schedule of 74 ads per week on a radio station with a country format is a medium schedule. A schedule of 148 ads per week on a station with a country format is a heavy schedule. We need to change our traditional concepts of light, medium and heavy radio advertising schedules.

If All Else Fails . . .

What do you do with a client who absolutely refuses to run an OES schedule? After you've explained the Optimum Effective Scheduling system, you may explain the difference in return on investment for OES versus a schedule less than the OES system. As a last resort, offer a schedule of at least 21 ads per week. Twenty-one ads per week, run on a consistent basis, schedule 6 am to midnight and rotated equally, have produced desirable results at the retail, corporate and agency level. Pay close attention to the client's marketing goals, the suggested copy plan, the commercial environment (e.g., opportunities for exclusive News, Weather or special program sponsorships) where listener attention levels may be higher. Review the Client Needs Analysis. Understand exactly what the client expects from the campaign. For a successful campaign, make sure the client's goals are realistic for the ad schedule.

Section III (suggested ad plans)

PLAN III: 52 ads per week

Start Date: 17 May 1999

> Total 6-week campaign

End Date: 27 June 1999

Target: 25-44 Baby Boomers

Suggested Schedule: 6am - 12M

Week #1	Mon	Tues	Wed	Thurs	Fri	Sat	Sun
6-7am	x						
7-8am				x			
8-9am		x					
9-10am			x				x
10-11am				x			
11-12N						x	
12N-1pm		x					
1-2pm						x	
2-3pm			x				
3-4pm	x				x		
4-5pm				x			
5-6pm	x		x				
7-8pm						x	
8-9pm		x					x
9-10pm					x		
10-11pm							x
11-12M						x	

Average Unit Investment: \$285.00

21 ads per week: \$5,985 weekly

(Some traffic directors and computer systems tend to take multi-week schedules and place the ad in the same time slot every day of every week, e.g., there's always a 7:45 am ad aired throughout the life of the schedule. For more impact, check to see that the ads are rotated equally throughout every hour of every daypart.)

Sample Ad Agency Presentation Summary . . .

Ask for the Order . . .

Include a summary. Give reasons why your radio station is a good investment. Give client benefits (e.g., 12 commercial minutes per hour, the lowest commercial level in our market, means your ads will be showcased; an award-winning news team which draws a large, attentive audience for your commercials). After the summary has been presented, ask the prospect which plan makes the most sense. If you're STILL meeting objections, use your rate card to show the monetary advantages of the plans you've presented. If you mail the presentation, make sure the rate card is the last page.

Ad Agency Presentation Summary . . .

Most presentation pages we've suggested are prepared in advance by station management (see chart below).

Salesperson's Responsibility	Management Pages
Presentation cover page Three Customized Ad Plans	Response Map Suggested Market breakdown page Competitive media page Outside resources page Station cover page Target Market pages Target audience pages Local marketing and management page Bar graph pages Other pages

The salesperson selects pages (prepared and up-dated by management) which are germane to the presentation. Then, those pages are copied on station presentation paper. Total typing, copying and preparation time is about an hour, unless in-depth research time is needed for the client research report. Net result, a very professional agency or client presentation. Your presentation will look like you have gone to great lengths to prepare for the client.

National Radio Reps . . .

When you cannot call on an ad agency, independent representatives may accomplish the job for your station. Independent advertising representatives are among the most misunderstood people in radio today. The standard Rep/Station Agreement looks simple. A contract is written which clearly defines the territories to be covered by the representative. A commission agreement is established (usually two percent to 20 percent of the gross orders written by the representative).

Now the Fun Begins! . . .

A local salesperson from Chicago, Illinois, calls on the McDonalds franchisee. Several weeks later, an advertising buy comes from the New York ad agency. The national rep calls in the order. Who gets paid? According to contract, the national rep. Imagine how fast the local salesperson will start looking for new employment when a local commission is denied! How much actual effort did the national rep exert picking up the phone and calling the station with an order? Radio stations with dominant numbers may receive over 50 percent of their revenues from their national representatives. Do stations that receive large portions of business from their national reps want to alienate them? No! If your station's local and national representatives work on the order, perhaps a split commission is in order. Some stations pay both commissions and some split the sales commission. Both reps are important to the station. But, there are no easy solutions.

The Number of National Reps Is Shrinking . . .

Reps maintain expensive sales staffs and offices in the major buying centers around the world (e.g., Paris, London, New York, Chicago, Los Angeles, Sydney, Mexico City, Tokyo). Some large radio groups like CBS Radio can afford to maintain offices in key media centers. Most radio stations cannot justify the expense of maintaining offices in the major buying centers. Enter the independent national radio representative who may represent a list of several hundred stations. Due to the expense of maintaining offices and support staff, many rep firms represent two or more stations in the same market. The shortage of national reps is so acute that most small and medium market stations cannot find an available representative firm.

Here's What a Rep Does for Your Station . . .

Representatives offer ratings projections and audience analyses, which you can use locally. National reps also provide credit information about national and regional advertisers. They may offer advice about how to structure your rate cards, send timely reports about advertiser activity in other markets, include regular updates of personnel and account changes at agencies and deliver activity reports about un-wired network buys (un-wired network ad buys represent about 20 percent of business generated by national reps). National reps generally issue not only the order but also a report on how much of the budget your station and others in your market received. The only time a national rep is paid is when they sell something. National representatives are a good deal for radio stations.

Reps Are Cast with Different Sizes, Shapes and Abilities . . .

Under the umbrella of full-service organizations, there are a variety of reps. Ethnic reps provide sales for a wide variety of specialized formats like Black or Hispanic. Agricultural reps deal with the special sales opportunities farm

broadcasting provides. Regional reps provide services for special areas. Sometimes a regional rep is good for a radio station.

P. I. Pitfalls . . .

In your ad agency adventure, you'll encounter what looks like a wonderful idea, on the surface! It's P.I., or Per Inquiry advertising. Anyone who has watched late night television has been bombarded by offers for, "The Amazing Japanese Knife" which is supposed to last a lifetime. Or "The Incredible Chinese Wok" which will extend your life using ancient oriental cooking methods only the wok (and the FREE cookbook) can offer. You may have seen the record, tape and CD offers touted by the man playing "The Incredible Zanzibar Flute." These offers sell for something like \$29.95, no C.O.D.s, please have your credit card today. The station is paid a percentage on the gross number of sales generated.

The Double Obnoxious Factor . . .

In our direct response radio trials, the best results came when we ran the same 60-second ad back-to-back for a "double obnoxious" factor. Response to back-to-back 60-second ads more than doubled. P.I. does and will work on radio, but the commercial clutter (over commercialization) which will result is not in the best interest of your listeners and the sound of your radio station, if you have a music format.

Successful radio stations constantly look for ways to increase rates and cut their commercial load to reduce listener fatigue. (The exception occurs with News/Talk formats which look for ways to increase their rates while INCREASING their commercial loads.)

Radio and Television Are Different . . .

Remember, people watch television PROGRAMS, but people listen to radio STATIONS. There is a unique difference between the two media. People may feel some passion about a particular television show, not the television station. Listeners will feel the same degrees of passion about their favorite radio station.

Our recommendation, run P.I. in overnight (e.g., 11 pm to 5 am) programming slots.

Conclusions . . .

Gaining ad agency orders is never easy (with or without audience numbers). Too many ad agencies have neither the creative staff nor media expertise to make effective radio buying investments. In fact, buying newspaper advertising, usually one newspaper to a market, or television advertising, rarely more than five television stations per market, is more comfortable and easier than buying radio advertising. Persistence pays big dividends, however, at the agency level. Build the necessary presentations for agency clients. You'll be prepared the next time you have the opportunity to gain additional income.

We've covered essential ad agency and client presentations. You've read about national and regional representation. You've seen the multiple pitfalls of P.I. advertising.

Writing and Producing for Fun and Profit . . .

The next chapter presents some market-tested ideas about writing and producing copy that sells. Read on.

V. Copywriting and Production

Ordinary Radio Copy . . .

All too often, radio copy is a last minute "throw something together" project. Programmers agonize over the placement of one- and two-minute features in hourly schedules. Owners scrutinize the writing and production values of their news and outside programming sources. Yet, when it comes to four, six, eight, ten or twelve minutes of commercials in every hour, too many radio station managers allow sloppy, last-minute writing and production work. In this chapter, you'll learn how to avoid many common writing and production pitfalls. You'll see why asking the right questions can make a world of difference in the final production of your radio ads.

Good Radio Copy . . .

Good copy is not hard to produce once you understand how advertising works, how the mind works, and how to write for the ear, instead of the eye. Writing for the ear is a highly visual experience for the mind's eye, creating vivid mental pictures which are unique for each listener.

Many advertising agencies in the U.S. pay little attention to the business of writing and producing radio ads. U.S. ad agencies commonly hire independent, outside contractors when they have major radio writing assignments. However, David Morris of Weekes, Morris & Osborne Advertising in Australia, has invested a good deal of time developing insights about how to write for the ear instead of the eye. We'll paraphrase some of Mr. Morris's comments, which are designed to help radio copywriters and management.

Before You Start Writing . . .

Review the Client Needs Analysis. Sit-down with the client and/or the sales rep and query the Needs Analysis. Check the deadline. If the deadline is unreasonable, ask for an extension. Your clients want the most effective commercials. Clients are usually willing to help make the copywriting job as successful as possible.

Your ability as a radio copywriter is almost totally dependent on your word proficiency. You have no "visual means of support," EXCEPT the powerful word pictures that your copy creates in the minds of your listeners. Involve your listeners, who are involved in other things while listening (e.g., driving automobiles, sunbathing, jogging).

Have Some Fun . . .

Go out and enjoy people. Catch a bus, a tram, a train. Go to a ball game, a pub, a blockbuster film. If you're talking to kids in your ads, remember your own childhood. Talk to kids when they're playing or studying. If you're selling to wives or husbands go home early one day, talk, AND LISTEN. Suddenly, be everything but a copywriter. Become a reporter, a dreamer, a detective, a librarian, a salesperson, a student.

Write Headlines . . .

Whenever you can, employ newspaper headline writing techniques like, "Man bites dog!" Not only does news make commercials, news means extra mileage for your client's ad. American Express leapt into an ad campaign after a passenger on a sunken ocean liner lost "everything except the American Express Card." Holeproof underdaks (underwear company) capitalized on a former Australian Prime Minister being, "caught without his pants." Look. Listen. Use.

Why Do So Many Ads Fail? . . .

Ads in newspapers, television, direct mail, billboards and yes, radio, sometimes fail to communicate. Why? Copywriters simply do not take the time to discover how consumers honestly feel about goods and services. Advertising copy tests are often based on what the consumer says about a product instead of what the consumer actually does when presented with a purchasing decision, as in, buying the product!

First . . .

Write down everything you think of in pursuit of your Great Idea! Type it, scribble it. Keep a file of your first thoughts. Often, you come back to the very first idea. Often, you find a twist that makes your first idea the RIGHT idea. Talk to people in your client's organization. Go out with the sales representative. See the client yourself. Talk to EVERYONE you can, not just the person who provides the Client Needs Analysis. Don't try to write finished copy until you get the facts. Once you have the facts, write down every line you think of, including the bad ones, especially the bad ones. You'll get them out of your system faster.

Focus . . . and Forget . . .

Focus on your objectives. Focus on the facts. Sometimes ideas happen easily but when they don't, don't panic. Turn to something else. Forget your challenge for a while. Remember, your mind won't let you forget. Your mind idles away at keeping those thoughts alive. Your creative engine stays warm. Ask yourself what reaction you want from your ad. Before the consumer can act, the consumer must re-act to your communication.

Now, Write . . .

You've got an idea that gives you a buzz. Write! Don't overwrite. Any word lover (and you better be a word lover if you're going to write good radio copy) finds overwriting hard to avoid. Shave, cut, prune, hone. If your copy does not fit into the 60, 30 or 10-second format, the copy is useless! Once you've written the ad, READ your ad aloud. If you stumble, so will your announcer. You can be sure that your listeners will stumble too. So far, your listeners are not nearly as interested as you are.

Would You Pay for Your Ad? . . .

If you were the client, would you pay for this announcement? In other words, are you willing to bet money the commercial is effective? If you won't bet money, why should the client?

Presenting Your Ideas . . .

You may write the world's greatest ad but it's nothing until it has been before the public. In an ideal world, you should play your commercial for the client. Your client should accept your great ad without you saying a word. If you think you're not good at presenting your writing, that's fine. Don't try to present your commercials. Rely on the attributes you put into your work, honesty, integrity, emotion and truth.

Acceptable Results . . .

Reach agreement with your clients IN ADVANCE about what "acceptable advertising results" will mean! Two hundred and fifty people in a store does not mean 250 sales. If you're selling washing machines, would 20 sales be acceptable? How about automobiles? Would 10 Jaguar motor car sales be

acceptable? Agree in advance on the acceptable level of results. Then, make sure your salespeople ask how other media performed with similarly priced sales and merchandise. Avoid, at all costs, accepting challenges and writing ads for offers and merchandise that did not sell on any media. Bad merchandise, like bad offers, is always bad.

Understand the Role of Radio . . .

As radio broadcasters, we're in the "conduit" business. Ideally, we feed well-researched factual information to our audience which brings prospects to the retailer's door. The retailer is ultimately responsible for the final sale. Settle up with the fact that your best ads cannot close the sale or collect the money. Yet, your copy should always ask for action (as in asking for the order).

A.I.D.A. and You . . .

You'll write better copy when you understand how the human mind functions in the decision-making process. Listeners will react to ads in a four-stage process called A.I.D.A., which stands for ATTENTION, INTEREST, DESIRE, ACTION. Your first writing goal is to gain the prospect's Attention by reporting product benefits. Arouse the prospect's Interest with news about the product features. Create prospect Desire by telling what's in the product offer for consumers. Finally, mention the price and ask for the order. The prospect then takes Action and makes a purchase. Too often, newspaper will receive credit for the Action phase or "the sale." Attention, Interest and Desire have been created by radio. Then, the customer sees an ad in print and says to the retailer, "I saw your ad in the newspaper. I want the \$99.00 Volvo." Print receives credit for the sale. Your good client reports that your radio copy did not work. Nonsense!

Product tests have been run without any print or television advertising support. Invariably, consumers feedback the "fact" that they learned about the product or service in print or on television, when neither medium was used.

Understanding the A.I.D.A. process will help you focus on the appropriate stage of the decision-making process. Does your client want to attract Attention to the product? Is building product Interest a main concern? Do you need to create a Desire? Are you asking the listener to take Action? Or, do you need to use all four A.I.D.A. phases in a 60-second ad?

Great Radio Copy . . .

Great radio copy is uniquely suited to cover all four stages in the A.I.D.A. process. Yet, you never know when a listener is ready to purchase! Mention the product name early and often (without becoming obnoxious). Build "Top of Mind" brand name awareness with frequent product name mentions. The share of mind or consumer recall a product has can greatly enhance the sale.

Positioning Statements Help . . .

Consider creating a positioning statement for your clients. Positioning is what you do to the mind of your listeners. When a person thinks about a product, what mental images will come to their mind?¹ For instance, "Mercedes Benz . . . engineered like no other car in the world." Currently, Mercedes Benz "owns" the engineering position in many consumer's minds, thanks to the positioning statement Benz ads repeat over and over. The writer's objective is to make the product or service the reflexive response when people think about that category. Alert radio people will remind the client to use their positioning statement in all media.

Easy, Communications Isn't . . .

Unfortunately, too many people regard copywriting as an easy process. The toughest human communications assignment is to get an idea from one head to another and back again, intact. To understand how easily humans distort communications, seat several people (the more the merrier) in a circle. On

a plain sheet of paper, that no one else sees, write a sentence. Then, whisper your sentence to the person sitting on your right. Have each participant whisper the sentence to the person on their right until the last person in your circle is reached. Ask the final person to write the sentence on a piece of paper. Then, read the two vastly different sentences aloud. You'll be amazed how your message became distorted in a short space of time.

The Rule of Seven, Plus or Minus Two . . .

When explaining the complicated process called communication between human beings, the Rule of Seven is a useful tool. Princeton University psychologist, George Miller, wrote an article for "The Psychological Review."² In his article, Miller reports that the human mind carries a maximum of seven, plus or minus two, items in any given product category. Our objective, as copywriters, using memorable positioning statements (e.g., "Engineered like no other car in the world)" is to secure one of those seven places in the minds of our audience for our clients products or services. Hopefully, we secure one of the top three places on a ladder in the minds of consumers.

You Can Be too Successful . . .

Some companies have become so successful at positioning that the company name and/or logo has become the generic name for the whole product category. Xerox represents plain paper copiers. IBM stands for computers and typewriters. In fact, some IBM positions are so strong that when Xerox tries to break into the typewriter business, they really cannot compete. For now, IBM owns the typewriter category in the consumer's mind. And, Xerox has problems of its own. As consumers ask for Xerox copies, chances are the actual copy will be made on a Canon copier. Kleenex has become the generic name for tissues. People ask for a Kleenex and purchase other name brands. Kleenex' efforts have backfired just like Linoleum, Nylon, Escalator, Shredded Wheat and Raisin Bran. Once a trademark, now a generic name. These products have fallen off the mind's ladder into generic oblivion.

Test Time . . .

To understand (and explain) the importance of positioning, ask your clients to draw a ladder. Then, have the client fill in the names of all their competitors on the rungs of the ladder.³ You'll see as many as 10 entries. Ask the client to draw a second ladder. Have the client name all the brands of toothpastes which come to mind. Chances are, you'll see five or less entries!⁴ If you're speaking with a shoe store owner, explain that the shoe store owner is an UNUSUAL consumer of shoes. However, the shoe store owner is an ORDINARY consumer of toothpaste. We've enjoyed success with the toothpaste example because we've found that there are usually 60+ brands of toothpaste in the average drug store. At least 50 brands of toothpaste were not mentioned. Naming only five (or less) dramatically demonstrates why any business (especially those not named) needs strong advertising copy with a solid positioning statement that gains a share of the consumers' minds.

Advertising Words . . .

Good radio copy uses simple, direct phrases which are not loaded with what we call, "advertising words." Advertising words are cliches like quality, value and service. Advertising words are so overused they're almost generic. Advertising words merely fill valuable ad time and are applicable to most any client. Advertising words state nothing that is unique about your client's product or service. You have approximately 150 words in a 60-second radio commercial and approximately 75 words in a 30-second commercial. Ineffective radio ads contain an abundance of "advertising words" (eight or more) or five percent of your total ad. The acid test is to remove the client's name and insert the name of the client's competitor. If the competitor's name fits into your original ad, your ad contains too many "advertising words." Start again, and insert some UNIQUE client benefits.

Too Many Advertising Words . . .

Here's an example of a poorly-written 30-second radio commercial:

ANNOUNCER: The Big Blue Shirt Shop offers a super selection of shirts for men, women and kids. Big Blue Shirt Shop is always your place for low prices. Big Blue Shirt Shop . . . a locally-owned business that's been around for 29 years. So come on down . . . to the Big Blue Shirt Shop in Smithville . . . Big Blue Shirt Shop, located on highway 295 bypass . . . or call 792-3168.

Here's a list of "advertising words" from our shirt commercial: SUPER SELECTION, YOUR PLACE FOR LOW PRICES, A LOCALLY OWNED BUSINESS, COME ON DOWN. Fourteen "advertising words" are ten too many. Limit your commercials to four "advertising words" or less, including the client jingle.

Fill in the Blanks . . .

Change Big Blue Shirt Shop to Sam's Shirt Shop or Anybody's Shirt shop. You have just read a truly generic commercial which does a tremendous disservice to the client AND your radio station. We've broken three other copywriting rules in our shirt store commercial.

No News Is Bad News . . .

First, we offered little or no significant news. In fact, the only news that listeners may encounter is the fact that Big Blue Shirt Shop offers shirts for men, women and children. The line about, "Big Blue Shirt Shop . . . a locally-owned business that's been around for 29 years" is extraneous information.

The customer could care less how long a business has "been around." Analyze your copy from the customer point of view, "What's in it for me? "Me" is the potential customer. Second, the shirt shop ad was not written with the consumer's needs in mind.

Phone Numbers Cause Confusion . . .

Third, we've given a phone number which most people will never remember. Avoid phone numbers at all costs, unless you build an entire commercial around one phone number and one benefit.

For instance . . .

(Sound effect of phone ringing) ANNOUNCER: "Call 613 . . . 312 . . . 32 . . . 88 and you'll be registered to win a new Land Rover. All you have to do is call right now . . . 613 . . . 312 . . . 32 . . . 88 to register to win a new Land Rover . . . that's right, pick-up the phone and call 613 . . . 312 . . . 32 . . . 88 . . . call now . . . the Land Rover offer ends promptly at 5 pm Monday, May 23rd . . . so call now . . . 613 . . . 312 . . . 32 . . . 88, for free information . . . there's no obligation when you call 613 . . . 312 . . . 32 . . . 88 . . . call NOW before it's too late . . . offer ends in 3 days.

The 30-second ad above could be used in a registration campaign to learn more about your listening audience. The ad does have a sense of urgency, which is always a plus. And the listener is asked to perform a specific action, another plus.

Institutional Radio Ads . . .

Institutional radio ads (ads written primarily to promote an institutional image) can succeed on radio. An award-winning example follows written by

an advertising agency which understood radio copy, production and consumer benefits.

"Pennies," a 60-Second Institutional Ad . . .

(Music: soft flutes low in the background) ANNOUNCER: When I was a child, one bright shiny penny could buy a whole world of enjoyment. Pennies were powerful back then. They may not count for much these days, unless you're using power from Illinois Power Company. Today, one thin penny can buy the energy to perk 22 cups of coffee. A penny can keep your lamp lit for two hours of reading enjoyment. One cent is all it takes to toast 25 slices of bread . . . or deliver enough electricity to keep your electric blanket as warm as toast all night long. Yes, a penny is powerful enough to deliver all the electricity you need for an afternoon of typing. Flip the handy switch and see what a penny will buy. You see, when it comes to value . . . we deliver . . . because at Illinois Power Company . . . it's our business to serve you . . . better!

"Pennies" May still Be Powerful . . .

The preceding 60-second commercial walked away with first prize for radio in the International Utilities Association world wide competition. Some of today's recognized radio "experts" believe that radio is only a price/item medium. Others claim that "institutional advertising" is not valid. The "Pennies" ad demonstrates good copy and a very straight forward approach to radio advertising. The "voice" was Ted Liss, one of Chicago's top voice actors. The production studio was 8-Track Recording, a leading production studio. The engineer was John Tetak, an outstanding sound and production engineer. There were 42 takes (or recordings) before the vocal sound was accepted. The mix (music and voice) took over four hours. The musical sound library was unlicensed stock music from England. A successful radio ad like

"Pennies," however, could be produced at any radio station with a good announcer working in a production room with a stock music library.

Copywriting Guidelines . . .

The following "Copywriting Guidelines" comes from a presentation by Ron Camplin, Managing Director of Australian radio station 2BS AM Stereo in Bathurst, New South Wales. The copy suggestions illustrated in Camplin's manual are universal. "Radio advertising works, often in spite of bad copy. Good copy helps radio advertising work even better. The challenge with ad copy is that quite often the lowest paid staffer hammers it out or a harried account executive throws it together at the last minute. The copywriters at your station should remember that motivated people can learn to write better, more incisive copy."

Use Camplin's Pointers

- (1) **WRITE WITH ACTIVE VERBS.** Instead of saying "Smith's is going to have lower prices during the spring sale." Say, "Smith's cuts prices for the spring sale."
- (2) **USE VERBS SPARINGLY.** Change "Smith's is located at," to "Smith's on Main Street."
- (3) **DON'T USE "IF."** Be definite. Avoid saying "If you want a steak," Say, "Enjoy a steak." An ad that says "If you're thinking of buying a new car" is almost as bad as saying, "I don't suppose you would be interested in buying a new car?"
- (4) **AVOID AWKWARD PREPOSITIONAL OPENINGS.** "At Smith's, they have," should be changed to, "Smith's offers" or "Smith's features."

- (5) **NEVER USE PRONOUNS IN PLACE OF SPONSOR'S NAMES.** Some stations have a rule against using a sponsor's name more than three times in 30 seconds. This is nonsense. You're writing good ad copy, not literature.
- (6) **AVOID NEGATIVES.** Change, "Don't be cold this winter" to, "Stay warm this winter."
- (7) **USE THE PRESENT TENSE.** Avoid, "You will be able to choose your favorite color" by saying, "Choose your favorite color."
- (8) **NAME THOSE COLORS.** "Hundreds to choose from" means nothing. Say, "Choose ruby red, nautical blue or moss green"--something imaginable.
- (9) **USE PICTURES.** Stimulate images in the listener's mind. Re-read your copy. Have you developed mental images like "skiing down powdery-soft, cold, tingly snow?"
- (10) **AVOID PHONE NUMBERS (UNLESS THE CLIENT INSISTS).** When did you last write down a number you heard on the air? Also, try to avoid numerical street addresses; use nearby landmarks instead.
- (11) **AVOID CLICHES.** "Designed with you in mind," "a store full of values," and "something for everyone" say nothing -- and aren't visually descriptive.
- (12) **MAKE ADS CREDIBLE.** Streetwise consumers mentally turn-off most advertising; so don't tell them that something is "unbelievable," they might believe that the offer you're advertising is indeed "unbelievable."
- (13) **MENTION THE PRICE.** A buying decision is seldom made without first knowing the price. "How much is the item?" is almost always the

first question asked by a consumer. Radio advertising is well suited to price/item advertising.

Intriguing Opening Words . . .

"What will come next?" Here are some opening lines that make the listener curious and can be used with many different follow-ups. "Look . . . there's one. And another. And there's another" . . . "Let's take a journey through INNER space" . . . "Fresh. Fresh. Fresh." . . . "I'm sure it's here somewhere - just a minute" . . . "If you'll be very, very quiet for a few seconds . . ."

Deadlines . . .

Sometimes the pressures of deadlines create mental blocks. Don't worry, you have resources. Your best copy ideas will come from the Client Needs Analysis.

Mention the Client Early and Often . . .

Here's an example of a radio copywriter's response to an advertiser's need for frequent name mentions. Ma Brown products had not enjoyed any advertising for nearly 10 years and were losing sales to big competitors. We wanted to use the Ma Brown name early and often in a radio ONLY campaign. Our immediate goal was to have consumers start talking about Ma Brown products in a positive way. Our ultimate goal was to make Ma Brown a household name. A cost efficient radio campaign was developed around the "Man from Ma Brown" theme. The Man From Ma Brown was asked to give the Ma Brown "smile test" to people who were not in happy moods or were working in unpleasant situations.

The Man from Ma Brown . . .

Our imaginary "Man from Ma Brown" would offer the opportunity to taste one of "Ma's" products to a football coach who had just lost his 156th consecutive game, while the fans booed in the background. Then, if the coach could say "Ma Brown" three times without smiling, he would win a whole year's supply of Ma Brown products. The coach laughed. Our coach received the prize anyway. Next, a tough traffic cop broke up. The cop received the prize, then took the "Man from Ma Brown" off to jail, for bribery! The Man from Ma Brown made a house call. A woman opened the door revealing three screaming kids and announced that her basement was flooding. She was hoping that the Man from Ma Brown was the plumber. She agreed to take the smile test and laughed the second time she said "Ma Brown." The campaign offered as many as 32 opportunities to use "Ma Brown" in a 60-second ad, without offending the listeners.

Good Copy Concepts Help Merchandise Products . . .

The "Man from Ma Brown" concept gained added publicity when popular radio personalities started giving the Ma Brown smile test on-air. The prize offered was a modest four jars of Ma Brown products. To win, the contestant had to write a letter to radio stations (usually several pages long) explaining their experience with the Ma Brown Smile Test. Bottom line, product sales increased. People began to recognize the products and respond. Here's a sample of the last ad in the series.

Big Stash . . .

MMB (Man from Ma Brown): Pardon me sir, but aren't you . . .

STASH: Yeah you recognized me . . . eh. Well, I'm Big Stash. But don't get me confused with that dope they tell jokes about . . . eh. I'm as sharp as they come.

MMB: Oh I can see that! I'm the Man from Ma Brown . . . the fellow who gives the Ma Brown Smile Test . . . like to try?

STASH: Not particularly.

MMB: Aw c'mon . . . just taste this delicious Ma Brown Apple Butter. Then try to say, 'Ma Brown three times without smiling!

STASH: Apple Butter?

MMB: Yeah . . . try some!

STASH: On what?

MMB: What do you mean on what?

STASH: I ain't got an apple.

MMB: You don't need an apple.

STASH: You don't put it on apples?

MMB: No . . . No . . . it's not for apples. It's butter made from apples!

- STASH:** What's wrong with regular butter, made out of . . . ?
Uhh . . . what do they make it out of?
- MMB:** Well, nothing. I . . . it's just that a lot of folks like Ma Brown Apple Butter too. It's got real old fashioned taste.
- STASH:** Oh! . . . Tastes like an old fashioned . . . eh!
- MMB:** No . . . no . . . it's Ma Brapples Butter . . . no it's just
- STASH:** You ever think of trying apple butter on an apple?
- MMB:** Look Mr. Stash . . . I think I better go lie down awhile.
- STASH:** You do that . . . keep your head low you know . . . don't let the blood rush to it! (fade).

The Man From Ma Brown Receives Fan Mail . . .

"Big Stash" was the last commercial in a 12-part series which developed listener fan mail. In an age of over-communication, consumers actually wrote about their experiences with the Ma Brown Smile Test. Ma Brown was a regional preserve and condiment company. Ma Brown's multi-national competitors were names like Heinz, Smucker's, Kraft and Knott's. The competition was armed with large ad budgets and well-funded merchandising programs. Ma Brown had a very small media budget. The usual advertising approach would have been to purchase some newspaper ads and run a coupon campaign. Television was never considered because time and production expense would not allow Ma Brown to cover even one of their target markets.

One Hundred Hours of Production . . .

The campaign required four actors, 12 scripts, and nearly 100 hours of production including the final voice edits and audio mix. You may not have a pool of voice talent or multi-channel production facilities available at your radio station. To grow in the 21st century, however, start thinking more like an advertising agency and less like a local radio station when it comes to commercial ideas, copy and production.

Use Your Imagination . . .

Expose copywriters to the kind of imagination people like Stan Freeburg used when he drained Lake Michigan, filled it with whipped cream, and topped it with a huge maraschino cherry flown in and dropped by the Royal Canadian Air Force, in less than 60-seconds. Encourage your copywriters to keep searching for "Theater of the Mind" solutions. Imagine this . . .

Going to the Moon . . .

(Sound Effects: large crowd of people) ANNOUNCER: Ok . . . people . . . the Big One is finally responding to your earthy complaints. You know . . . pollution . . . filthy water . . . over crowding . . . no free lunches . . . pollution . . . The usual! The Big One is about to create an instant paradise on the moon! Watch . . . as we beam up a 500,000 square kilometer canopy (Sfx: rushing wind noises) . . . Fill the moon craters and canals with crystal clear water (Sfx: rushing water) . . . install grass . . . trees (Sfx: rustling leaves) . . . dogs to help fertilize (Sfx: stream of water). Oh . . . Yes, oceans (Sfx: waves) . . . and sea gulls . . . (Sfx: seagull squeals) . . . Whales (Sfx: plop), fish (Sfx: plop_) and octopus (Sfx: plop plop) . . . cows (Sfx: moos) . . . even veggies (Sfx: celery crunching) . . . Now, everybody ready for paradise . . . on the moon? (Sfx: cheers)

Good! Strip! 50 million people are going naked! (Sfx: moans and sighs) . . . Okay . . . Okay . . . the Big One dislikes ugly too . . . so everyone receives a perfect body . . . forever! (Sfx: sighs of relief . . . Seat belts, ready, set, . . . blast off! (Sfx: rocket noises). Case closed (Sfx: door closing).

Now, try and recreate those mental pictures with the **VISUAL LIMITATIONS** of television, billboards, magazines and newspapers!

Good Radio Production . . .

Radio production like copywriting can be a last minute, hurry up affair. The biggest problem we face with production is that people believe that they have to be "creative." "Creative" usually means lots of music, sound effects, trick voices, echo effects and "slice of life" situational comedy. Too many "production devices" conflict with the advertiser's basic message. The best production happens when you use music, sound effects and voices with extreme restraint.

Avoid Popular Music Beds . . .

One common production error is choosing currently popular music for the background of your commercials. You run a high risk of distracting the listener from the advertiser's message when popular music is used for background effect.

Music and Jingles Enhance Recall . . .

Production music and jingles enhance a commercial when the music fits the message. A musical image song can also increase commercial recall. For instance, many people over 30 living in North America will automatically replay a commercial in their heads if we say, "You deserve a break today."

People will automatically "hear" a McDonald's commercial in their minds. However, McDonald's has not used the "You deserve a break today" theme for many years. Well-produced musical image songs create powerful recall which helps break through commercial clutter. Commercial clutter will increase with the passage of time. As many as 6,000 advertising impressions a day may be seen and heard by the average North American consumer. Can the rest of the Global Village be far behind?

New Profit Centers . . .

Radio stations commonly create commercials gratis. Your copy and production efforts are potential profit centers. A good idea works equally well in all media. Start charging for the creative work for multi-media ad campaigns. A first-class musical image production library can help provide the creative base for multi-media ad campaigns. Consider hiring art directors who will provide visuals (e.g., print and television) for the positioning themes found in first-class production libraries.

The Most Creative Medium . . .

How often have you heard that television is the most creative and exciting electronic medium? After all, television offers both sight and sound. Look through the lens of a live television camera. Then, step back and look at the entire scene. Now, add the limitation of a television director. Television directors don't want television newscasters describing anything the viewer doesn't see on the screen. Yet, the camera records only a tiny amount of what the naked eye can see. A television camera is an extremely limiting device. Furthermore, you do not need physical pictures to communicate. If the physical picture was all important, the 30 year old Illinois Bell Picture phone experiment would have been a smashing commercial success. Picture phones didn't sell in the 1960s and don't sell on the mass market today.

Mental pictures, however, are absolutely necessary for communication to become complete. Descriptive radio copy helps your mind paint entire scenes in all dimensions. When a sporting event is simulcast (on radio and television), fans will turnoff television audio and turnup their radio volume because radio sportscasters are taught to paint vivid mental pictures. You'll enjoy your greatest creative experiences developing mental images for radio ads.

Picture this . . .

A 300-pound woman sees an ad for a red dress. The 300-pound woman will probably not identify with the slim 90-pound model in a picture. Hearing a radio ad, however, for a red dress changes the entire situation. First, the shade of red is exactly what the woman wants. She imagines the color and the dress fits perfectly. Mentally, the 300 pound woman becomes the model. Communication is complete.

Forget the Limits of Your Facility . . .

Using the guidelines in this chapter will help you get started writing. Understanding how the mind works will focus your creative efforts. Make copywriting easier by avoiding the common pitfalls in writing and production. Think of your radio station as the creative advertising and production source for your market. Good copy comes from facts that are well presented. You don't have to be a 100,000 watt blow-torch radio station to develop, present and market good ideas, good copy and good production.

Next, the promotions chapter will demonstrate some innovative ways any radio station can generate cash using sound marketing ideas.

VI. Promotions and Packaging

Your Promotional Goal . . .

Your promotional goal is the same as McDonald's. McDonald's will quit promoting when every man, woman and child eats breakfast, lunch, and dinner, seven days a week at McDonald's! Look for opportunities to promote your radio station and your clients every second, of every minute, of every hour, of every day, of every month, in every year you are in the radio business. Radio is, after all, one of the best promotional vehicles invented to date! Your signal to quit promoting will occur when every person in your target audience listens to your radio station 24 hours a day and you have 100 percent of the ad business in your marketplace!

Good radio promotions do not have to cost huge sums of money.

On the Mayflower Promotion . . .

A classic radio promotion was introduced by David R. Lyman, General Manager of CKAR/CKQT Radio, Oshawa, Ontario. At the time, Dave was working at WFBR Radio in Baltimore, Maryland, and over-the-air invited some lucky family to have an elegant Thanksgiving dinner "On the Mayflower."

Tie-In Possibilities . . .

Imagine the advertiser tie-in possibilities! You could sell ad schedules to boat dealers, furniture stores, florists, restaurants. The list is only limited by your imagination! Invite your listeners to visit participating stores to register and win Thanksgiving dinner "On the Mayflower." Dinner will be prepared and

served by a top area restaurant. The promotion may include a minimum package of 21 ads per week for four weeks with in-store posters, registration boxes with your call letters or signs, and registration blanks with station identification.

REGISTRATION CERTIFICATES . . .

Y94 FM Registration

Name: _____

Address: _____

Phone: _____

Circle Age (Optional): 18-24 25-34 35-44 45-54 55-64 65+

Congratulate weekly qualifiers on the air. Tabulate the certificates weekly. Keep the results to build a research file about your station. Results may be added to your Response Map. Remember, these are actually warm, live, human beings who visited your client's place of business (not "projected audience estimates"). The statistics are quite handy when presenting clients with facts like, "10,000 people registered, 8,000 were female and 2,000 were male, the majority were between 45 and 54."

Clients may also use entries as targeted mailing lists for other promotions. You're offering clients a mailing list with current demographic facts. These extra efforts help position salespeople as true Marketing Consultants, instead of "spot sales reps!"

The Mayflower Dinner Winner . . .

A few days before Thanksgiving, the winner is announced on your airwaves. On Thanksgiving Day, a "Mayflower" moving van pulls up in front of the winner's house, opens the back doors and reveals a nicely decorated interior complete with elegant furniture, silver service, candelabra and several servers in formal attire. Thanksgiving dinner is "On the Mayflower." You've delivered on your promise, received a good deal of outside publicity, and had FUN with a promotion which does not cost large sums of money.

Grid Cards and Promotions . . .

Grid rate cards are similar to pricing policies for cruise ships, airlines, seminars and concerts. Each grid represents a price and a level of service with the same ship, airplane, and radio station, only the level of service and placement differ. The grid concept provides a handy negotiating tool for the initiated. In our example (below), you can purchase AA time on five different grids using any one of 25 different prices, depending on the number of ads you want to purchase. Confused? Good! Neophytes and ad buyers are supposed to be confused by grid cards. Advantages? Seasoned radio marketing people enjoy the negotiating advantages grid cards offer.

There is tremendous flexibility in the way a grid card can be used. Clients who participate in your promotions receive the benefits of group buying power. When many clients commit to a consistent advertising plan, the station can afford to sell at large volume rates and still remain on the rate card. Promotions should involve enough ads to make the participating clients' ad campaigns produce results. Everybody wins!

SAMPLE GRID CARD

GRID CARD #10 Effective June 1999

Time Classifications:

AA = 6-10 am, 12 Noon to 1 pm, 3-6 pm, Monday through Saturday

A = All other times

GRIDS											
Net Station 60's	AA						A				
	1	2	3	4	5		1	2	3	4	5
1 Ad	300	290	280	270	260		290	280	270	260	250
52 Ads	290	280	270	260	250		280	270	260	250	240
156 Ads	280	270	260	250	240		270	260	250	240	230
365 Ads	270	260	250	240	230		260	250	240	230	220
730 Ads	260	250	240	230	220		250	240	230	220	210

An Explanation of Grids . . .

In this scenario, Grid 1 has preference over all other grids. Grids 2 through 5 are pre-emptible by station management with 24-hours notice. Grid 1 clearance guarantees that your ad schedules will run exactly as ordered for a maximum of 52 weeks. When available, Grids 2 through 5 offer other options. Grid 2 allows the client to specify days and time periods ad schedules run (e.g., 6 am to 10 am, Monday through Friday and 10 am to 3 pm, Tuesday through Saturday). Grid 3 allows the client to choose only the days their schedule will run (e.g., Tuesdays, Wednesdays, Thursdays). Grid 4 allows the client to run only on a Monday through Saturday basis. Grid 5 is ROS (Run of Station). The station retains the right to place ads anywhere an opening occurs on the station's log.

Promotions Can Be Priced at Grid 5 Rates . . .

Promotional sales packages are easy to prepare with grid cards. Set a realistic goal for the number of sponsors you think your sales staff can sell (e.g., 20 clients). Multiply the number of sponsors (20) times the number of ads each sponsor runs (e.g., a total of 84). Twenty sponsors times 84 ads each equals 1,680 ads. The ad volume allows you to package and price your promotion at a lower rate on your grid card.

Averaging Rates . . .

Promotional ads usually run in all time periods on an ROS (Run Of Station) basis. To arrive at an ROS rate, average the rates for AA and A time periods at the appropriate ad volume level (e.g., 730 Ads). On Grid Card #10, \$220 is the AA rate and \$210 is the A rate. To average ($\$220 + \$210 = \$430$), take the total (\$430) and divide by two. You've just established an "Average Unit Rate" of \$215 for your promotion.

Compare the average unit rate from your promotion (\$215) with the average unit rate for a small ad schedule. For instance, a schedule of 84 ads priced at Grid 5 rate level would cost \$245 (average AA and A time periods at 52 Ads level). The client saves \$30 per ad! Plus, the client receives all the additional benefits of the promotion!

Everybody Wins . . .

The client wins with lower rates in the promotion. The station wins with added business. Packaged promotions may require a 20 to 50 percent deposit with each order. The balance may be paid in three (or four) equal installments. You're still using your rate card. And, you have the use of your client's money, which helps make a positive, cash-flowing radio station.

Passport to Fun Promotion . . .

Radio promotions do not depend on your facility, market ratings or limitations you cannot control. Think BIG! Be outrageous! In fact, think bigger than anyone else in your market. Just because you do not have the power house facility does not mean you cannot have the biggest and best promotions. If your market research shows that your audience would respond to a free trip to Asia, give your audience what they want! Plan a promotion where 20 lucky couples go to exotic Hong Kong! Radio stations in markets of less than 20,000 people can package promotions that send listeners to Moscow, the Caribbean, Africa and other exciting places. Promotions can create win-win situations. The station makes extra dollars from new clients and the advertiser receives added traffic as a place where people register to win. And, some lucky listeners create positive "street talk" about the wonderful trip they won from your radio station.

Involving the Right People . . .

Involve the sponsor's employees on the sales floor. Award prizes to the client's employees based on the number of entries at each location. You may have to create categories for clients with higher and lower traffic volume. Dinner certificates for two make excellent prizes for client employees. These small gestures help build entries, create employee enthusiasm and help stations get renewals.

Involve Management . . .

Kick off the promotion with a client dinner. Ask each participating client to draw a number. At the end of the evening, draw numbers on an elimination basis. Award smaller prizes (i.e., radios, certificates for dinner at first-rate restaurants) to build suspense. The final number selected wins the trip to Aruba, Singapore, Paris or Rome, a two-week cruise aboard the QE II with a return flight on the Concord, or an adventure on the Orient Express -- some place the client will remember forever!

Bumper Stickers . . .

One of the most common radio promotions employs bumper stickers. The promotion pays for itself through the sale of coupons on the back of the sticker plus a hefty ad schedule on your radio station. Packages may include 45 ads to run every week during the promotion (e.g., six weeks) plus a coupon on the back of the sticker. Some clients will experience, for the first time, the benefits of consistent advertising schedules. Once your clients see the results of large consistent ad schedules, they will be more likely to buy larger schedules in the future.

The Incentive for Displaying your Sticker . . .

The incentive for displaying your sticker is a large cash grand prize and smaller qualifying prizes awarded each week. Almost everyone likes cash. Cash is the right size, right color and always in style. The size of your prizes depends on the cash generated from the bumper sticker promotion. Re-invest 25 percent of your gross in prizes. Include salaries for people who distribute stickers in your promotional budget. Your distributors will also "spot" vehicles displaying your stickers and award qualifying prizes. Qualifiers are placed in contention for the CASH grand prize. Salute weekly qualifiers on-air. For the grand prize, THINK BIG!

The Importance of Graphics . . .

The graphics for the front of the sticker are critical! You need bold graphics, with one main element, your call letters or call sign on the front. Treat the bumper sticker like a billboard. More than seven elements (words and pictures) on a billboard will only serve to confuse most viewers. Avoid the temptation to sell the front of the sticker to an advertiser, even at premium rates. The coupons on the back should have legitimate value for customers. Avoid the, "10% off all irregular merchandise" approach in the coupon offers. Poorly executed coupons give poor results. Coupon offers that gain the best results are coupons for small purchases that are consumed over and over (e.g., fast food coupons). Buy one, get one free is simple. The consumer understands the offer immediately. There's no math involved (like 30% off the regular price). \$100 off a complete waterbed set is not going to generate as many coupons as: Buy one ice cream sundae, get one FREE!

Bumper Sticker Outlets . . .

Place non-competitors on the back of your stickers. Each coupon sponsor should become an outlet where listeners can pick up the stickers. Obviously,

advertisers will not want their competitor's coupons in their places of business. We wouldn't see a fast food restaurants as competition for a supermarket if the items on the coupons didn't compete. Radio station salespeople or merchandising staff are responsible for checking each sponsor location at least once a week to ensure an ample supply of stickers. The radio station should supply and post promotional posters (which highlight the grand prize) at each bumper sticker outlet. Too often, radio stations overlook the added impact good point-of-purchase materials offer.

Potential Customers . . .

Present the bumper sticker/coupon promotion to supermarkets, fast food restaurants, convenience stores, amusement parks, movie theatres, gas stations, pharmacies, discount stores, automotive after-market stores or any business in your market which enjoys high traffic and/or repeat business. If your signal covers two separate cities, count yourself twice blessed! Here's an ideal opportunity to run two simultaneous coupon campaigns using the same bumper sticker face. Purchase high quality, vinyl stickers with bold graphics and good ink. With the average ownership of a vehicle at five years, count on a five-year life for your stickers. Bottom line, make sure your stickers will last.

On-Going Promotions . . .

Restaurants provide ideal opportunities for on-going promotions. Weekly music, sports and news trivia contests require a huge number of prizes. Dinner for two at good regional restaurants is always a welcome prize. Contest rules are simple. Winners must listen to your radio station to win. Questions relate directly to your primary target audience. Open the contest to different sectors of your Response Area on a rotating basis. Send the dinner certificates to the winners by mail. Collect the returned certificates from the restaurants at the end of each month. To keep cash flowing, the participating restaurants must also purchase a cash advertising schedule on

your radio station that is greater than the value of the dinners being given away. You may put a reasonable cash limit on the total value of the dinners tied directly to the restaurants' menu prices. Remind clients that winners purchase extras. And winners usually bring friends when they redeem prize certificates, which adds to the restaurant's cash business.

Certificate Redemption . . .

Limit the redemption of the winning certificates to 30 days. The 30-day limit allows winners time to contact friends and arrange time off. This promotion can run successfully in the same time slot every week, for years. Control the number of winners. Use questions which require various degrees of knowledge to answer. Research indicates that only a small percentage of any radio audience will actively participate in any music or trivia contest. Many listeners, however, will passively participate by trying to answer the questions without calling the station.

Dinner for two at a well-known, regional restaurant is a promotion where everyone wins (i.e., listeners, advertisers and your radio station)!

Pizza Parlor Valentine's Day Promotion . . .

Good promotions don't have to cost the radio station one cent! The Pizza Parlor Valentine's Day Promotion is pure simplicity. The pizza client agrees to make heart-shaped pizzas for Valentine's Day. The pizza delivery people wear tuxedos and each pizza is delivered with a red rose. The Pizza Parlor Valentine's Day Promotion represents at least three sales opportunities: pizza store, tuxedo rental store and florist. Sell the pizza client a remote broadcast on Valentine's Day to promote the event. Sell the tuxedo rental store and the florist a schedule of ads to cross promote the event. The station makes money, the pizza parlor makes money, the florist generates additional business and the tuxedo store gains added exposure. Everyone is happy when the checks cash at the bank!

Create a Mascot . . .

Increase your station's visibility by creating a mascot. Look for some kind of animal or character that fits your area and/or your format. For example B-93 could use a bee. KISS Radio could be large, moving lips. Your mascot should never, ever talk to the public. On a regular basis, refer to the mascot on the air. Updates remind listeners where the mascot has been and the mascot's very next public appearance. Mascots that are larger than life are easily seen in parades, civic activities and at remote broadcasts. Arrange to have a photographer take photos of people with your mascot. Children are especially good subjects in mascot photographs. The public relations benefits are worth the added expense.

Mascots Love to Travel . . .

Several inventive broadcasters have created imaginary places where their mascots travel. These amusing reports are aired regularly at different times during the broadcast day. You can extend the "visibility" of your mascot by having a telephone line with a recorded message from the mascot's helper (somebody from your air staff). Report local entertainment events with a 10-second sponsor message. Print three inch by five inch Mascot Cards. Incorporate the sponsor's name, logo and address. Highlight the phone number to call for news of upcoming events in your marketplace. Include Mascot Cards in every listener mailing.

Your mascot does not depend on traditional radio measurements like signal strength, dial position and ratings. You can have the best mascot in your market! Sell the "Mascot Telephone Line" just like sports lines, weather lines, lottery information lines and any other information you can create. The difference between those who grow and prosper will be good marketing ideas! Now, go and sell the Mascot Telephone Line and create another new source of non-traditional revenue for your radio station.

The Ultimate Package . . .

Be a bit outrageous. Dave Lyman, General Manager, CKAR/CKQT Radio, receives credit for the following promotion that he sold to Simpson Sears in Niagara Falls, Ontario, which is a market of 69,423. The Ultimate Package is simply one ad run every hour, of every day, of every week, of every month, throughout the year, or 8,760 ads per year. Priced at \$20 per ad, the yearly revenue is \$175,200. Yes, for this kind of advertising traffic an extra copywriter is needed just to handle the additional advertising copy. (To prevent "advertising tune-outs" be sure that the ads are not scheduled in the exact same time slots every day). When you analyze the Ultimate Package, it's not outrageous. The investment will be less than the price of running a full page ad in the local paper ONCE every week. Many large retailers schedule full page ads every week. Yet, the exposure (ad frequency) and reach (most people do not read a daily newspaper) on radio will be far greater than the exposure most newspapers offer with stagnant or declining circulation figures.

Imagine being heard every hour, of every day, of every week, instead of being seen once a week for a few brief minutes in the newspaper or on television. Yet, the Ultimate Package astounds most radio broadcasters.

Variations on the Ultimate Package . . .

Instead of 24 ads, propose an Ultimate Package of 12 sixty-second ads each day, in full 24-hour rotation(6 am to 6 am) or 4,380 ads (one every other hour) over one year. Calculating the grid 1 investment is easy (using Grid Card #10 at the 730 Ad rate level). The AA time rate is \$260. The A rate is \$250. \$260 plus \$250 equals \$510. \$510 divided by two gives an average unit rate of \$255 per ad. \$255 multiplied by 4,380 (the yearly ad total) equals \$1,116,900. Some broadcasters may feel more comfortable proposing the Ultimate Package at Grid 5 rates. In this variation, the average unit rate

drops from \$255 to \$215, which is a savings of \$40 per ad. You lose, however, any further ability to negotiate rates.

The Rolls Royce Option . . .

Before scurrying to the bottom of your grid card, consider a merchandising proposal. Present your package using the average unit rate of \$255 per ad. Include a luxury automobile like a \$150,000 Rolls Royce in your package. Deliver the automobile upon receipt of final payment for the advertising.

The 30-Second Pricing Option . . .

Priced at the lowest unit rate on Grid Card #10, a sixty-second ad is \$210. A 30-second ad would be \$210 minus 20 percent or \$168. An Ultimate Package using thirty-second ads, 24 times per day would generate a yearly revenue of \$1,471,680. Using an option of 12 ads per day, the total investment would be \$735,840, or \$61,320 per month.

The Cable Radio Option . . .

Once upon a time, in the 1970s, we owned a stand-alone AM. Our AM was connected by phone lines to the local cable company. Most of the time our AM was simulcast on "Cable FM 91." Listeners could connect a cable to their FM tuners and receive superior local sound. Many radio sales and marketing "experts" told us that cable radio had absolutely no future. Yet, we packaged "Cable FM 91" with our AM as an added value. When major sports programs (e.g., Syracuse University Football and Basketball) and local programming opportunities became available, we had the option of splitting programming on the AM and FM. Separate "FM 91" programming sales quickly helped generate additional revenues.

Promotional Strategy . . .

You've seen some of the limitless possibilities promotions can bring to radio stations for added revenues and visibility. To ensure maximum promotional impact, use a yearly promotional calendar. Discuss every promotion with the programming, sales and merchandising staff. Ask for their input. Nobody has a corner on the idea market. Communicate. Promotions work best when everyone on staff is aware of promotional goals and objectives.

Winners . . .

Ask yourself the following questions with each promotion you create: 1) Does the client benefit? 2) Does the listener/consumer benefit? 3) Does the radio station benefit? If the answers are yes, yes and yes, you have a winner!

Thinking Big! . . .

Imagine the impact one ad on the BBC World News Service could bring! Imagine the price (if BBC was commercial) one ad heard around the world could command! The technology for world wide radio broadcasts has been around for years. Yet, few radio broadcasters took advantage of the technical powers available.

Things Are Different . . .

Ah, but you say, things are "different" overseas. Nonsense! Good ideas transcend national borders. There is a belief prevalent in some markets that, "My (home) market is different." Funny, the same Mercedes Benz that sells in Morocco retails in South Bend, Indiana, and Tehran with some minor adjustments to the emissions systems.

Ideas Are Better than Numbers . . .

If you're beginning to understand that radio is really an idea business, give yourself high marks. Nobody has a monopoly on great ideas. Marketing, with inventive promotions, will make you a winner in the arena of 21st century radio.

Join the World Wide Parade . . .

You can be a leader in the 21st century. Create a good sales package, create a great on-air program, develop a new promotional idea, then, refine your ideas. Next, sell the package, program or idea in markets across the world!

VII. Conclusions

Grow and Prosper . . .

You can grow and prosper in a media world that continues to fragment into tiny pieces. The more emphasis we place on ideas instead of numbers selling, the greater our chances for continued success in the 21st century.

Projected Audience Estimates Will Diminish . . .

The basics of your marketing presentation may be found in the business plan originally assembled for the investors and bankers who work with your station. Ask your Chief Financial Officer (CFO) for these valuable facts about your market. Advertising and marketing presentations need to be updated on a regular basis just like business plans need constant reviews and updates. Your clients will appreciate the up-to-the-minute marketing data which you present. Corporate managers, successful retailers and ad agency buyers and planners simply cannot afford the time to gather current market-by-market facts. These executives are too busy running their organizations. Continually invest the time to uncover these important trends in your market. Radio representatives who position themselves as reliable sources of current marketing information will not have to rely on syndicated rating services for sales. Radio salespeople and managers who continue to add to this important body of knowledge will grow faster than their competitors. Your clients will respond with increased business for your station when you present new market trends in your advertising presentations. They'll gain confidence that you have a solid understanding of the realities of your marketplace. Projected audience estimates will diminish in importance in the minds of your clients.

A Recipe for Success . . .

Radio people who become adept at assessing client needs will become leaders in our industry. The script for success is not complicated. Those who follow the Client Needs Analysis techniques have a far greater rate of success than those who try to take shortcuts. There are no shortcuts in this process. For maximum benefit, ask the questions found in the Client Needs Analysis exactly as written.

Ad Agencies Will Respond . . .

Advertising agencies can be sold substantial advertising schedules without syndicated ratings. Don't hesitate to bring in-depth marketing information, recommend OES schedules and present pertinent promotional and merchandising ideas to agency buyers, planners and account executives. Never hesitate to arrive at the ad agency with more information than you think is necessary. Selling at advertising agencies is no longer a process of presenting a rate card, a coverage map and a brief programming description. Selling at ad agencies does not have to center around rate negotiations.

Never Stop Sleuthing . . .

Copywriters who understand their client's goals write better copy. Become an active member of your station's advertising and marketing team. Never stop sleuthing. Copywriters who get excited about their copy and involve clients, can actually create additional sales opportunities!

Getting Results

Well-planned promotions where everybody wins and advertising packages that get results can place a station without ratings and with the least competitive signal in competition with the most powerful media in their marketplace. Advertisers will respond with orders when your packages and promotions solve their advertising and marketing problems.

Radio's future can be found in ideas instead of numbers. Good selling!

About the Authors

Godfrey and Ashley are international seminar leaders, specializing in teaching sales, marketing, production and financial skills to people interested in free market radio.

Godfrey and Ashley own Seaway Broadcasting, Inc. They also own and operate Seaway Communications International, which solves complex advertising, sales and marketing problems. Seaway Communications has a 12-year track record producing successful ". . . AND THEN SOME SHOWS"® which are profitable consumer shows for radio stations.

Ashley has successfully sold radio advertising at the corporate, agency and retail levels, with or without numbers in the U.S. and in Montreal, Ottawa and Toronto. She has been a General Sales Manager and a General Manager.

Godfrey has worked as a writer, producer and media buyer for various advertising agencies including J. Walter Thompson and McCann Ericksen. And he has served as VP/Director of Radio Sales for a national Rep firm. Godfrey has worked as manager for Mutual Black Radio and Globetrotter Communications and has served as Business Development Director for an NBC Radio owned and operated (O & O) property.

Godfrey and Ashley create customized radio station presentations for use at ad agency, corporate and retail levels. They also position radio stations in their markets by developing niche market research. Ashley teaches radio sales teams the art of using Client Needs Analysis for maximum sales results.

Endnotes

II. Retailspeak

1. Abridged and revised, with permission, The Advisory Board, Inc., 429 Gammon Place, Madison, Wisconsin 53719, Sarah McCann, President.
2. Co-op monies are available from some vendors for more than 100 percent of the Radio ad costs. The plans are different with various expiration dates. There are strict rules about ad copy content. Sources like the Radio Advertising Bureau, 304 Park Avenue South, New York, N.Y. 10010, can supply lists of co-op plans. There are private sources who, for various fees, supply current co-op ad information. Harried retailers often do not understand co-op advertising, and often, they do not want to deal with the details of this added paperwork. It's up to the radio station to handle co-op advertising details if you want the added revenues co-op funds generate!

III. Numbers

1. "Designing and Conducting an In-House Telephone Coincidental," 1990, Jay Mitchell Associates, reproduced with permission from JMA.

IV. Agencyspeak

1. *Radio Power: A Study of Radio Listeners & Their Appetites For News and Information.* Conducted for Associated Press Broadcast Services By Reymer & Gersin Associations, Detroit, Michigan, October 1987. Used with permission from the Associated Press, Washington, DC.

2. Reproduced with permission Dr. Dascomb Forbush, former chair of the Economics Department of Clarkson College, Potsdam, NY 13676, from the Black River/St. Lawrence Economic Development Commission OGCAPOMA Study, 1970.
3. *Radio Advertising's Missing Ingredient: The Optimum Effective Scheduling System* by Steve Marx and Pierre Bouvard. Published by National Association of Broadcasters, Washington, DC July 1991.

V. Copywriting and Production

1. *Positioning: The Battle For Your Mind*, by Al Ries and Jack Trout, Pages 2 and 3, Copyright 1981, McGraw-Hill, Inc.
2. "The Magical Number Seven, Plus Or Minus Two: Some Limits On Our Capacity For Processing Information" by George A. Miller, March, 1956, Volume 63, No. 2, *The Psychological Review*.
3. *Positioning: The Battle For Your Mind*, by Al Ries and Jack Trout, Chapter 6, Copyright 1981, McGraw-Hill, Inc.
4. "The Magical Number Seven, Plus or Minus Two: Some Limits On Our Capacity For Processing Information," by George A. Miller, March 1956, Volume 63, No. 2, *The Psychological Review*.



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