

**Successful Radio and Television**

**Advertising**

**Seehafer & Laemmar**

# SUCCESSFUL RADIO and TELEVISION ADVERTISING

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SUCCESSFUL RADIO AND TELEVISION ADVERTISING

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# SUCCESSFUL RADIO AND TELEVISION ADVERTISING

To B. H. S.  
and  
M. L. L.

## PREFACE

Advertising is not a mystery—nor is it a trick. Reduced to its basic function it is simply *selling*.

Radio advertising is a vital segment in the over-all advertising picture. In less than thirty years the radio advertising industry has grown to a stature which not even the most imaginative could have foreseen a few decades ago. Our newest advertising medium, television, is without a doubt embarking upon a career which will be even more colorful and effective.

In addition to being responsible for the movement of great quantities of goods to consumers, radio and television advertising has a vital effect on American society. Practically every family in the United States has at its finger tips the best radio program fare available anywhere in the world. Television will go even further in this direction as the industry develops. Listening and viewing hours often establish daily living patterns, and program content does much to impress ideas, formulate opinions, and stimulate thinking.

Fortunately, the majority of advertisers who utilize radio and television respect the privileges of the American system of free radio and television and recognize their responsibility to the American public. Stations and networks guard the great responsibility which is theirs by establishing standards of practice created in the public interest.

Among our people, however, there are those who lose patience and perspective when they hear or see certain types of commercial advertising. They should remember that the radio and television industry is a human institution and that there will be those who abuse its privileges. This book points out such abuses and erects signposts for improvement. However, the mistakes of a few should not be grounds for favoring the elimination of our free system of radio and television any more than a local political scandal would be grounds for a complete change in the structure of the Federal government.

Some listeners have said that the American government should not allow certain programs or certain types of commercials on the air. Such persons forget that the day the government censors radio or television will mark the day America loses its privilege of free speech.

The radio industry is a dynamic one. It is not content with the *status quo*. Television is even more dynamic, and it taxes the imagination to attempt to predict what the status of TV will be in so short a period as ten years, or even five or less! Today, as always, broadcasters and advertisers

alike continually strive to give the American public better listening and viewing fare. This principle is fundamental in the American system. Better broadcasting and better telecasting mean more listeners and viewers—a step toward greater product sales.

Successful advertisers have found that radio and television advertising, like all other forms of advertising, is based on certain well-established principles. The purpose of this book is to state these principles so that the student may discover what determines successful radio and television advertising. Yet it must be kept in mind that advertising by radio and television remains more of an art than an exact science. There is no substitute for creative thinking, projected from a knowledge of fundamental principles.

Radio and television advertising is complicated in its operation. For instructional purposes all phases of the activities of each medium will be examined individually. But while factors may be isolated in their textbook treatment, in practice there are close correlation and interplay of forces in every phase. The finished product is a complete advertising campaign—well coordinated with all other advertising, sales and sales-promotion activities.

If the reader gains from these pages a better appreciation of our free American system of commercial radio and television and a knowledge of what constitutes successful advertising with these two dynamic media, the objective of this book will have been accomplished.

E. F. SEEHAFFER  
J. W. LAEMMAR

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From agency offices, radio stations and networks, trade organizations, university classrooms, and the like came frank, constructive criticism. With this as a guide, chapters were reorganized, new ones were added, and the sequence of the book was modified. The manuscript was entirely rewritten with information on television incorporated, and many sections were sent back to practitioners in the field for their final criticism.

Obviously the authors are indebted to many persons for the benefit of their specialized experience and their patient assistance. We acknowledge the helpfulness of the following persons with deep appreciation but hasten to add that the authors alone assume whatever criticism may be advanced regarding the chapters.

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## Chapter 1: THE AMERICAN SYSTEM OF RADIO AND TELEVISION

The world's best radio entertainment—variety, music, news, education, audience participation, serious talks, comedy, dramatics, sports—all at the twist of an American radio dial. Snap a switch and all this is yours whether you are dialing a midget bargain-counter special or the latest solid-mahogany combination complete with AM, FM, television, three-speed phonograph, and short wave. Radio signals reach your home regardless of its location—in the swank suburbs, the farmhouse, the city penthouse, the small apartment, or the tenement room. On the move, radio is with you on trains, in planes, in ships at sea, or in automobiles. Portable radios bring listening fare for picnickers, sunbathers on the beach, or last-row sports spectators.

Through the American system of commercial radio the poorest man receives what the richest man could not afford to buy. Radio is an extremely democratic channel of information and entertainment. It succeeds or fails on the public's own judgment and taste. The public picks the programs it wants, and, while it may not have complete choice at all hours, its choice is much wider than in almost any other medium. Certainly no foreign system of radio can equal the American system in popular appeal.

Other systems of broadcasting throughout the world have been stunted and dwarfed in their development by rigid government control. But in the hands of private enterprise, the American system has developed in a phenomenal manner. And as one of the leading advertising media in the United States, radio is a vital and highly important stimulus to American business.

Television has already greatly widened the effective scope of broadcast advertising. We can look for much more from this, the newest of advertising media, since TV is only in its infancy.

This book is written to show how the American businessman, large or small, can successfully utilize the American system of radio and television as a vital tool of successful selling.

## DEVELOPMENT OF THE AMERICAN COMMERCIAL SYSTEM

Radio broadcasting, as we know it today, stems from discoveries as early as 1729. In that year an English experimenter gathered up the meager threads of prior knowledge and pointed out the difference between conductors and insulators of what we now call electricity. Basic discoveries in the field of magnetism and electricity followed, one investigator contributing additions to the knowledge of another. New facts became known to new thinkers who, in turn, stimulated others. The nineteenth-century development of the telegraph, the telephone, and wireless telegraphy led to the development of wireless telephony shortly after the turn of the twentieth century.

During the First World War the armed forces placed great emphasis on the military development of broadcasting, and many unknowns of wireless telephony became the knowns of radio. By the end of the war, radio had grown from the laboratory stage to a point where it was ready to take its place as a new industry. Numerous radio experimenters were on the air, and FCC records indicate that on Jan. 1, 1922, thirty radio stations were licensed in the United States.

But the problem of how the broadcasts were to be paid for was still unsolved. The American Telephone & Telegraph Company entered the broadcasting business feeling, for one thing, that radio would supplant wired telephone service. Other early broadcasters were manufacturers who believed that broadcasting activities could be paid for out of the profits they derived from the sales of receiving sets. Numerous other ideas were suggested for financing radio, some of which recommended complete government control.

It soon became obvious that radio was no longer a toy but could be used by American businessmen to advertise their goods and services. More important, it became apparent that advertising revenue could support radio stations. The first commercial broadcast in the United States took place on Aug. 28, 1922, over A.T.&T.'s Radio Station WEAJ, New York (now WNBC). The broadcast was a sponsored talk from 5:15 to 5:30 P.M. by Mr. H. H. Stockwell of the Queensborough Corporation, promoters of the Jackson Heights real estate development on Long Island. The program consisted of a solid 15-minute commercial, extolling the virtues of the development.

Other early radio advertisers included American Express, Browning King, Gimbel Brothers, Goldwyn Picture Corporation, R. H. Macy, Metropolitan Life Insurance Company, and I. Miller & Sons.<sup>1</sup> The

<sup>1</sup> Archer, G. L., *History of Radio* (American Historical Society, New York, 1938), p. 289.

majority of early commercial programs were in the form of straight talks, like the first commercial broadcast of the Queensborough Corporation.

“The daily record sheets of WEAJ disclose the fact that the commercial musical program was originated by Gimbel Brothers of New York on March 1, 1923 and was continued by this firm in a noteworthy series of concerts and recitals for nearly two months before Browning King began their famous *Wednesday Night Dance* series on April 25, 1923.”<sup>2</sup>

“The first feature to be handled on anything approximating a national basis was the broadcast of the Victor Company on New Year’s night, 1925, at which time a large number of stations were linked temporarily to the WEAJ network to carry the program.”<sup>3</sup>

Out of such early beginnings developed the American system of commercial radio.

### THE NEED FOR REGULATION

When the *Titanic* sank in 1912, the ship was fully equipped with wireless transmitting and receiving equipment. However, iceberg warnings and later rescue operations were hindered because numerous interfering wireless transmitters, especially those of amateurs, were filling the air with Morse code. To prevent the recurrence of such a tragedy, Congress passed the Radio Communications Act of Aug. 13, 1912.

The act required all transmitting stations to obtain licenses from the Department of Commerce. (Earlier, Congress had given the Interstate Commerce Commission control over telegraph, telephone, and cable companies sending messages in interstate or foreign commerce by wire or wireless.) However, licensing under the act of 1912 was a mere matter of registration. The Department of Commerce was inadequately staffed to handle the problems of stations shifting from their assigned frequency to another, stations increasing their power without authority, and other complications.

Broadcasters with considerable sums invested in radio equipment demanded a strong government arm to prevent “the piracy of the air waves.” The situation became acute as more and more broadcasters went on the air. By Mar. 1, 1923, there were 556 stations on the air, and on Feb. 23, 1927, the official count was 733.

The Radio Act of 1927 established the Federal Radio Commission, which took over regulation from the Department of Commerce on Feb.

<sup>2</sup> *Ibid.*, p. 290.

<sup>3</sup> Hettinger, H. S., *A Decade of Radio Advertising* (University of Chicago Press, Chicago, 1933), p. 107.

23, 1927. The present governing body, the Federal Communications Commission, replaced the old Federal Radio Commission on July 11, 1934.

Yet at no time did the United States government see fit to take over complete control of radio stations or regulate radio programs in any but a broad, general way by restricting lotteries from the air and preventing the use of obscene, indecent, and profane language on the air. Commercial radio was free to expand in America.

TABLE 1. OFFICIAL COUNT OF OPERATING UNITED STATES BROADCASTING STATIONS (AM, FM, AND TV)

Jan. 1, 1922 . . . . .	30	Jan. 1, 1937 . . . . .	685
March 1, 1923 . . . . .	556	Jan. 1, 1938 . . . . .	721
Oct. 1, 1924 . . . . .	530	Jan. 1, 1939 . . . . .	764
June 30, 1925 . . . . .	571	Jan. 1, 1940 . . . . .	814
June 30, 1926 . . . . .	528	Jan. 1, 1941 . . . . .	882
Feb. 23, 1927 . . . . .	733	Jan. 1, 1942 . . . . .	923
July 1, 1928 . . . . .	677	Jan. 1, 1943 . . . . .	917
Nov. 9, 1929 . . . . .	618	Jan. 1, 1944 . . . . .	912
July 1, 1930 . . . . .	612	Jan. 1, 1945 . . . . .	943
July 1, 1931 . . . . .	612	Jan. 1, 1946 . . . . .	1,004
Jan. 1, 1932 . . . . .	608	Jan. 1, 1947 . . . . .	1,520
Jan. 1, 1933 . . . . .	610	Jan. 1, 1948 . . . . .	1,962
Jan. 1, 1934 . . . . .	591	Jan. 1, 1949 . . . . .	2,662
Jan. 1, 1935 . . . . .	605	Jan. 1, 1950 . . . . .	2,917
Jan. 1, 1936 . . . . .	632	Jan. 1, 1951 . . . . .	3,015

<i>Current Status*</i>	<i>AM</i>	<i>FM</i>	<i>TV</i>
Total on the air . . . . .	2,138	693	106
Licensed . . . . .	2,118	495	45
Construction permits . . . . .	184	231	64
Total applications pending . . . . .	287	18	353
Total applications in hearing . . . . .	262	13	182

\* As of July 6, 1950.

From records of the FCC. Courtesy of *Broadcasting Magazine*.

And expand it has! After a decrease in the number of radio stations from 1927 to 1934 (as of Jan. 1, 1934, there were 591 broadcasting stations licensed), the number of new stations began to increase. You will note in Table 1 that by Jan. 1, 1935, there were 605 broadcasting stations licensed. By 1940 the count stood at 814, and by 1945 it had grown to 943. Following the end of the Second World War, the FCC was swamped with demands for new AM, FM, and TV stations.

As of July, 1950, there were 2,138 AM stations, 693 FM stations, and 106 TV stations on the air. New figures are reported each month in the trade papers.

## DEVELOPMENT OF FREQUENCY MODULATION (FM)

Parallel with experiments to develop standard AM broadcasting, scientists experimented with both frequency modulation (FM) and television (TV).<sup>4</sup> Credit for the original development of FM goes to

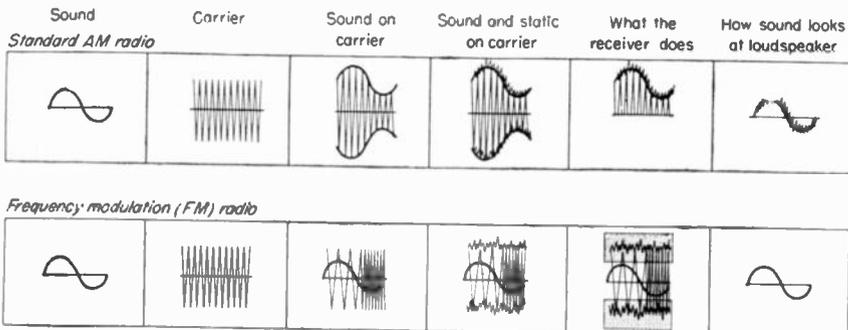


FIG. 1. *Sound*: At the left is an electrical sound wave after it has left the microphone. It is the same for standard AM radio as for FM. *Carrier*: Next is the carrier wave before it has taken the sound wave aboard. It, too, is much the same for standard AM radio as for FM. *Sound on carrier*: Next the sound wave has modulated the carrier. Notice that in AM radio the carrier increases and decreases in height in accordance with the sound wave, while the frequency (shown as the distance between the waves) remains constant. The sound wave modulates the FM carrier in an entirely different manner. It does not cause the carrier to increase and decrease in height; instead, the height remains the same and the frequency of the carrier changes in accordance with the sound. The modulated FM carrier bunches together in places and stretches out in others, like an accordion. *Sound and static on carrier*: As the wave travels through space to the receiver, it encounters static, which attaches itself onto the modulated carrier wave. Notice that in AM radio the sound and carrier wave become tangled in appearance, while in FM only the carrier wave is affected, since the sound wave is nestled comfortably inside the carrier. *What the receiver does*: For sound to be reproduced in a standard AM receiver, the entire upper half of the modulated carrier wave must be used. But with FM it is not necessary to use the entire height of the FM carrier wave, because sound is produced by a change in frequency and not by a change in height. The FM receiver is designed so that it shaves off the distorted top and bottom of the carrier wave as shown. *How sound looks at the loud speaker*: After the receiver has discarded the carrier wave, the sound wave which the loud speaker reproduces is a mixture of music and noise, in standard AM radio. In FM, however, the static has been eliminated and only the sound itself is reproduced. (*General Electric.*)

Major Edwin H. Armstrong, professor of electrical engineering at Columbia University. Numerous other scientists also have contributed to the technical advancement of FM radio.

For all practical purposes FM was ready for commercial use in the early 1930's. Nearly 50 FM stations were on the air and others were in

<sup>4</sup> Throughout this text the terms "television," "TV," and "video" are used interchangeably.

various stages of planning and construction when the Second World War put a stop to all radio station construction.

Since FM is a different kind of broadcasting, it cannot be received on a standard AM receiver. You will note in Fig. 1 how the AM station transmits a wave pattern varying in height (amplitude). The height of the wave varies with the nature of the signal transmitted. With FM broadcasting, the height of the wave remains constant and the frequency changes in accordance with the sound transmitted. Study Fig. 1 carefully.

A simple example may help to make clearer the difference between AM and FM broadcasting. When WTRC-FM, Elkhart, Indiana, went on the air along with an avalanche of new FM stations following the end of the Second World War, station manager Roy R. Baker published the following analogy as part of his FM promotion activity:

“Picture in your mind AM broadcasting as a narrow, single lane highway 5,000 cycles wide. Picture a car (AM signal) traveling the road that is compelled to swerve from one side of the road to another from time to time. In so doing the signal picks up other sounds which distort the signal of the program it represents. You hear such ‘other sounds’ as interference in your radio, resulting in static, some by other stations or various other causes.

“Now visualize the FM car (FM signal) as traveling over a superhighway 15,000 cycles wide, three times as wide as the AM highway. When the FM car drives over this highway it can swerve toward either side of the highway but cannot reach the outer edge. Therefore this car on the FM highway cannot pick up outside interference. Original sounds come into your FM radio without interference. Every detail is reproduced in the FM receiver. When the program stops there is no background hum—only absolute silence. No man-made or natural electrical static causes interference.”

### DEVELOPMENT OF TELEVISION (TV)

Although television is considered a postwar product, experiments for sending visual images by electrical impulses were suggested over 100 years ago. By 1873 it was discovered that selenium possesses the property of transforming changes in light to corresponding changes in electricity. Eleven years later a German patent was issued for a system of conveying motion over wires with electricity. The invention utilized a rotating disc or scanning device which examined the scene and directed it into points of light which were conveyed successfully over a single electric circuit. While selenium and rotating discs played their part in stimulating the growth of television, neither is used today in modern electronic television.

Several events of the 1920's led directly to television as we know it today. In 1923 Vladimir Zworykin patented the iconoscope tube. The iconoscope was the "eye" of the electronic television camera which observed the scene and made it possible to televise the scene electronically. Zworykin developed another cathode ray tube to receive the image of the iconoscope. This he called the kinescope tube, which served as the picture tube.

In 1925 a British experimenter transmitted what is considered to be the first television image in motion, and 3 years later one of his programs was received in the United States, 2,500 miles from the London television transmitter.<sup>5</sup>

During that same year, 1928, the first "visual broadcast" stations were licensed in the United States. During ensuing years most television stations began to make plans to discard the mechanical scanning system for transmitting television signals and adopt the electronic system. Numerous experimenters, including Philo Farnsworth and Allen B. Du Mont, contributed to the development of electronic TV. In 1939, the telecast of the opening ceremonies of the New York World's Fair signaled the opening of regular electronic television.

In February, 1940, the Federal Communications Commission approved limited commercial television operations, since it was quite logical that television, like radio, should be supported by advertisers. The FCC order was rescinded in March of the same year, but by July 1, 1941, the commission again authorized commercial TV operations. The first commercial television station license was issued to WNBT, New York. The Second World War put an end to most commercial television activity, and only five commercial TV stations were licensed to operate during the war. Of these, two were in New York, one in Philadelphia, one in Schenectady, and one in Chicago.

Just as experiments during the First World War aided the development of radio, so experiments during the Second World War aided the growth of television. Experimenters pooled ideas—the public began to expect television, long known to be "just around the corner." Favorable economic conditions followed the end of the Second World War, the FCC approved the use of electronic television in black and white (rather than color TV), and the new medium was introduced to the public on a mass basis.

A more detailed explanation of television, including a simplified explanation of how television works, together with an analysis of television as an advertising medium, will be found in Chap. 24. Additional

<sup>5</sup> Yates, R. F., *New Television, The Magic Screen* (Didier, New York, 1948), p. 57.

TABLE 2. ADVERTISING EXPENDITURE FOR MAJOR MEDIA (1935-1949)\*  
(In millions of dollars)

Media	1935	1936	1937	1938	1939	1940	1941	1942	1943	1944	1945	1946	1947	1948	1949
Newspapers . . .	762.1	843.5	872.6	782.4	793.0	815.4	844.4	797.5	899.9	888.0	921.4	1,158.3	1,475.0	1,749.6	1,905.0
Direct mail . . .	234.8	266.0	277.8	269.9	277.9	278.2	294.0	274.4	268.0	272.0	242.0	278.8	482.7	689.1	755.6
Radio . . . . .	119.4	132.1	177.5	180.5	199.3	235.0	271.2	290.0	344.5	435.8	467.7	495.8	555.2	617.1	633.8
Magazines . . . .	136.3	162.0	192.5	168.7	180.1	197.7	213.6	198.7	274.9	323.6	364.5	426.5	492.9	512.7	492.6
Business papers	47.9	56.9	65.8	56.9	64.7	71.4	83.6	92.5	133.8	166.1	191.8	198.5	218.5	250.9	248.1
Outdoor . . . . .	31.1	38.0	43.8	42.5	43.5	44.7	52.7	44.0	42.3	55.6	71.7	85.9	121.4	132.1	131.0
Farm papers . . .	3.5	4.4	6.7	3.3	6.0	6.8	6.7	6.2	8.8	10.6	11.8	13.9	19.5	20.4	20.5
Miscellaneous . .	354.9	399.5	435.0	399.8	415.9	438.4	469.5	452.8	524.2	571.9	603.6	706.5	894.5	891.7	952.7
Total . . . . .	1,690.0	1,902.4	2,071.7	1,904.0	1,980.4	2,087.6	2,235.7	2,156.1	2,496.4	2,723.6	2,874.5	3,364.2	4,259.7	4,863.6	5,202.2

\* The figures include expenditure not only for space and time but for art and production as well. *Printers' Ink* estimates that national radio talent and production costs are 57.7 per cent of the total national time cost; local radio talent and production costs represent 34.5 per cent of total local time costs. In 1949 it was estimated that \$63,000,000 was spent on television advertising, slightly over \$50,000,000 of this being national. (From data prepared by Dr. Hans Zeisel, McCann-Erickson, New York. Courtesy of *Printers' Ink*.)

information on television is included in each chapter as the various facets of broadcast advertising are examined individually.<sup>6</sup>

### HOW BIG A BUSINESS IS RADIO AND TELEVISION ADVERTISING?

AM radio's first big year was 1927, when \$4,800,000 was invested by advertisers, exclusive of talent costs. Gross billings<sup>7</sup> increased by \$10,000,000 the following year and have been on the increase ever since. One exception was the depression year 1933, when gross billings dropped to an estimated \$57,000,000 from a previous high of \$61,000,000 in 1932.

From Table 2 you will note that by 1935 radio was the fourth largest advertising medium in the United States in terms of dollars invested by advertisers. In that year radio advertising trailed newspaper advertising, direct-mail advertising, and magazine advertising, in that order. Radio became America's number three advertising medium in 1938, moving to second place in 1942, a position it held until 1948.

In the year 1948 direct-mail advertising returned to second place. The relative position of all major advertising media was the same in mid-1950: newspaper advertising, direct-mail advertising, radio advertising, and magazine advertising.

Television advertising has risen rapidly from an estimated \$500,000 invested by advertisers in 1946 to an estimated \$7,500,000 in 1948. Estimated 1949 expenditures for television advertising were<sup>8</sup>

Network .....	\$ 9,900,000
Spot .....	8,600,000
Local .....	6,250,000
Total .....	<u>\$24,750,000</u>

The above total figure represents less than 1 per cent of the total amount of money invested by advertisers during 1949.

Since many FM stations duplicate AM programs and do not compute an appropriate charge for FM facilities, it is hard to offer a meaningful figure on FM revenue. During 1948, however, a \$5,000,000 figure was spoken of for FM radio advertising, exclusive of the \$1,000,000 invested in transit radio advertising during the same year. Total revenues were

<sup>6</sup> For other information on the history of television, see *Television 1948* (E. W. Axe and Company, New York, 1948), pp. 3-13, from which portions of this section were adapted.

<sup>7</sup> Gross billings represent radio advertising volume at the one-time card rate with no discounts computed.

<sup>8</sup> *Broadcasting Yearbook* (1950).

TABLE 3. RADIO NET TIME SALES (1935-1949)

Year	National network	Increase over previous year, %	Regional network	Increase over previous year, %	National non-network (spot)	Increase over previous year, %	Local	Increase over previous year, %	Total	Increase over previous year, %
1935*	\$ 39,737,867	.....	*	.....	\$ 13,805,200	....	\$ 26,074,476	....	\$ 79,617,543	
1936†										
1937	56,192,396	41.4	\$2,854,047	.....	23,117,136	67.4	35,745,394	37.1	117,908,973	48.1
1938	56,612,925	0.7	†	.....	28,109,185	21.6	32,657,349	-8.7	117,379,459	-0.6
1939	62,621,689	10.6	†	.....	30,030,563	6.8	37,315,774	14.2	129,968,026	10.7
1940‡	71,919,428	13.1	1,869,583	.....	37,140,444	23.8	44,756,792	20.0	155,686,247	20.5
1941	79,621,534	10.7	2,752,073	47.2	45,681,959	23.0	51,697,651	15.5	179,753,217	15.4
1942	81,744,396	2.7	3,444,581	25.2	51,059,159	11.8	53,898,916	4.2	190,147,052	5.8
1943	99,389,177	21.6	6,256,508	81.6	59,352,170	16.2	64,104,309	18.9	228,102,164	20.0
1944	121,757,135	22.5	7,612,366	21.7	73,312,899	23.5	84,960,347	29.3	287,642,747	26.1
1945	125,671,834	3.2	8,301,702	9.1	76,696,468	4.6	99,814,042	17.5	310,484,046	7.9
1946	126,737,727	0.8	8,043,381	-3.1	82,917,505	8.1	116,380,301	16.6	334,078,914	7.6
1947	127,713,942	0.8	7,012,689	-12.8	91,581,241	10.4	147,778,814	27.0	374,086,686	12.0
1948	133,723,098	4.5	7,329,255	4.3	104,759,761	14.4	170,908,165	15.6	416,720,279	11.4
1949§	127,590,000	-4.6	7,500,000	2.3	112,000,000	7.0	181,900,000	6.4	428,990,000	3.0

\* National and regional networks combined.

† Data not available.

‡ Figures prior to this date not comparable in all categories.

§ 1949 figures are estimated.

SOURCE: *Broadcasting Yearbook* (1950).

somewhere between \$6,000,000 and \$7,500,000 in 1949, according to *Broadcasting Magazine*.

### THE ADVANTAGES CLAIMED FOR AM RADIO AS AN ADVERTISING MEDIUM

Radio holds certain advantages over many advertising media, has advantages in common with others, and lacks certain virtues. This book explains how to take advantage of radio's special characteristics and how to minimize what shortcomings the medium may have.

The basic advantages claimed for AM radio as an advertising medium may be summarized as follows:

1. Radio uses the spoken word.
2. Radio is intimate.
3. Radio permits the sponsor to select editorial (entertainment) content.
4. Radio gives the sponsor full credit for editorial content.
5. Radio swings listeners smoothly from editorial content to commercial content.
6. Radio makes every line of commercial copy a headline.
7. Radio offers special techniques for more effective commercial presentation.
8. Radio is habit-forming, bringing listeners back again and again.
9. Radio permits family listening, thus developing the advantage of group reaction.
10. Radio delivers daytime messages direct to the housewife.

In addition to these ten basic advantages, certain additional advantages accrue to the advertiser who uses network, spot, or local radio facilities. These will be stressed in later chapters of this book.

The basic advantages of AM radio advertising also apply, in general, to FM advertising and in part, too, to television advertising. Additional advantages of FM and of TV advertising are discussed later in this chapter.

### The Advantage of the Spoken Word

The key to radio's power to induce action is the fact that it employs a natural, friendly, sincere, persuasive, and effective means of communication—the human voice.

An 18-month study of the value of the spoken word was made at Harvard University. The conclusions were

1. That straight facts are better understood and more interesting when heard over the radio than when read on a printed page.
2. That after 24 hours people recall advertising trade names better when they have been heard over the radio than when read on a printed page.

3. That people remember directions better, and understand them more readily, when they hear them than when they read them.
4. That material presented over the radio has greater power of suggestion than material read on a printed page.

More specific findings on the second point are reported in *A Manual of Radio Advertising*.<sup>9</sup> In tests conducted at North Carolina University, the following scores showed how much better the “auditory” groups were able to remember brand names and advertising messages than were the “visual” groups:

1. At the end of 24 hours: 10 to 9 in favor of radio.
2. At the end of 5 days: 10 to 6.5 in favor of radio.
3. At the end of 5 months: 10 to 3.8 in favor of radio.

### Radio Is Intimate

Radio is intimate—it comes right into the home and finds a welcome at the fireside of practically every type of home and among the entire family circle. This represents one of the most potent aspects of radio’s effectiveness. Commercials can utilize personal phraseology such as “you” and “I,” keyed to take advantage of this intimacy.

That radio builds close personal associations can be seen by examining the mail of American radio stations. Listeners who have neither seen a program star nor even been near the radio studios write to artists and to stations as old friends. With careful planning and execution, the successful radio advertiser can utilize this natural feeling of intimacy to commercial benefit.

### Radio Permits the Sponsor to Select Editorial Content

Only in radio can the sponsor select the type of editorial (entertainment) matter suitable to his product and his audience. The sponsor does not have to rely on another’s choice of editorial content to attract customers, as in magazines and newspapers. In radio the sponsor can make certain that the proper editorial frame and mood surround his commercial sales messages.

This does not mean that agencies or advertisers control programing on networks or stations. In a great many cases sponsors merely buy time on programs which have been established by the network or the station. An agency package program or any other show created for an individual advertiser must always meet with station or network approval. In recent years there has been a definite trend toward more station package programs and network package programs. However, the spon-

<sup>9</sup> Pellegrin, Frank E., *A Manual of Radio Advertising* (National Association of Broadcaster, Washington, D.C.), p. 20.

sor has the privilege of selecting the type of program matter that will do the most good for him.

### **Radio Gives the Sponsor Full Credit for Editorial Content**

Having created the proper type of program for his listener-consumer, the sponsor is in a position to capitalize fully on the benefits of listener gratitude, good will, and respect which the program generates. Listeners recognize that the entertainment comes from the advertiser, not from the medium. In radio the sponsor receives full credit for editorial content.

### **Radio Swings Listeners from Editorial Content to Commercial Content**

Space advertising attempts to stop the reader when he may be most interested in editorial content. In radio the commercial message is given at a psychological break. In contrast to space advertising, where the reader must swing himself from editorial content into the sales message, in radio advertising the commercial message is swung into sharp focus for him. Entertainment matter ends and the commercial follows—without effort on the part of the listener.

Once radio has changed the focus from editorial to commercial content, a complete sales message can be unfolded. In the average evening half-hour radio program, over 450 commercial words can be aired, more than the number of words which appear in the average full-page advertisement in printed media. Even more words are permitted in daytime radio advertising: a half-hour daytime program may contain as many as 680 commercial words.<sup>10</sup>

### **Radio Makes Every Line in Radio Copy a Headline**

Every line of radio copy is a headline, since at the time it is aired it is without competition from any other part of its own message and isolated from competition from other commercials or entertainment being broadcast. One word—one line at a time is read the listener. There is no small type to be skipped over; nothing to divert attention from the logical flow of thoughts that the commercial desires to present.

Then, too, radio's word pictures are individualized by each listener. The announcer speaks of "smart home furnishings for your living room" or a string of pearls "to go with your new fall outfit." In the former case one listener visualizes colonial furnishings; another, ultramodern.

<sup>10</sup> Three minutes of commercial time is permitted during a half-hour nighttime broadcast; 4 minutes and 15 seconds of commercial time is permitted during a half-hour daytime broadcast. The average network announcer can read 160 words per minute with ease and with complete comprehension on the part of the average listener.

In the latter case one listener visualizes the pearls with her tailored gray suit, another with her new green dress—it makes no difference. Radio enables the sponsor to form word pictures which are tailor-made by each individual listener—mental pictures colored with personal emotions and desires.

### **Radio Offers Special Techniques for More Effective Commercial Presentation**

Just as direct mail and magazine advertising offer colors, inserts, and in certain cases special folds for more effective advertising presentation, radio, too, offers special techniques for stepping up the sales message and making it more effective. In addition to the natural impact of the human voice, a sponsor may choose to dramatize his commercial in a realistic setting, have authorities talk about the product, or have users personally endorse it in their own voices.

Special musical devices and clever sound effects and other gimmicks (Tide's musical tide, Bromo-Seltzer's talking train) add to sales effectiveness. There is practically no limit to the number of special aural devices the alert advertiser can create.

### **Radio Is Habit-forming**

Many American homes schedule daily activities around favorite radio programs. The housewife plans her housework in such a way as to enable her to listen to her favorite daytime serials and musical programs. Children leave their play to listen to a special program of their own; the husband turns on a newscast at the usual hour. Clocks can be set by radio listening habits.

In the evening the whole household may gather to hear favorite family programs. And how many times Americans rush home to listen to Jack Benny, Bob Hope, Arthur Godfrey, or any of hundreds of radio favorites!

One of the basic principles of successful advertising is to be consistent and persistent—to repeat a message again and again rather than being satisfied with only an occasional advertising activity. Since a good radio program will be habit-forming and will draw listeners again and again, the radio audience will hear advertising messages regularly and consistently, the way an advertising message is best driven home.

### **Radio Permits Family Listening**

A printed publication may be read by most or all members of a family, yet it is read by only one person at a time. Much radio listening is done by two or more persons together, which introduces a new factor.

Each person listening tends to increase response, because simultaneous response is infectious. Radio is an ideal way to reach a family group, whose collective opinion makes for purchases of products used by the entire family.

In addition it must be remembered that radio stations may be on the air for 12, 18, or even 24 hours a day. For this reason, the advertiser may select (commensurate with time availabilities) that hour for his advertising which is the best time to reach his consumers. There is no need to make advertising fit the schedule of a daily, weekly, or monthly periodical. Radio is present throughout the day with all facilities necessary to carry the advertising message to individuals and to family groups.

### **Radio Delivers Daytime Messages to the Housewife**

Women are radio's most consistent listeners. While housewives are doing routine work around the house, radio accompanies them. The housewife may be too busy to read a newspaper, magazine, or direct-mail piece, but radio can deliver a sales message to her while she is working. The importance of being able to reach women listeners in such a thorough manner is apparent when one realizes the role of women in making buying decisions. It is often stated that over 88 per cent of all buying decisions are influenced by women.

## **PROBLEMS OF AM RADIO ADVERTISING**

Radio is not without its reported disadvantages. Five problems may exist: (1) perishability of the advertising message; (2) listener resentment for poor commercials; (3) competition among programs; (4) inability to illustrate the advertised merchandise; (5) problem of handling a complex sales message.

Most of these problems may be overcome. At least they can be handled so that they will not work to the detriment of the radio advertiser.

### **Perishability of the Advertising Message**

If a listener forgets about a radio program and tunes in too late, the advertising potential of the broadcast is lost. When aired, a program must be received instantly or it vanishes into the ether. Radio advertising is more perishable than newspaper advertising, for a newspaper is thrown away only after front-page news becomes old. Magazines are less perishable than newspapers or radio; the magazine can be set aside and advertisements read days or even weeks later. Yet radio's perishable

quality seems to have little relationship to the advertising effectiveness of the medium.

### **Listener Resentment for Poor Commercials**

In recent years American listeners have criticized certain radio commercials for being boring, annoying, or in other ways irritating. Unfortunately, one school of sponsors believes a commercial which contains certain annoying elements to be a successful commercial. The theory is that people will remember the product longer and buy the product because the brand name has stuck in their minds. Fortunately, the great majority of radio advertisers utilize more pleasant messages that permit penetration without irritation.

Much criticism of radio advertising must be heeded by advertisers, agencies, networks, and stations alike. But other criticism of radio advertising is unjust—certain people are prone to criticize even the most unobtrusive, pleasant commercial. Some criticism of radio is created by competing advertising media, and other remarks are made by those who advocate an entirely different kind of government and business system in America.

However, no listener has to subject himself to what, by his personal standards, he considers a “poor commercial.” A simple twist of the dial is all it takes to tune in another broadcast. And the lower program ratings which result leave their mark as a guide to sponsors to improve radio advertising. It must also be remembered that criticism of individual *radio advertisements* should not be construed as criticism of all *radio advertising*.

### **Competition among Programs**

A magazine advertisement fights for attention with an advertisement on the opposite page. A newspaper advertisement tries to attract attention from a competing advertisement on the same or the opposite page. Radio, too, has competition in the form of radio programs emanating from other stations at the same time. Each sponsor attempts to create the kind of broadcast which will attract his listener-consumers. However, once the listener selects the program he wants to listen to and sets the dial, competition is eliminated.

### **Inability of Radio to Illustrate Merchandise**

Products advertised over the air have to be described orally, and, although most products can be sold by radio, certain items do not lend themselves to a verbal description. They must be seen before the consumer can be motivated into buying. Often one picture can do more

than several hundred words of description on the air. Television advertising will eliminate this disadvantage of not being able to illustrate merchandise.

### **Problem of Handling the Complex Sales Message**

Types of products which require descriptions of complicated subject matter may not lend themselves well to any form of advertising—much less radio. Yet while radio cannot explain, for example, the intricacies of a life insurance policy nor cover all the details of building a dream house, many sponsors have been able to sell the “basic idea” by radio. Under these circumstances radio plants the basic idea and secures sales leads. Once the lead has been secured, a personal solicitation will follow. However, complex sales messages are the unusual rather than the ordinary in modern advertising.

### **THE ADVANTAGES CLAIMED FOR FM RADIO ADVERTISING**

The ten basic advantages of AM radio advertising are also claimed as advantages of FM. The engineering characteristics of FM are such that additional advantages accrue to the advertiser who buys time on the FM station. These are (1) freedom from static, (2) quietness of reception, (3) reproduction of a wide range of frequencies, (4) freedom from interference from other stations, (5) no fading, and (6) no difference in daytime and nighttime reception.

One of the most apparent advantages of FM is freedom from static. The FM signal is unaffected by electrical storms or man-made interference such as that caused by passing streetcars, electric razors, vacuum cleaners, and the like. FM will solve the reception problems of certain listeners in areas constantly harassed by static. FM reception is “quiet” reception, for no station hum is heard. Listeners to FM programs hear the broadcast exactly as it is heard by the studio audience.

The human ear can hear sounds ranging from 16 to 16,000 vibrations per second. The number of vibrations is usually referred to as the “frequency” of the sound waves. FM reproduces a wide range of frequencies. AM signals range from about 50 cycles per second to as high as 8,000 cycles per second; FM will reproduce signals from as low as 30 cycles per second to as high as 15,000 cycles per second. Because of these high-fidelity characteristics, FM can reproduce practically all the tones and overtones that the human ear can hear. FM reproduces the lows of the bass and the bassoon and the highs of the piccolo and the flute without distortion.

Another advantage claimed for this new system of broadcasting is a

freedom from interference among stations operating on the same or adjacent channels. Except in rare cases interference will not be experienced within the service areas defined by the FCC from stations located in the same or other cities. Instead of the signals of two stations being mixed in the receiver, the more powerful one will completely dominate reception.

Since the FM signal is not affected by the Heaviside layer,<sup>11</sup> there is no difference between daytime and nighttime reception and neither is there fading of the FM signal. There is another advantage of FM radio which will become more important as new FM stations are erected. Since FM stations will not interfere with one another, a great number of FM stations can operate on one frequency. Many new stations will be permitted to operate in the United States, which will result in even more program choice for radio listeners than at present.

### PROBLEMS OF FM RADIO ADVERTISING

On the other side of the ledger are certain disadvantages associated with FM radio advertising. In addition to the five basic problems of radio advertising, FM advertisers must consider (1) the relatively slow growth of FM, (2) the limited number of FM listeners, and (3) limited signal coverage.

FM growth has not been as fast as originally anticipated. The original FM band (42 to 50 megacycles) was changed in 1946 by the FCC. This order rendered many FM sets obsolete in spite of arrangements to permit FM stations to continue operations on the old band for a considerable length of time. Potential set purchasers became a bit skeptical about buying FM receivers, wondering if the new band (88.1 to 107.9 megacycles) would be changed within a short period of time. Many station owners felt that television offered more possibilities and channeled money away from frequency modulation development into TV activity.

Other FM stations went on the air operating on low interim power. As a result, some FM listeners were disappointed in receiving FM signals that did not live up to expectations, especially listeners living at considerable distances from FM transmitters. In many areas FM stations are transmitting to only a small number of FM receivers.

FM signals are "line-of-sight" signals.<sup>12</sup> They do not bend and follow the curvature of the earth, although exceptional cases of extended FM

<sup>11</sup> Sometimes called the "Kennelly-Heaviside layer." It is a region of ionized air beginning about 65 miles above the earth. At night the action of the Heaviside layer reflects radio waves of standard broadcasting stations back to the earth.

<sup>12</sup> See Glossary.

reception are on record. Since FM signals are line-of-sight signals, coverage of FM stations in general is rather limited.

Then, too, set manufacturers were reluctant to produce FM sets in volume. And with a limited number of listeners, FM stations could not offer a separate program fare to strengthen the FM infant.

An alert eastern FM station points out three "musts" for its FM listeners: (1) a well-engineered FM set capable of exploiting all FM attributes; (2) proper installation of the receiver, preferably with an outside antenna; and (3) critical tuning to the exact point on the radio dial.

### **ADVANTAGES CLAIMED FOR TELEVISION AS AN ADVERTISING MEDIUM**

Since television is both aural and visual, it combines the advantages claimed for several advertising media. It has practically all the basic advantages attributed to AM radio advertising (exclusive of coverage, since the TV signal, like the FM signal, is a line-of-sight signal).

The basic advantages claimed for FM radio also apply to television, since the TV audio signal is an FM signal. Television also incorporates certain of the advantages of good newspaper advertising, magazine advertising, movie advertising, demonstration advertising, and door-to-door selling.

On television the sponsor can illustrate his merchandise. He can demonstrate how the product works and show how to use the product — psychologically sound salesmanship. Television's ability to picture merchandise far exceeds the ability of the newspaper and the magazine to illustrate, since television pictures can be done with motion. When color television is perfected, the ultimate in television advertising will be possible.

In combining sight and sound, television commands attention. The appeal to both the eye and the ear has many times the pulling power of sound alone or sight alone. By commanding attention, television packs a tremendous sales wallop. High sponsor-identification figures are already notable in television programs, and high sponsor identification is a valuable step toward the actual sale of advertised merchandise.

From the sponsor's point of view, "television" and "impact" are synonymous.

### **PROBLEMS OF TELEVISION ADVERTISING**

Television is still in its pioneering commercial stage. As the medium develops, many of today's disadvantages will disappear. For the present, it is an expensive activity for station owners to maintain. Postwar network cutbacks can be traced directly to the high cost of television

operation. Rates seem high to many sponsors in relation to set ownership, for in many communities there are only a limited number of television sets. Television is growing up in an age used to the perfection and finesse of radio and the movies. Skills and techniques need refinement, and contrasts are only too obvious.

Yet many advertisers feel that now is the time to begin television advertising. They are buying TV time to secure program franchises and to hold down what they believe will be the most desirable time periods for telecasting in the future. They are developing first-hand experience and know-how with the newest of advertising media.

Meantime, plans are being made for more and more television stations, and more and more television sets are being installed each week. Television is moving rapidly forward to its predicted place as a leading advertising medium.

### **ELEMENTS OF THE RADIO AND TELEVISION ADVERTISING INDUSTRY**

Many Americans think of radio and television advertising only in terms of a radio or television station, a program, and a sponsor. Others realize that behind-the-scenes groups play an all-important part in what comes through the loud speaker and what is seen on the television screen.

The following organizations make possible modern radio and television advertising as we know it today:

1. The sponsor.
2. The radio and the television station.
3. The radio and the television network.
4. The advertising agency.
5. The radio and the television station representative.
6. Radio and television talent.
7. The transcription company (the film company).
8. The program-production company.
9. Audience-measurement services.

An understanding of the function of each of the above groups and their interworkings is an important foundation upon which to develop the successful use of radio and television advertising. Each of these organizations will be discussed in later chapters of this book.

### **CLASSIFICATION OF RADIO AND TELEVISION ADVERTISING**

Radio and television advertising may be classified into three major groups: (1) network advertising, (2) spot (non-network) advertising,

and (3) retail advertising. There are variations of this classification, and occasionally different terminology is used, but this basic classification is highly recommended.

### **Network Radio and Television Advertising**

Network advertising is any form of radio or television advertising in which two or more stations are connected to carry the same program. Stations may be linked by conventional radio broadcast lines, by coaxial cable, by radio relay, or by any other means of simultaneous transmission. Network advertising is the subject of Chap. 3.

### **Spot Radio and Television Advertising**

Spot radio advertising and spot television advertising may be defined as that form of commercial radio and television advertising sponsored by national and regional advertisers who use stations of their own selection to reach markets of their own selection. The radio or television stations chosen for such advertising are not tied together by any form of network lines or relay system, since spot advertising is non-network in nature. Programs as well as short announcements originate at the individually selected stations either live, by transcription, or by film.

Spot radio advertising is the subject of Chap. 8.

### **Retail Radio and Television Advertising**

Retail radio advertising and retail television advertising is advertising sponsored by local business firms over local radio or TV stations. Commercial messages are directed to consumers living within the immediate trading area. Most small-market stations offer lower rates for retail radio advertisers.

Special emphasis will be placed on retail advertising in Chaps. 16 and 17.

## **CLASSIFICATION OF RADIO AND TELEVISION ADVERTISERS**

Advertisers using radio and television facilities may be classified into three major groups: (1) national advertisers, (2) regional advertisers, and (3) retail advertisers.

### **The National Advertiser**

A national radio or television advertiser is one with widespread distribution (although not necessarily coast to coast nor perfect in density) using radio or television facilities to influence listeners to buy the advertised product or service. The national advertiser says in essence:

“Ask for my product by name. I don’t care where you ask for it, but ask for it *by name!*”

National advertisers may be either network advertisers or spot advertisers, depending upon whether they utilize network or spot facilities.

### **The Regional Advertiser**

A regional radio or television advertiser is much like the national radio advertiser, although operating on a smaller scale. His purpose is the same as the national advertiser’s, and he usually uses spot radio or regional networks. The regional advertiser distributes over an area which may include one section of the country, one or several states, or only part of one state. Most stations consider the regional advertiser a “national advertiser” if they maintain two rate cards—one for national advertising and one for local advertising.

### **The Retail Advertiser**

The retail advertiser is a local business firm utilizing local radio or television facilities to influence listeners to buy the advertised goods or services at his retail store or stores. (In fact, the retail advertiser is willing to sell any product handled by the store, whether radio-advertised or not—as long as you trade at *his store*. Note the difference in the objectives of the retail advertiser and the national advertiser).

Retail advertisers are not differentiated from regional accounts solely by size. A local department store may be doing a volume of business greater than certain regional advertisers operating in the area. For this reason many stations classify as “retail” that business acquired from any firm within a designated area which is accomplished through direct sale of the station’s facilities by the station’s own sales force.

One of the most potent arguments for a single rate structure is the fact that it is often difficult to distinguish between a local and a regional account and, on occasions, between a local account and a national account. Discrimination is more apt to occur when the station charges a higher rate for other than retail advertising.

To illustrate the problem: A national or regional advertiser provides a cooperative advertising fund to a local retail advertiser, to augment local advertising of the product made by the national or regional advertiser. If the dealer places the order, provides the copy, and handles the billing, there is little reason to consider it other than “retail advertising.”

On the other hand, if the regional or national advertiser pays the bill through an advertising agency, handles all transactions through the agency, and an agency discount is allowed, stations normally consider this “national advertising.”

### THE NATIONAL ASSOCIATION OF BROADCASTERS

The trade organization of the radio and television industry is the National Association of Broadcasters (NAB). Membership is open to all AM, FM, TV, and facsimile stations—networks are granted “associate membership” status.

The NAB was established in 1922 with Commander Eugene F. McDonald, Jr., now president of the Zenith Radio Corporation, as its first president. The governing body of the NAB is its board of directors. The board, together with the president, establishes NAB policy. The 1938 reorganization established the present seventeen NAB districts, and each district elects a member to the board of directors for a 2-year term. In addition to the district directors, six directors-at-large (two from small, two from medium, and two from large stations) are elected

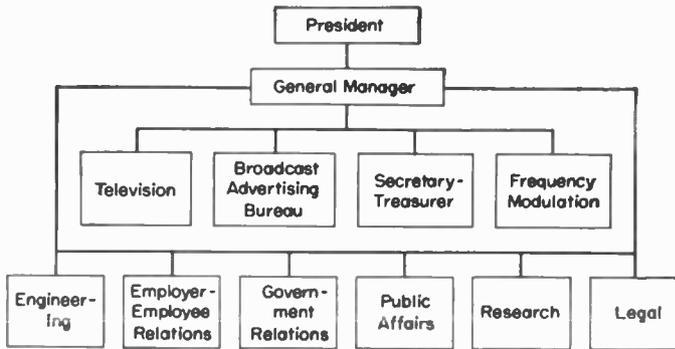


FIG. 2. Organization chart of the National Association of Broadcasters. (NAB.)

to the board. A 1947 revision provides for directors-at-large for FM class A and FM class B as well as television and facsimile stations. The board is now made up of seventeen district directors, eight directors-at-large, and the NAB president, who is board chairman.

In 1941 the department of broadcast advertising was established, the forerunner of the present Broadcast Advertising Bureau (BAB). Separate audio and video departments were organized in 1949, and at the same time BAB superseded the department of broadcast advertising. The present organization with a general manager became effective early in 1950. (See Fig. 2.)

Since newspapers and magazines, especially, have a powerful voice representing their point of view in the Bureau of Advertising and the Magazine Advertising Bureau, the radio and television industry would do well to support a strong National Association of Broadcasters and develop the Broadcast Advertising Bureau.

### SUMMARY

Broadcasting and telecasting in America, in contrast with most other systems throughout the world, are in the hands of private enterprise. Revenue from advertising pays for the programs Americans enjoy daily—a listening fare of variety, education, and entertainment. Sponsors and station managers strive to give the American public the listening and viewing it wants, for only through programing that interests the public will there be listeners and viewers. And only with listeners and viewers can a radio or TV advertising campaign hope for success.

AM radio advertising offers the basic advantages of the spoken word, intimacy, sponsor selection of editorial content, and sponsor credit for editorial content. It swings listeners smoothly from editorial content to commercial content, makes every line of commercial copy a headline, offers special techniques for more effective commercial presentation, is habit-forming, permits family listening, and delivers messages directly to the housewife.

FM radio advertising offers these basic advantages in addition to six others: freedom from static, quietness of reception, reproduction of a wide range of frequencies, freedom from interference from other stations, no fading, and no difference in daytime and nighttime reception.

TV advertising combines the above advantages with those of other advertising media. TV illustrates the product and shows how the product works as well as how to use the product. By combining sight, sound, motion, and immediacy, TV advertising has terrific advertising impact. As more television stations are constructed and more television sets are installed, television will become an even more effective medium for advertisers.

Radio and television advertising may be accomplished in various ways. Sponsors may elect network advertising and utilize facilities of the networks to carry their advertising message to the public. Sponsors may use spot advertising, in which individual stations are selected to broadcast or telecast the sponsor's programs or announcements. Retail radio and television advertising brings commercial messages from the local retail advertiser to consumers located in the local trading area.

Radio advertising has taken tremendous strides since the days of the crystal set and the cat whisker and is now a powerful, mature advertising medium, the third most important in the United States from the viewpoint of dollars invested by advertisers. Television is already taking steps in the direction predicted for it.

## **Chapter 2: RADIO AND TELEVISION STATIONS**

A familiar sight on the American horizon is the tall and slender radio station tower. It breaks the skyline during the day, blinks brilliant warning lights into the sky at night. In metropolitan communities the television transmitter tower has also become part of the landscape.

Although these towers stand erect and silent, behind this seeming quiet is a beehive of activity. Forces are constantly at work maintaining coordination among broadcasters, producing programs, and developing promotion, merchandising, and allied activities which result in radio and television advertising campaigns.

This chapter is designed to take the reader behind the scenes in radio and television station organization and activity.

### **OWNERSHIP OF RADIO AND TELEVISION STATIONS**

Private ownership of radio and television stations, such as exists in the United States, is not typical of ownership arrangements in foreign countries. Radio is government-owned in Denmark, Sweden, Norway, Switzerland, Russia, and numerous other countries. In England, the British Broadcasting Corporation is a public corporation operating under government franchise. In Iceland, the government not only owns radio stations but has a monopoly on the sale of receiving sets as well.

In contrast, American radio and television stations may be independently owned, group-owned, or network-owned.

#### **Independently Owned Stations**

Independently owned stations are those under ownership of an individual or a group of individuals with an interest in no other radio or television station. Many of the independently owned radio stations constructed in the early twenties were established primarily to advertise a product or service of the station owner. During 1924, for example, Sears, Roebuck and Company established Radio Station WLS, Chicago, to advertise Sears merchandise. The same year the Washburn-Crosby Company became the licensee (owner) of Radio Station WCCO, Minneapolis, and the Chicago Tribune erected Radio Station

WGN. Other early radio station licensees were set manufacturers, providing broadcast service to stimulate the sale of radio sets.

In more recent years both radio and television stations have been established by businessmen who realized radio's value to a community and foresaw radio's commercial possibilities. Because of the kindred-media relationship in the selling of advertising, many newspaper publishers have erected or purchased radio stations.

The term "independently owned" does not mean an "independent" station. An independent radio or television station is one not affiliated with a national network. An independently owned station may be either an independent station or a network affiliate.

### Group-owned Stations

When the owner or owners of one station purchase additional stations, such radio or TV stations are called "group-owned stations." *Broadcasting Yearbook*<sup>1</sup> lists forty-five groups owning three or more stations. In addition many more groups have interests in two stations. Seven AM stations is the maximum number which the FCC permits under common ownership.

FCC regulations prohibit a group from owning more than one standard AM station serving the same listening area.<sup>2</sup> For this reason group-owned stations are usually widely scattered throughout the United States. For example, the Marshall Field stations are located in Chicago (WJJD), Cincinnati (WSAI), Portland (KOIN), and Seattle (KJR). The James M. Cox stations are in Atlanta (WSB, WSB-FM, WSB-TV), Miami (WIOD, WIOD-FM), and Dayton (WHIO, WHIO-FM, WHIO-TV). With few exceptions, other group-owned stations are equally scattered.

Some group-owned stations offer combination advertising rates for purchasing time on all stations under the same ownership.

Although network-owned stations fall under the general classification of group-owned stations, their role in the American radio structure warrants a special classification.

### Network-owned Stations

The American Broadcasting Company, the Columbia Broadcasting System, the Don Lee (regional) Network, the Du Mont Television Network, and the National Broadcasting Company own and manage sev-

<sup>1</sup> *Broadcasting Yearbook* (1950), pp. 532-533.

<sup>2</sup> Exceptions are made upon a showing that public interest, convenience, and necessity will be served through such an arrangement. WTMJ, Milwaukee, Wisconsin, owns WSAU, Wausau, Wisconsin, even though WTMJ coverage overlaps WSAU coverage.

eral of their own stations. Such network-owned stations are commonly called "O & O" (owned and operated) stations or "M & O" (managed and owned) stations.

The Columbia Broadcasting System owns WCBS, WCBS-FM, and WCBS-TV, New York; WEEI, Boston; WBBM and WBBM-FM, Chicago; KMOX, St. Louis; WCCO, Minneapolis; KNX and KNX-FM, Los Angeles; and KCBS and KCBS-FM, San Francisco. In addition CBS has a minority interest in WTOP, Washington, and KTTV (TV), Los Angeles.

### THE AM RADIO STATION

"AM" stands for "amplitude modulation," or the standard method of broadcasting. AM stations are called standard stations or standard broadcast stations and operate in the standard broadcast band. The reader should understand that when the term "radio station" is used by itself, it refers to both AM and FM radio stations.

#### Allocation of AM Radio Frequencies

The North American Regional Broadcasting Agreement (NARBA) established frequencies available for broadcasting in the United States and possessions (except the Canal Zone), Cuba, Bahamas, Dominican Republic, Haiti, Newfoundland, and Canada. In the United States, standard AM stations are assigned by the FCC to frequencies in the standard broadcast band, 550 to 1600 kilocycles. (The 540-kilocycle band has been tentatively approved for standard broadcasting.) Stations may operate with power ranging from 100 to 50,000 watts. There are 106 individual channels (or frequencies) available for American broadcasters, with 10 kilocycles between each channel. Channels are classified as either clear channels, regional channels, or local channels.

#### AM Clear, Regional, and Local Channels

A *clear channel* may be defined as a radio frequency within the standard broadcast band on which a station may operate to cover wide areas and long distances with no objectionable interference within either its primary or its secondary service area.<sup>3</sup>

<sup>3</sup> The FCC defines the primary service area of a station as that area in which the ground wave of the station is not subject to objectionable interference or objectionable fading and in which signal strength of the station is one-half millivolt per meter (0.5 MV/M) or better. The secondary service area of a station is that area served by a sky wave and not subject to objectionable interference, although subject to intermittent fading. In the secondary service area, signal strength is greater than 0.1 MV/M but less than 0.5 MV/M.

Frequencies designated as clear channels (all at 10-kilocycle intervals) are 640 to 780, 800 to 900, 940, 990 to 1140, 1160 to 1220, and 1500 to 1580 kilocycles. The term "clear channel" refers only to the frequency on which a station operates. It does not indicate in itself that a station is a powerful, full-time station. A station with power as low as 250 watts and with daytime operation only may be assigned one of the above frequencies designated clear channel. However, stations operating on clear-channel frequencies often are termed "clear-channel stations." From the above example it is obvious that the term at times is a misnomer.

A *regional channel* is one on which several radio stations may operate with powers not in excess of 5,000 watts. Stations operating on regional channels generally do not serve so wide an area as do dominant stations operating on clear channels. Regional channels (all at 10-kilocycle intervals) are 550 to 630, 790, 910 to 930, 950 to 980, 1150, 1250 to 1330, 1350 to 1390, 1410 to 1440, 1460 to 1480, 1590, and 1600 kilocycles.

A *local channel* is one on which several stations may operate with powers not in excess of 250 watts, each serving a local community. On both regional and local channels, the primary service area of such stations may be limited to a given zone in order to prevent interference with other stations operating on the same frequency. Local channels are 1230, 1240, 1340, 1400, 1450, and 1490 kilocycles.

Again, although the terms regional and local refer to broadcast channels, stations operating on such frequencies are commonly referred to as "regional stations" and "local stations."

### Classes of AM Radio Stations

AM radio stations are classified by the FCC into four basic groups: class I, class II, class III, and class IV.

A *class I station* is a dominant station operating on a clear channel, designed to render primary and secondary service over an extended area and at relatively long distances. KDKA, Pittsburgh, 1020 kilocycles, 50,000 watts, is an example of a class I station.

A *class II station* is a secondary station operating on a clear channel. Its

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The primary service area is often called the primary coverage area and the secondary service area the secondary coverage area. When the latter terms are applied, however, a broader interpretation of "coverage" is applied, as will be pointed out in Chap. 4, Coverage and Circulation. It is sufficient at this point to remember that radio receivers located within the primary area of a radio station are served by the ground wave; the station can be heard with ease. Secondary-area listeners, served by the sky wave, may hear the station well but with occasional fading due to the movements of the Heaviside layer.

primary service area is ordinarily smaller than that of a class I station, and many class II stations utilize a directional antenna. WMGM, New York, 1050 kilocycles, 50,000 watts with a directional antenna both day and night, is an example of a class II station.

A *class III station* is designed to operate on a regional channel and to render service primarily to a metropolitan district and the surrounding rural area. Class III stations are subdivided into two groups: class III-A and class III-B. A class III-A station is one operating with a power of not less than 1,000 watts nor more than 5,000 watts. WIND, Chicago, 560 kilocycles, 5,000 watts with a directional antenna both day and night, is an example of a class III-A station. A class III-B station is one operating with a power of not less than 500 watts nor more than 1,000 watts at night and 5,000 watts during the day. WAAT, Newark, New Jersey, 970 kilocycles, 5,000 watts to local sunset and 1,000 watts at night with a directional antenna, is an example of a class III-B station.

A *class IV station* is one operating on a local channel, designed to render service primarily to a city or town and the near-by suburban and rural area. The great majority of 100-watt and 250-watt radio stations in the United States are class IV stations.

### Time of Operation

A standard AM station may be licensed to broadcast 24 hours a day or on a time-restricted basis. Except on Sundays, each radio station is required to broadcast for a minimum of two-thirds of the total hours it is authorized to operate between 6 A.M. and 6 P.M. and two-thirds of the total authorized hours between 6 P.M. and midnight. There are five time-of-operation classifications: (1) unlimited time, (2) limited time, (3) daytime only, (4) sharing time, and (5) specified hours.

*Unlimited time* permits a station to operate 24 hours a day with no time limitations. Few stations in this classification operate the full 24 hours, however, signing off by midnight or shortly thereafter.

*Limited time* indicates a station that can operate during all daylight hours but must limit its evening broadcast hours in order not to interfere with other stations transmitting on the same frequency. Limited-time stations located west of the dominant station may be required to leave the air at local sunset or, if located east of the dominant station, when it is sunset at the dominant station. A limited-time station is permitted to operate during the night hours, if any, not used by the dominant station or stations on the channel.

*Daytime-only* stations may be on the air only from local sunrise to local sunset. FCC tables, "Average Sunrise and Sunset Times," indicate exact hours of operation of daytime-only stations at any location in the United States.

Certain radio stations operating on the same frequency may *share time*. Mutual arrangements are made between the stations for the use of the broadcast hours. In Chicago, for example, WENR and WLS are both 50,000-watt stations sharing time on the same clear channel. WLS broadcasts during the morning hours and at certain other time periods, keying its programing to a predominantly rural audience. WENR maintains an afternoon and evening schedule, in general. The two stations share time in such a manner that there is always a program being broadcast on their frequency of 890 kilocycles by one or the other station during the day and evening.

The FCC may specify exact operating hours in a radio station's license. This arrangement permits several stations to operate on the same frequency, even though all may be located in the same geographical area. Such stations are then classified as having *specified hours*.

Stations in certain of these classifications may be required to operate with directional antennae. A directional antenna prevents interference among radio stations on the same and adjacent channels and restricts the service area of the station to a specified zone.

### **Organization of the AM Radio Station**

There are four basic departments in the radio station. They are (1) management, (2) engineering, (3) program, and (4) sales. These basic departments can be seen in the structure of both large and small stations, AM, FM, or TV.

There is considerable difference, however, between the scantily staffed 250-watt local station and the large, intricately organized 50,000-watt metropolitan station. In the former there is considerable "doubling in brass." A station manager may also function as the commercial manager and the program director and perhaps do some announcing. An announcer may function as a copy writer and a part-time salesman in addition to his regular duties. In the large station there is a great deal of specialization within each of the four basic departments, and larger stations often provide many services which are not available on small stations. But basically the organization of all stations can be charted in terms of these four departments.

**Organization of the Small Radio Station.** The operation of the four basic departments may be seen most clearly by studying the organization of a small radio station. The term "small station" is used rather than the term, "small-market station," for the former refers to a radio station operating on low power—usually 100 watts, 250 watts, or 1,000 watts, or on occasion 5,000 watts. Such stations may be located in metropolitan centers as well as in smaller communities. The term "small-

market station" implies operation in smaller trading areas. Yet both small stations and small-market stations may operate as efficiently as many of the largest stations throughout the United States.

To get a clearer picture of the organizational structure of a small radio station, refer to Fig. 3 while reading the following paragraphs. The organization of WJTN is a typical example.

*Management.* In a small radio station the management function is carried out through the station manager, coordinating all activities of his station. One of the manager's primary responsibilities is that of supervision. Such supervision covers all phases of station activity, including en-

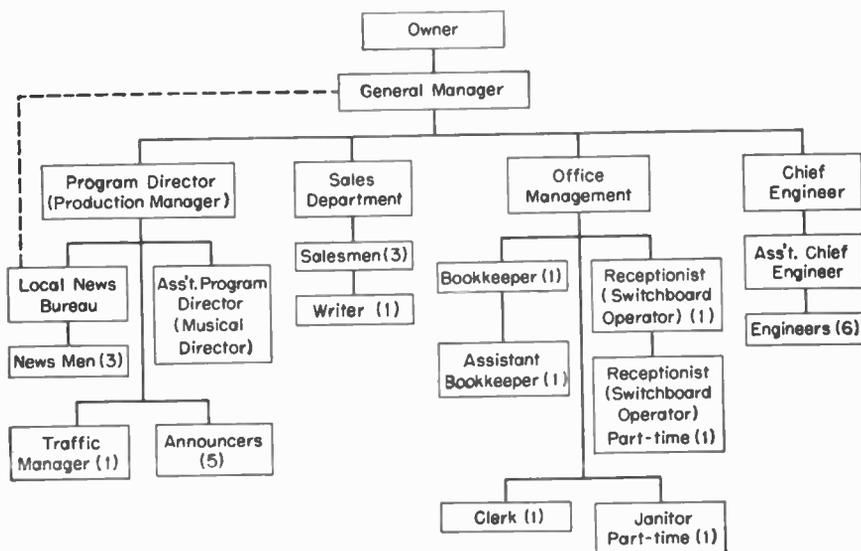


FIG. 3. Organization of WJTN, Jamestown, New York. WFHR, Wisconsin Rapids, Wisconsin, "Mutual's typical station," is much the same. (WJTN.)

gineering, programing, and sales, as well as general office management. The station manager usually controls the last two functions directly.

Small-station managers thus act as commercial managers and handle certain local accounts personally. The manager almost always handles network and national spot radio business. Even though another individual may be designated commercial manager, the station manager is actively engaged in all sales and commercial activities.

Small-station managers are public relations and public service men. It is the manager's duties at all times to see that his radio station operates to the best interest of the community in which he is living. He represents the station on all civic projects of the community and personally handles any complaints the public may bring to his attention.

As manager, he becomes the station purchasing agent, handles all financing, and supervises bookkeeping and accounting. In addition the management function includes personnel work, hiring and supervising all station personnel. He is constantly "doubling in brass."

Much of the authority to supervise the work of station employees can be delegated to subordinates, usually the commercial manager, the chief engineer, and the program director. The final responsibility, however, rests with the station manager.

✓ *Engineering Department.* All technical operations of a radio station are under the supervision of the chief engineer, head of the engineering department. Control of the program on the air and maintenance of station equipment are two major tasks of the engineers. Personnel for assignment as studio operators, transmitter engineers, or other engineering work are hired by the chief engineer with the approval of the station manager.

The chief engineer of the small station recommends purchase of all technical equipment. In some cases he may design and construct station equipment or modify equipment to fit the individual needs of the station. Purchase and maintenance equipment for remote broadcasts is the responsibility of the engineering department. Transcription work is also part of the task of this department.

In some cases station announcers also function as studio engineers. They spin their own records and "ride gain" (control the volume level) of their own shows. Some small stations require their announcers to hold a first-class engineering license ("first-class ticket"), permitting the announcer to act as transmitter engineer. Consequently some "engineers" may be transmitter engineers, studio operators, and announcers—all at the same time. When this condition exists a close liaison is necessary between the chief engineer and the program director to make certain that persons employed are qualified to handle both technical duties and microphone assignments.

✓ *Program Department.* The program department is under the supervision of the program director, program manager, or program supervisor. All three terms are used interchangeably to designate the head of this department. The program director, working under the supervision of the station manager, is directly concerned with every program and announcement broadcast by the station.

The following persons, when employed by the radio station, are usually classified as part of the program department: staff announcers; musicians; music librarians; traffic personnel; production personnel, including actors, producers, directors, and sound men; continuity writers; local news-bureau personnel; special employees. Some of these may

handle dual functions. Staff announcers, for example, conduct their own programs and supervise broadcasts handled by free lances, civic groups, outside speakers, and the like. Musicians, of course, are staff personnel used for live talent music programs (although in Chicago, radio station personnel who operate the turntables which play records and transcriptions are termed "musicians," for they are all members of the American Federation of Musicians).

A few small stations employ special music librarians. A librarian's work may include duties such as selecting program music; typing the music log; filing records and transcriptions; maintaining index files of music, records and transcriptions; issuing music for the station musicians; and handling commercial transcriptions. When a special librarian is not employed, this function is usually taken over by staff announcers.

Traffic personnel have important responsibilities. Commercials must be drawn from files or received from station copy writers, clients, or advertising agencies. These commercials plus necessary continuity must be placed in the proper location for the day's operation. Commercials used on the preceding day must be filed. The station log must be typed. Reports for the Federal Trade Commission must be filed periodically. Such are the duties of station traffic personnel, calling for employees with an appreciation of programing significance as well as clerical knowledge.

The limited amount of production work handled in a small station is usually done by the program director or a staff announcer. Personnel for live talent dramatic productions may be recruited from the station staff or members of the American Federation of Radio Artists, if available. In cities where AFRA does not have a chapter, feminine roles may be taken by a station secretary or receptionist. Male roles may be taken by an announcer, the commercial manager, the program director, or even the station manager. Talent is also available among interested high school students and members of civic, dramatic or social organizations.

Continuity consists of scripts for programs, exclusive of commercial announcements. Continuity includes opening and closing announcements, introduction to musical selections, talks, dramatic scripts, and the like. These scripts are developed by continuity writers. Some of the smaller stations may not have a continuity writer and this function is performed by other personnel. In such instances commercial copy writers on the station staff may also write continuity. Continuity may also be prepared for certain designated programs by the commercial manager, station salesmen, or staff announcers.

Local news bureaus are growing in importance in small-station operations. Listenership studies reveal that the radio audience desires more

news of local events on the air. To meet this demand, stations have established their own newsrooms, which may be staffed by one to three persons (in some cases even more) whose function it is to gather, write, edit, and in some cases broadcast the local news.

By the use of a wire service from the Associated Press, United Press, International News Service, or Trans-Radio Press, the station newsroom can also process national, regional, and international news as well as news commentary. The wire and tape recorder, telephone recorder, and other such devices may be used effectively to record interviews, talks, or on-the-spot descriptions of news events. Stations often make contact with various individuals living within their coverage area and set up a group of radio correspondents to cover important local news in individual communities. Such a system of "stringers" has been used successfully by WOW, Omaha, Nebraska; KYSM, Mankato, Minnesota; WSLB, Ogdensburg, New York; WMT, Cedar Rapids, Iowa; and numerous other stations small and large.

Special employees of a radio station may include persons to conduct farm programs, sports broadcasts, homemaking programs, and others of a similar nature.

✓ *Sales Department.* In a small radio station the station manager is the active head of the sales department. The commercial manager is generally a salesman who is given the title together with several additional duties, many of a sales-supervisory nature. The selling of station time is done by the station manager, commercial manager, full-time salesmen, or combination announcer-salesmen. Each contacts certain firms or works in specified sections of the community to avoid duplication of sales effort. The coordination is done by the station manager or the commercial manager.

With the sale of station time the duties of the sales department have only begun. The member of the staff who makes the time sale usually acts as liaison between the client and the station. Such servicing activity may include checking commercials in advance with the client, helping to select items to be advertised on the air, often writing the commercial or securing data to be written into commercial form by a station copy writer, handling any complaints that the advertiser might have in regard to manner of presentation, informing the client of better time availabilities that are pending, and numerous other activities related to keeping the account sold.

Sales promotion and merchandising activities are supervised by the station manager or the commercial manager. Chapter 23, dealing with radio sales activities, explains the duties and function of the sales department in greater detail.

**Organization of the Large Radio Station.** As pointed out earlier in this chapter, the organization of small and of large radio stations is basically similar. Note how the organization of WCCO, Minneapolis, 830 kilocycles, 50,000 watts (Fig. 4), follows the basic organizational pattern of smaller stations, differing only in specialization of various activities.

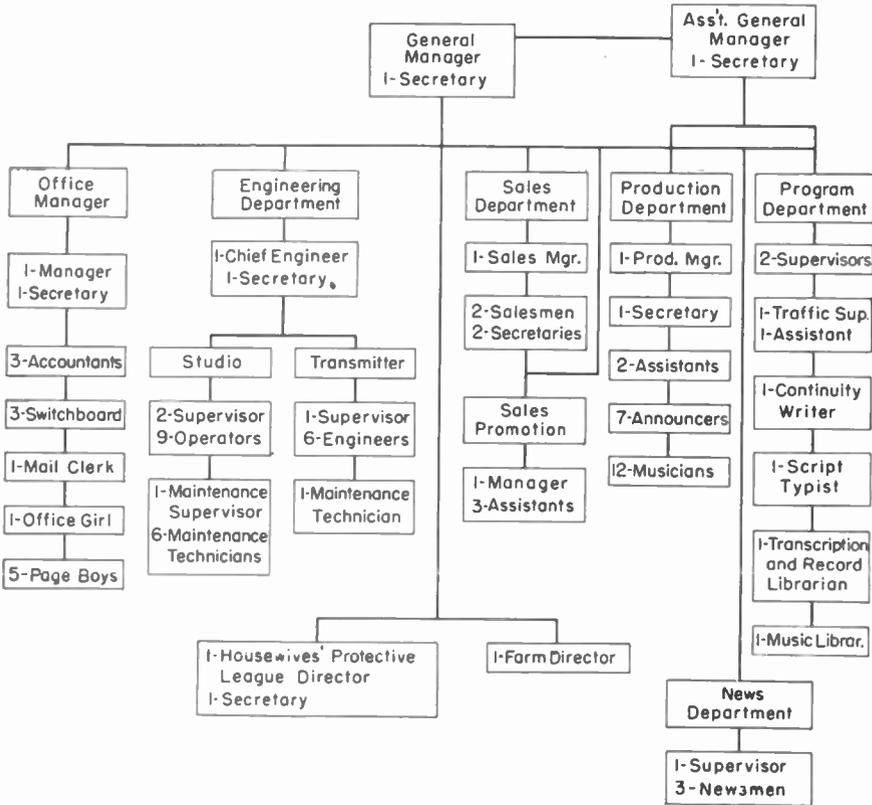


FIG. 4. Typical of the organization of a large radio station is the organization of Station WCCO, Minneapolis, 830 kilocycles, 50,000 watts, CBS-network-owned. (WCCO.)

**Station Program Policy<sup>4</sup>**

In applying for a radio station license, each applicant specifies what percentage of time will be devoted to each of the following types of

<sup>4</sup> Generally speaking, this section on station program policy and the following sections dealing with standards of practice, service and facilities of a radio station, radio station talent, merchandising activities, station promotion, and station equipment are applicable to AM, FM, and TV stations alike.

programs: entertainment, religious, agricultural, educational, news, discussion, and talks. In order to maintain a station license, a station must operate in the "public interest, convenience, and necessity." Public service and public interest programming by all stations is a "must" that cannot be overlooked.

For this reason, programing percentages will vary among stations in order to meet the needs of individual listening audiences. For example, a station in a rural area will have a higher percentage of farm programing than a station in a metropolitan area. The majority of radio stations maintain a program policy which is designed to appeal to all listeners in the audience. The needs of special groups within a station's total listening audience are met by specialized programing to such segments.

Many independent stations have established program policies designed to appeal primarily to special groups. One station may direct all programs to the rural listening audience. Another may key its broadcasts to Jewish, Polish, Scandinavian, or other foreign-language groups. Numerous stations rely on the news-music-sports formula in their program policy.

By knowing the program policy of a radio station it is possible for an advertiser to buy time on those stations whose entire program effort is keyed to those listeners who make up the bulk of the purchasing group for the advertiser's product. In other words, an advertiser selling farm machinery will consider the station whose program policy is keyed to rural listeners before other stations keying programs to metropolitan listeners or to the foreign-language audience. Waste circulation is thus reduced, just as when the same advertiser buys space in *Successful Farming* rather than *Esquire*.

### **Radio Station Standards of Practice**

In an effort to improve the standards of commercial radio broadcasting, radio stations have established codes of practice. Certain standards are laid down by the Federal Communications Commission, and there are regulations of the Federal Trade Commission and other legislative groups. Such rulings prohibit lotteries and profanity, require that an advertiser identify himself with his commercials, and so on.

To such standards, enforced by law, may be added important codes of self-regulation and regulation through public action. These will be discussed in detail in Chap. 15. It is sufficient at this point to mention that a radio station code may be entirely original, or identical with that prescribed by the National Association of Broadcasters, or a combination of the two. In certain instances a station may have no written code, but the station standards of practice are known to the station manager and other responsible station personnel.

It is important that sponsors familiarize themselves with station codes. One of the more pertinent sections is that dealing with limitations on commercial copy. Provisions relative to program policy should also be studied. It is better to spend a few minutes examining a station code or discussing the code with station management than to spend frantic last minutes in revising program continuity and commercials that do not meet such standards.

### Services and Facilities of a Radio Station

Before contracting for radio station time, an advertiser should know what services and facilities the station offers. By so doing the sponsor, in the early planning stage of his radio advertising, can take advantage of applicable services and facilities which are available. He can avoid plans which contemplate the use of nonexistent facilities.

The more important services and facilities to be investigated include (1) station talent, (2) station merchandising activities, (3) station promotion, (4) station equipment, and (5) network affiliation.

**Radio Station Talent.** All radio stations employ staff members such as staff announcers, staff writers, staff musicians, and the like, whose duties are obvious from their titles. Generally speaking, staff announcers and staff writers are available without the payment of a talent fee by the advertiser.

However, talent fees must be paid to staff musicians, actors, sound men, and singers. Writing fees must be paid for dramatic scripts or shows requiring more elaborate scripts than a staff writer is prepared to furnish. Regulations of this nature vary from station to station. Competent personnel will be able to explain the station policy in this respect. An advertiser should have a clear understanding of all charges for both time and talent costs before starting a radio campaign.

Free-lance talent and package talent for radio will be discussed in Chaps. 6 and 7.

**Station Merchandising Activities.** Merchandising of radio advertising is twofold in nature, aimed programwise and productwise. Its purpose is to help sell the sponsor's product by services over and above regular radio advertising. Merchandising may be considered a strong pincers movement pushing the consumer to the program and the product while at the same time pushing the program and the product to the consumer.

Although most merchandising activity is conducted directly by the sponsor to the trade, a certain amount of merchandising help can be expected from an alert radio station. Many stations schedule courtesy pre-announcements on the air featuring news of the pending program series and often send letters to the trade to inform merchants of the new advertising campaign. Many of the larger stations publish a regu-

lar merchandising newspaper<sup>5</sup> with news items of products being advertised and of programs on the station. By such methods, as well as personal calls on the trade, retailers are urged to purchase additional merchandise, to display the advertised product in conspicuous locations, and in other ways to coordinate local sales effort with the radio advertising campaign. Radio stations can do much along this line to educate retailers to the fact that radio advertising is merchandisable.

**Station Promotion.** Station promotion is designed to create more listeners for the radio station. In contrast to merchandising activities, which are designed to move merchandise and to create increased listenership for specific commercial shows, station promotion is created to build over-all listenership—in other words, to increase total station circulation.

One of the more common ways of accomplishing this is on-the-air promotion. Station-break announcements can remind listeners of forthcoming programs. A sustaining show may be utilized as a vehicle to promote the radio station in general. Station talent may appear as guest stars on one another's programs, encouraging more extensive listening on the part of those who dial only for specific programs.

Newspaper publicity, including log listings (many newspapers charge radio stations for log listings, while others consider it important news for readers and make no charge), promotion stories, publicity pictures, and advertisements, is also used to increase listenership. Transportation advertising on streetcar and bus car cards and in taxicabs and advertising on railway express trucks may also be used, as well as movie trailers, billboards, window displays, matches with station call letters, and reminder media such as blotters, calendars, and mailing pieces. There is no limit to the media and devices that can be utilized in such station promotion activity. Ingenuity and a station's promotion budget are the only controlling factors.

The more desirable publicity and attention a station directs to itself, the greater the possibility that additional listeners will hear sponsored programs broadcast by the station.

Station promotion directed to the trade is more properly termed "trade advertising." Such trade advertising is designed to create prestige for the station among advertisers and agencies and to sell station time.

**Station Equipment.** Before making radio campaign decisions, an advertiser should know the extent and limitations of a radio station's facilities. This enables the sponsor to take advantage of special equipment as available, such as transcription services, news services, wire recorders,

<sup>5</sup> WLW, Cincinnati, publishes *Buy Way*, and WCCO, Minneapolis, publishes *WCCO News Parade*, two examples of the kind of merchandising service conducted regularly by alert radio stations. Both are designed for distribution among the trade. The WCCO publication is also distributed to consumers.

large audience studios, telephone recorders, and the like, when they fit into the radio advertising scheme. Such special facilities often add to the effectiveness of a radio campaign.

Ordinary station facilities such as a wire service for news, music library, and turntable equipment are available at practically all United States commercial stations. Turntables will play both 78-rpm and 33 $\frac{1}{2}$ -rpm records and transcriptions with either vertical or lateral cuts. Some stations have already added facilities for playing 45-rpm and 33 $\frac{1}{2}$ -rpm long-playing records.

The greatest difference in facilities comes in studios, transcribing facilities, and engineering equipment, especially for remote broadcasts.

Arrangements have been made by many stations to use municipal, theater, club, and church auditoriums for special broadcasts, to extend limited station accommodations. Advertisers should be advised of such possibilities. Limitations on remote equipment must also be made known. Certain remotes call for the use of numerous microphones, and often a maximum of only two or three microphones can be used. Wire, tape, and telephone recorders may or may not be available.

To illustrate the importance of knowing station facilities: A sponsor of a sports broadcast planned to feature local sports stars in an interview series. Early investigations disclosed that the radio station maintained permanent lines to the local baseball park, football field, and swimming pool. Interviews could therefore be made, if necessary, from these locations at very little additional cost. Broadcasts direct from the locker rooms added authority to the interview, injected listener interest, and made the entire series more impressive.

Another sponsor of a musical program discovered that for a nominal fee the local theater organ could be utilized for a broadcast series. The program would originate before the evening movie began. Theater patrons were entertained before the movie by witnessing the organ broadcast. In a case such as this where mutual benefits result to both the program sponsor and the theater management, it is not unlikely that the theater manager would be willing to pay part of the additional costs involved in originating the program from the theater.

The National Association of Broadcasters in cooperation with the American Association of Advertising Agencies has developed a standard rate card, applicable to any type of radio station. To facilitate time buying and give sponsors a clear picture of available services and facilities, the radio station is urged to list its facilities on the rate card. When charges are made for facilities, the costs should also be shown.

**Network Affiliation.** A radio station interested in network affiliation may join a national network, a regional network, a custom-built network,

or a transcription network, provided that the station meets with network approval. The initiative for joining the network may come from the station or from the network. In certain cases affiliations with all four types of networks may be carried on simultaneously.

When affiliated with a national network, a station may be classified as a basic network station, supplementary affiliate, a member of a network group, or a network bonus station. A basic network station is one affiliated with a main core of stations, located generally in the northeast portion of the United States as far west as Chicago. This core may be considered as the nucleus around which a network is organized. In radio's early days, the purchase of the entire basic network was required before other portions of the network could be bought. Today all basic network stations need not be purchased when buying time on the network, although basic network stations are always at the top of the list for first consideration, since they are located in important markets of the country and are usually high-powered stations.

✓ A supplementary network affiliate is a station available either individually or as a part of a supplementary group. A network group station is an affiliate available only when ordered with other stations within the same group.

✓ A network bonus station is an affiliate which agrees to carry certain network commercial programs without receiving payment from the network. In return for this the affiliate receives "network prestige" in its programing. Mutual offers 124 bonus stations, available with designated affiliates and groups at no extra charge to the network sponsor.

A radio station that has joined a regional network is considered an affiliate of the regional web. Such affiliates are often in a rather flexible status. Certain regional networks designate their affiliated stations as basic stations and supplementary stations. However, many regional networks do not have such designations, and affiliates are merely considered members of the network. Often all members of the regional network need not be purchased by sponsors desiring coverage only in designated areas served by the regional network.

✓ A custom-built network station is affiliated with a network made up of individually chosen stations joined together only for the length of a specific network broadcast. Custom-built networks are used for special coverage in areas ordinarily not available as a group to sponsors through established regional or national networks. Broadcasts of football games, baseball games, political talks, and other special commercial programs are often aired on a custom-built network arrangement. Stations for the custom-built network are joined together in accordance with the coverage needs of the sponsor and the availability of the stations.

A transcription network station is one which is affiliated with a network functioning through the use of transcriptions. Transcription network stations are not joined by telephone lines as are national networks (permanent telephone lines leased from the telephone company), regional networks (permanent or temporary telephone lines), or custom-built networks (temporary lines). For example, the Keystone Broadcasting System transcribes its programs and mails the transcriptions to affiliates for broadcasting.

**Network Option Time.** When a station is affiliated with a national network (and in some cases a regional network), the network has first choice in the sale of designated time periods. Such hours are referred to as network option time (sometimes called network optional time). Network option time requirements facilitate network time sales by reducing the complicated time-clearance problem.

If network option time has not been sold by the network, a local station is free to sell the time. If a network sale should be made, the FCC requires the network to give affiliates a period of 56 days<sup>6</sup> to clear the time period. In the majority of cases, however, a network affiliate will clear much sooner.

Should a network advertiser buy less than the full network, a local affiliate not included in the network schedule may sell the time period which the network program would normally occupy. Under these circumstances the local advertiser may be reasonably certain that the network will not preempt the time for the length of the network contract.

**Station Option Time.** Time periods over which the station has first choice in the sale of time is termed station option time. All time periods other than network option time are so designated. Local advertisers and national spot advertisers in general prefer to build their local programs in station option time periods, knowing that a network advertiser cannot preempt the program period.

When a local advertiser schedules his radio advertising in network option time rather than station option time, it is important that he understand this arrangement and be advised that he may be required to move his program upon 56 days' notice. Many local advertisers are willing to take such a chance because of the hour made available for the program,

<sup>6</sup> If a network program is not considered to be in the public interest by a local station manager, the station may refuse to clear network option time. This may happen when programs of high local interest are planned by an affiliate in time periods required by the network (civic broadcasts, local election returns, football or basketball programs with an intense local following). A station manager may feel he can best operate his station in the "public interest, convenience, and necessity" by carrying the local broadcast and not the network show. Often, however, the station will transcribe the network show and play it on the air at a later time period.

the adjacencies, or other factors of time buying. Local advertisers are aware that once a local program has been built and developed popularity, it can be moved just as the national advertiser shifts his programs to different hours, different days, and even to different networks without seriously affecting the audience.

### Station Call Letters

Broadcasting stations in the United States are assigned four-lettered call letters beginning either with "W" or "K." Call letters starting with "W" are generally assigned to stations east of the Mississippi River and call letters starting with "K" to those west of the Mississippi. There are certain exceptions to this rule, just as there are certain stations with only three, rather than four, call letters.

Specific call letters may be requested by station applicants, provided that such call letters are not already assigned. Call letters have often been selected with care to reflect one or more of the following: (1) the city where the station is located—WNEW, New York; WBAY, Green Bay; KSTP, St. Paul; (2) the owner's name or initials—WFHR, Wisconsin Rapids, owned by William F. Huffman (radio); WLIP, Kenosha, Wisconsin, owned by William Lipman; (3) the initials or contraction of the corporation name—WMGM, New York, owned by Metro Goldwyn Mayer; WNBC, New York, owned by the National Broadcasting Company; (4) some clever word which can be exploited in station promotion—KIST, Santa Barbara, California; WING, Dayton, Ohio; KORN, Mitchell, South Dakota, to mention only a few examples of each.

Because of a lack of letter combinations, certain call letters refer to none of the above gimmicks and are merely identification letters assigned by the FCC.

In order to help listeners associate AM stations with FM and television stations under the same ownership, the FCC has requested such stations to utilize the same basic call letters for their AM, FM, and television stations. The call letters of the frequency modulation sister station will have "FM" added to the AM call letters; "TV" will be added to the basic call letters for the television stations. Examples include WWJ, WWJ-FM, and WWJ-TV, Detroit; WOAI, WOAI-FM, and WOAI-TV, San Antonio; and WTCN, WTCN-FM, and WCTN-TV, Minneapolis.

### THE FM RADIO STATION

One hundred FM channels have been established by the FCC for the operation of FM radio stations. The FM band containing the 100 channels ranges from 88.1 megacycles to 107.9 megacycles, with each channel

0.2 megacycle apart. For convenience in dialing, each channel is given a numerical designation between 201 and 300. A station transmitting on 88.1 megacycles, for example, is operating on channel 201; a station transmitting on 88.3 megacycles is operating on channel 202, and so on. WOAI-FM, San Antonio, Texas, transmits on a frequency of 102.5 megacycles, which is channel 273. KMBC-FM, Kansas City, Missouri, transmits on a frequency of 100.5 megacycles, which is channel 263.

FM channels are designated as class A or class B channels, unlike the designation of clear, regional, and local channels for AM stations. Class A channels are 221, 224, 228, 232, 237, 240, 244, 249, 252, 257, 261, 265, 269, 272, 276, 280, 285, 288, 292, and 296. These channels are available for assignment of class A FM stations, which will be explained in the next section.

With the exception of the above class A channels and the first 20 channels (201 to 220 inclusive), which are set aside for noncommercial educational FM broadcasting, the balance of the FM channels are termed class B channels and are available for assignment to class B FM stations.

For the purpose of allocating FM frequencies, the United States is divided into two areas. The first area, area I, includes southern New Hampshire; all of Massachusetts, Rhode Island, and Connecticut; south-eastern New York as far north as Albany-Troy-Schenectady; all of New Jersey, Delaware, and the District of Columbia; Maryland as far west as Hagerstown; and eastern Pennsylvania as far west as Harrisburg. Area II includes the remainder of the United States not in area I.

### Classes of FM Stations

FM stations are designated as class A or class B stations. A class A station is one which operates on a class A channel and is designed to render service primarily to a community or a city or town other than the principal city of an area and the surrounding rural area. The transmitter power and antenna height of a class A station shall normally be capable of coverage equivalent to a minimum of 100 watts and a maximum of 1 kilowatt effective radiated power and antenna height of 250 feet above average terrain. Class A stations will not be authorized with more than 1 kilowatt (1,000 watts) effective radiated power. Station power ratings of transmitters used for class A stations shall not be less than 250 watts nor more than 1 kilowatt.

A class B station is one which operates on a class B channel and is designed to render service primarily to a metropolitan district or principal city and the surrounding rural area, or to rural areas removed from large centers of population. Standard power ratings of transmitters used for class B stations shall normally be 1 kilowatt or greater. However, power

and antenna height will vary, depending upon whether the class B station is located in area I or area II.

### **Time of Operation of FM Stations**

All FM stations are licensed for unlimited time operation. At the present time the FCC requires a minimum of 6 hours per day of operation. The minimum operating period consists of 3 hours during the period between 6 A.M. and 6 P.M. and 3 hours during the time period 6 P.M. to midnight. The period between 12 midnight and 6 A.M. may be used for experimental purposes in testing and maintaining apparatus without specific authorization from the FCC.

### **Organization of the FM Station**

The organization of the FM station is similar to the organization of the AM station, as described earlier in this chapter.

### **FM Program Policy**

FM program policy is either (1) simultaneous broadcasting of the program on the sister AM station, (2) specially created FM programming, or (3) a combination of the two.

Perhaps the most popular type of FM programming today is broadcasting the AM program simultaneously on FM. This permits a bonus FM audience for the sponsored AM program and creates interest in frequency modulation, helping to stimulate the sale of FM receivers. Such programming is most economical to the radio station.

Occasionally an FM station with a sister AM affiliate programs independently of the AM operation. Other FM stations devote certain hours to simultaneous broadcasting and other hours to specially created programs for the FM station only.

Independent FM stations with no AM affiliate program their broadcasting day in much the same manner as independent AM stations. Numerous FM stations create a program policy designed to appeal to special groups such as a farm audience, church groups, educational groups, music lovers, and others with special interests. Other FM stations are programmed especially for storecasting, transit FM radio, or functional music.

**Storecasting.** Storecasting is FM radio advertising broadcast primarily to receivers located in retail stores, generally large supermarkets. The storecasting advertiser (manufacturers or distributors of local or national food and grocery products) contracts for time with the FM station. The FM station and the sponsor next contract with a storecasting service organization to have the station signal heard in a specified number of

supermarkets during storecasting hours. Storecasting hours are generally during peak shopping periods—10 A.M. to 1 P.M. and 2 to 6 P.M. During other hours of the broadcast day the FM station offers a regular program service. In all cases the home FM listener is a bonus audience for storecasting sponsors, since all storecasting programs can be received by the home FM receiver.

Storecasting is designed to provide shoppers with background music, "music to buy by." Between musical selections, point-of-purchase announcements are broadcast. The basic formula for storecasting is music interspersed with occasional commercials and public service announcements. Total commercial time on storecasting programs does not exceed NAB maximum time standards for AM radio.

Studies by Storecast Corporation of America reveal that storecasting commercials must be short, direct, reason-why messages delivered in a sincere manner by the announcer. Irritating singing commercials and others with strident attention-compelling gimmicks seem to lose impact when utilized for storecasting. However, a few of the more pleasant singing commercials are used by storecasting sponsors.

Surveys have been made by several leading supermarket chains, advertisers, and storecasting service organizations to determine consumer reaction to the storecasting idea. Original experiments with the storecasting idea were made as early as 1929 in the Economy Stores in Connecticut and during 1933 in the New England A&P stores. However, it was not until the advent of FM radio with its static-eliminating qualities that storecasting became a practical reality.

In 1948 the First National supermarket chain reported that 66 per cent of consumers found commercials at the point of sale to be useful, while only 7 per cent preferred shopping without storecasting.<sup>7</sup> Other studies reveal that women find storecasting announcements helpful in reminding them of items they might otherwise have forgotten. Storecasting sponsors reported a 65 per cent average sales increase in supermarkets.<sup>8</sup>

Storecast<sup>9</sup> Corporation of America is a storecasting service organization, operating in supermarkets in Chicago, Philadelphia, Pittsburgh, and southern New England areas. In a study made in the American Stores Company, the nation's fourth largest grocery chain, Storecast Corpora-

<sup>7</sup> "FM's Point of Sale Audience," *Sponsor Magazine* (August, 1948), pp. 91-92.

<sup>8</sup> *Ibid.*, p. 30.

<sup>9</sup> "Storecast" is the registered name of the Storecast Corporation of America. ("Storecasting" has found generic usage). As a storecasting service organization, Storecast Corporation does not own any FM stations but acts as the representative of storecasting stations and storecasting sponsors with which it has contracts. Storecast Corporation of America also renders a complete merchandising service which guarantees a continuous good supply and display of sponsored products in all Storecast-affiliated stores.

tion analyzed two groups of Acme Super Markets in the Philadelphia area. One group consisted of Storecast-installed stores; the other of non-Storecast stores. Each group contained 25 stores comparable as to size, location, and dollar volume of business. Based on a test period from Sept. 6, 1948 through Jan. 22, 1949, the Storecast-installed stores reported an average increase of 94.3 per cent in the sale of 46 items advertised by storecasting.

While such facts are not to be considered as representative of what storecasting can do in all cases, such data are indicative of the advertising impact which FM storecasting offers.

**Transit Radio Advertising.** Transit radio is FM radio advertising broadcast primarily to receivers located in public transportation units. Riders of buses in many cities are already able to hear music and commercials via transit FM advertising. Here again the home audience is a bonus FM audience.

Many of the factors which are favorable to the growth of storecasting are also present in transit FM advertising. FM station owners are offered new audiences, new advertisers, and a chance to promote FM to the mass audience (since FM call letters will be given at least once each half-hour). Local and national advertisers are offered new means of building product demand. Transit FM advertising, like storecasting, would appear to solve a sales problem of both FM broadcasters (increased station revenue) and advertisers (an important new advertising medium to promote increased sales).

Transit FM offers a guaranteed audience, for commuting is consistent and transportation figures are readily available. The transit audience is a captured audience, unable to dial other radio stations and unable to turn off the set. Potential 100 per cent effectiveness, however, may be decreased somewhat by conversation, traffic noises, and reading.

One advantage of transit FM which sponsors can exploit is associated with the time when transit FM listeners can be reached—as they are on their way to the shopping centers, already in a buying mood. Primary motivation having been completed, the job of the advertiser becomes one of striving for action by advertising which impresses a brand name, stimulates the memory, and refreshes all previous advertising in the mind of the commuter.

Both this section on transit radio and the preceding section on storecasting have presented the positive side of the picture, but it must be kept in mind that neither transit radio nor storecasting enjoy universal approval. There are certain prejudices against advertising in this manner which have yet to be overcome.

**Functional Music.** Functional music is FM radio broadcast both to regular home FM receivers and to special FM receivers located in business places. Home FM receivers hear the regular FM broadcasting—music, news, commercials, and the like. The special FM receivers, however, leased by the FM station, eliminate the speech portions of the FM broadcast. Only the music is heard—background music which business people feel can be functional in their business. The FM station charges a special fee to business people who subscribe to this service.

FM stations offering functional music have found their largest single group of subscribers among small retail shops and those located in neighborhood or suburban locations where the cost of wired music makes that service prohibitive.

### **FM Network Affiliation**

The FM station with a sister AM station affiliated with a network will ordinarily carry the network programs aired by the AM station. In general, independent FM stations have not joined the established AM networks.<sup>10</sup> Rather, independent FM stations are affiliating with special FM networks.

To date, the growth of FM networks has reached only regional proportions. For this reason the FM network affiliate takes on many of the same characteristics as the AM regional network affiliate.

Other information on FM networks and FM network affiliation will be found in the following chapter.

## **THE TELEVISION STATION**

The focal point of an entirely new advertising industry is the television station, whose rapid growth can be seen in metropolitan communities throughout the country. The following paragraphs will discuss television channels, classes of TV stations, time of operation, TV station organization, and television networks.

### **Television Channels**

Twelve television channels have been established by the Federal Communications Commission. Each channel is 6 megacycles wide and will

<sup>10</sup> One of the national networks now has four FM affiliates. None of these FM affiliates has an associate AM station. The network policy, in general, may be stated as follows: If there is an FM station available where the network does not offer AM service, the networks consider affiliation with the FM station. However, in the event that there is what the network considers "adequate AM service," the network is not desirous of securing FM only.

accommodate both the video signal and the FM audio signal. Very high frequency (VHF) channels are numbered from 2 to 13 as follows:

<i>Channel Number</i>	<i>Megacycles</i>	<i>Channel Number</i>	<i>Megacycles</i>
2	54-60	8	180-186
3	60-66	9	186-192
4	66-72	10	192-198
5	76-82	11	198-204
6	82-88	12	204-210
7	172-180	13	210-216

Originally the FCC established television channel number 1 between the frequencies of 44 and 50 megacycles (part of the old FM band). This channel was deleted by the FCC on June 14, 1948, and was allocated to nongovernment fixed and mobile services. It is used by many stations today as the frequency for FM relay activities. The FCC has before it proposals for opening forty-two additional channels for ultra high frequency (UHF) television.

In order to expedite assignment of TV stations, the FCC has drawn up tables showing the allocation of channels to various leading cities in the United States.

### **Classes of Television Stations**

Television stations are classified as community stations, metropolitan stations, or rural stations.

✓ A *community station* is designed primarily for rendering service to the smaller metropolitan districts of principal cities. The power of a community station may not exceed an effective radiated peak power of 1,000 watts. The maximum antenna height for community stations is limited to 500 feet above the average terrain. The main studio of a community station shall be located in the city or town served. The television transmitter of a community station is required to be located as near the center of the city as possible. WNHC-TV, New Haven, Connecticut, and WGAL-TV, Lancaster, Pennsylvania, are examples of community TV stations.

✓ A *metropolitan station* is designed primarily to render service to a single metropolitan district or a principal city and the surrounding rural area. Metropolitan stations are limited to a maximum of 50,000 watts effective radiated peak power with maximum antenna height 500 feet above the average terrain. Where higher antenna heights are available the FCC will authorize their use. However, in such cases the FCC will decrease the station's power so that station coverage is substantially the same as if operating with maximum power from a 500-foot tower. The

main studio for metropolitan stations is located in the city or metropolitan district. The television transmitter should be located so as to provide maximum service to the city or metropolitan district served. Practically all television stations on the air today are classed as "metropolitan stations."

A *rural station* covers a more extensive service area than either a community station or a metropolitan station. Licensees of metropolitan television stations or other applicants who desire to qualify as licensees of rural television stations must make a special showing to the FCC that they propose to serve an area more extensive than that served by a metropolitan station. The additional area served should be predominantly rural. In addition, a showing must be made that such use of the channel for a rural station will not cause objectionable interference to other television stations or prevent the assignment of other television stations where there is reasonable evidence of the probability of such a station being located in the future. There are no rural television stations on the air at the time of this writing.

### **Time of Operation of Television Stations**

All television stations are licensed for unlimited time operation.<sup>11</sup> Each television station is required to broadcast not less than 2 hours daily in any given broadcast day and not less than a total of 12 hours per week during the first 18 months of station operation.

A sliding scale of increased minimum operating time then goes into effect. Stations must operate no less than 2 hours daily in any 5 broadcast days per week and not less than a total of 16 hours, 20 hours, and 24 hours per week, respectively, for each successive 6-month period of operation. Thereafter a television station must operate not less than 2 hours in each of the 7 days of the week and not less than a total of 28 hours per week.

Time devoted to test patterns is not considered in computing program service time.

### **Organization of the Television Station**

The organization of a television station follows the general organizational structure of AM and FM stations. The greatest difference between television station organization and that of AM stations comes through an expansion of the engineering department and the program (production) department. Technicians to handle television cameras are needed, as are

<sup>11</sup> Persons who desire to enter into a voluntary time-sharing arrangement for a television channel may file application with the FCC for a "share time" video station.

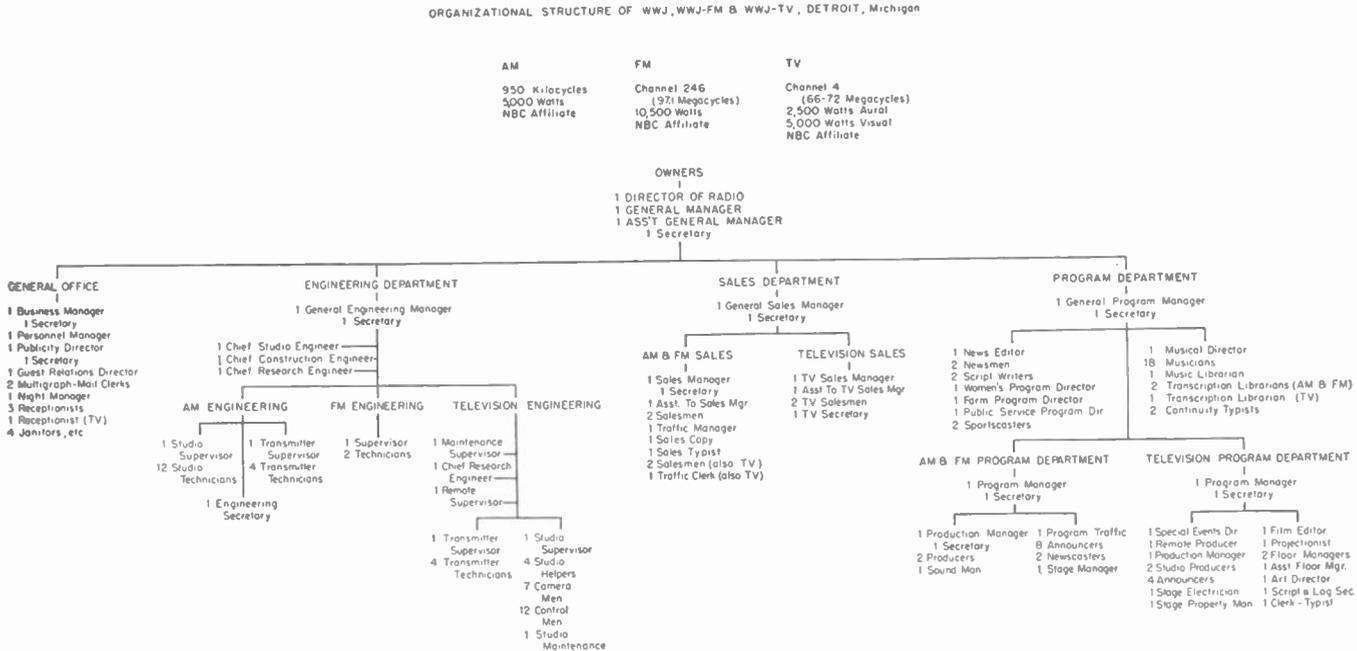


Fig. 5. Organization of WWJ, WWJ-FM, and WWJ-TV, Detroit. (WWJ.)

special video engineers (technical directors), boom microphone operators, dolly pushers, lighting engineers, and other studio technicians.

In the production department, personnel are needed as film editors, film cameramen, projectionists, art directors, stage (floor) managers, and property men. The titles indicate how closely television is associated with the activities of both the movies and the stage.

Note the organization of WWJ, WWJ-FM, and WWJ-TV in Fig. 5.

### Television Station Network Affiliation

At the present time TV stations may affiliate with all four of the national television networks (ABC, CBS, Du Mont, and NBC). In the near future it is expected that television stations will maintain affiliation with only one national television network, as in AM national network affiliation.

Additional information on television networks and TV affiliation will be found in the next chapter.

### SUMMARY

Radio and television stations in the United States may be independently owned, group-owned, or network-owned. Essentially, all stations, whether AM, FM, or television, are organized into four basic departments of management, engineering, program, and sales. However, the structure is greatly modified by specialization in the various departments and the offering of additional services by larger stations.

An AM station is classified as class I, II, III-A, III-B, or IV and is assigned a clear, regional, or local channel between 550 and 1600 kilocycles. An FM station is classified as class A or class B and is assigned a channel of the same designation between 88.1 and 107.9 megacycles. A television station is classified as a community, metropolitan, or rural station and is assigned one channel which may be numbered anywhere between 2 and 13.

AM, FM, and TV stations follow a definite policy in programing procedures, termed the station policy. Under a given policy a station may cater to a rural audience, a foreign-language audience, a sports audience, or strive to appeal to all segments. A station code is created as a guide for all advertisers, agencies, and station personnel to follow so as to reflect credit upon the station and the entire radio and television advertising profession.

Radio and television stations have staff employees, many of whose services are available without charge to sponsors. Other services of radio and television stations include station merchandising activities, which

help to build an audience for sponsored programs and associate the program with the product, and station promotion activities, designed to build a larger, more consistent listening audience for the station in general.

AM stations may affiliate with a national network, a regional network, a custom-built network, or a transcription network. Special FM networks are developing, although not so rapidly as television networks.

## Chapter 3: RADIO AND TELEVISION NETWORKS

A network is an organization engaged in the business of supplying radio programs or telecasts to a group of affiliated stations. Radio stations affiliated with a network are ordinarily joined together by telephone lines, while television stations are linked by coaxial cables or radio relay in order to provide simultaneous transmission.

Network radio is almost as old as broadcasting itself. The first radio network broadcast occurred less than a year and half after the first radio stations were licensed, for on Jan. 4, 1923, a program of the experimental AT&T network was heard simultaneously in New York and Boston.

One of the first regularly scheduled television network programs was the telecasting of the 1940 Republican National Convention in Philadelphia. By the use of coaxial cable, the program was seen instantly in New York. This was just a little over a year after television's historic program of April, 1939, when the President of the United States was seen and heard on television for the first time.

### CLASSIFICATION OF NETWORKS

Networks are classified as (1) national, (2) regional, and (3) custom-built. Another form of network is the transcription network, with its counterpart in television, the film or "celluloid network." FM and television networks have already reached the regional stage of development, and national network coverage by television is possible by combining the facilities available through the existing regional TV networks with individual facilities that can be reached with kinescope films. The kinescope film is made of the television program as it is telecast on the network and mailed to stations which are not tied in directly with the television network.

### THE NATIONAL RADIO NETWORK

Four national AM networks are in operation at the present time in the United States. They are the American Broadcasting Company (ABC), the Columbia Broadcasting System (CBS), the Mutual Broadcasting System (MBS), and the National Broadcasting Company (NBC).

These national radio networks maintain studios in certain key cities from coast to coast where their network-owned stations are located. (In reality, the network studios and the studios of the local network-owned station are one and the same). NBC, for example, maintains studios in New York, Chicago, Washington, Cleveland, Denver, San Francisco, and Hollywood.

As of July 1, 1950, ABC had 283 affiliates, CBS 175, Mutual 537, and NBC 166.<sup>1</sup>

All four of the national AM networks as well as the Du Mont Television Network contemplate national television network services as soon as engineering facilities for connecting affiliates are completed.

### **Advantages Claimed for National Network Radio Advertising**

Network radio advertising, whether by national, regional, or custom-built network, offers five major advantages. These are (1) excellent physical control over the production of the program, (2) simultaneous coverage, (3) prorating of costs among stations at a low net cost per station, (4) single billing for time and talent costs, and (5) the advantage of being able to make last-minute changes in both program content and commercial messages.

To these five general advantages claimed for network radio may be added other advantages peculiar to the form of network broadcasting elected by the sponsor. National network radio advertising claims the additional advantages of (1) national coverage, (2) prestige and glamour, and (3) a medium that lends itself well to strong merchandising effort.

National radio networks offer coast-to-coast coverage, for their affiliates are located from Maine to California. The *degree* of coverage, however, varies between networks. No type of advertising medium offers better national coverage than national network radio.

Network programs usually originate in Hollywood, New York, or Chicago. Broadcasts can also be made from any of the network-owned studios, ordinarily without additional cost to the sponsor; and through special arrangements a network program can originate at practically any point in the United States (or even a foreign country—the Bob Hope show once originated in London) with the sponsor paying an additional fee for the cost of network lines and other special services. Because of this flexibility in origin, radio stars can broadcast whether they are on the East Coast or the West Coast, in the Middle West, or even on tour. This

<sup>1</sup> All network data in this chapter are taken from *Standard Rate and Data* (Radio Section) or *Standard Rate and Data* (Television Section), July 1, 1950.

factor also enables a sponsor to secure the best available talent, whether it be in New York, Hollywood, or any point in between.

Top-flight talent is a factor in creating another advantage to national network radio advertising, that of network prestige and glamour. Listeners enjoy hearing famous stars, phrases such as "We take you now to Hollywood" or "This program came to you from New York," the excitement of a crowd in a swank night club, or the applause of an enthusiastic theater audience. By incorporating these elements in the network program, the advertiser is in a position to capitalize on network prestige and glamour. The prestige which a national network builds for itself in its over-all programing effort also reflects to the sponsor's benefit.

Interest in the network program may be increased by traveling the network show and having broadcasts originate in various cities throughout the United States. This has been done successfully by Horace Heidt, Dr. I.Q., and Truth or Consequences, among other programs. In this manner one city after another is subject to intensified promotional effort. Well in advance of the broadcast, promotion pieces, point-of-sale displays, and other merchandising pieces announce that the program will originate locally. Strong merchandising effort also plugs the sponsor's product. (Philip Morris made an intensive effort to promote Horace Heidt's broadcasts as well as to sell more cigarettes through advance promotion announcing the arrival of the Horace Heidt troupe for a local show.) Weeks and even months after the local broadcast, listeners who hear the program again will reflect with pleasure, thinking how the show once played in their home town. This is one way of bringing the national advertising effort down to the retail level, an activity extremely important in all forms of radio advertising.

The elements of prestige, glamour, and excitement give rise to another advantage of national network radio advertising. The network show can be merchandised to retailers, wholesalers and other middlemen, and network radio gives ammunition to a sponsor's sales force in their contacts with the trade. With merchants featuring the advertised product, displaying point-of-purchase pieces and conducting well-coordinated tie-in advertising, and with the consumer subject to effective network radio commercials, the result is a mass selling effort whose advantages are hard to duplicate by the use of any other advertising medium.

### **Problems of National Network Radio Advertising**

Under certain conditions, problems may present themselves in the national network radio advertising picture. Although network radio offers extensive national coverage, individual markets requiring intensive promotional effort may not have adequate network coverage. Under other

conditions the network station in a particular market may not be the best station in the area. Even in the major markets, some network outlets are relatively weak. Under some circumstances a certain amount of waste circulation may be present. Seasonal and regional variation may exist. National network radio advertising is not an "in-and-out" medium. Sponsors should plan to stay with the medium for at least several years in their original planning—longer, if possible. This requires earmarking of funds from each year's appropriation for the radio campaign. All plans should be made well in advance.

National network radio advertising is often termed a "blue chip" medium but cannot accurately be called an expensive medium when viewed in terms of results.

### THE REGIONAL RADIO NETWORK

*Broadcasting Yearbook*<sup>2</sup> lists fifty-seven regional AM radio networks in the United States. As the name implies, a regional network serves part of one state, one or several states, or a section of the country. Most FM networks have reached this stage of development, as has been pointed out. Television stations on the interconnected TV network form a regional network serving an area from Boston, New York, and Richmond on the east to Milwaukee, Chicago, and St. Louis in the Middle West.

As examples of regional AM networks, the following regional chains serve the Texas area: The Lone Star Chain, Long Texas Group, the Texas Broadcasting System, the Texas Quality Network, and the Texas State Network. The Arrowhead Network, the Dairyland Network, the Northwest Network, and the Wisconsin Network are examples of regional networks serving the Wisconsin-Minnesota region.

Other regional networks covering more extensive areas include the Don Lee Network, serving the West Coast; the Intermountain Network, serving Utah, Idaho, Wyoming, and Montana; and the Yankee Network, serving the New England area.

On the West Coast each of the four national networks has created a regional chain. The American Broadcasting Company has established the American Western Network; CBS, the Columbia Pacific Network; and NBC, the NBC Western Network. Don Lee is a regional network affiliated with Mutual. (See Fig. 6.)

Regional networks vary in their organizational strength from loosely organized groups of stations to strong independent operations, and, as indicated above, regional networks are often affiliated with a national radio network. Only a few regional networks own their own studio

<sup>2</sup> *Broadcasting Yearbook* (1950), p. 64.



facilities, since the majority utilize studio facilities of their affiliated stations.

### **Advantages Claimed for Regional Network Radio Advertising**

A regional network offers to a limited geographical area all the basic advantages claimed for national network radio advertising. And because all broadcasts of the regional network will be heard within a specified geographical area, the radio advertising can incorporate the local slant. Programs and commercials alike can be keyed to the taste of a regional listening audience. Commercial messages can be tied in closely with the entire promotional effort in the sales territory.

Advertisers often use a regional network to supplement national network coverage. Radio advertising on regional nets can intensify promotional activities in markets already served by national network radio advertising of the sponsor. National advertisers can utilize regional radio networks to test the effectiveness of new programs or new commercial ideas.

### **Problems of Regional Network Radio Advertising**

A great majority of the radio stations affiliated with regional radio networks are also members of national networks. National networks, as pointed out, have established network option time periods. These are hours over which the national network has first choice in the sale of time. Many regional networks do not have network option time periods. In addition, affiliates often have strong local time commitments and are reluctant to clear such local time for a regional network advertiser. All this may result in a rather complicated time-clearance problem in regional network radio advertising.

A regional network may have only limited program and talent resources, and since the majority of regionals do not own their own studios, there may be limitations in studio facilities and equipment. As a result, plans for the use of regional networks for radio advertising should be in keeping with the facilities and equipment available.

Certain regional radio networks may be loosely organized. For example, members of the "network staff" may also function with a local affiliate. Often these persons have a greater financial stake in the success of the local station than in the success of the network—to the jeopardy of network operations. A regional network promotion department, if one exists, may be small and inexperienced.

This is not meant to imply that all networks are so organized, for there are numerous outstanding regional networks operating in the United States. From top management through facilities, equipment, and time-

clearance activities, they offer the sponsor an extremely high-caliber regional advertising medium. However, because of the wide differences in regional radio networks, it is well to check into the factors mentioned above when considering the purchase of regional network time.

### THE CUSTOM-BUILT NETWORK

A custom-built network is a tailor-made radio network, created for the special commercial use of a sponsor or sponsors. Stations in markets the advertiser desires to reach, regardless of network affiliation, may be joined to give a highly selective coverage.

In contrast to national and regional networks, which lease telephone lines on a permanent basis, custom-built networks lease lines only for specified periods.

Sponsors interested in covering selected areas will find the custom-built network extremely valuable. In addition to having all the advantages a regional network offers, the sponsor can secure concentrated radio coverage with practically no waste circulation. It is an excellent medium for reaching a special audience with a special program. Custom-built networks are most justified and productive when used on a "per-occasion" basis. They are rather expensive to use on a weekly 15-minute or half-hour basis and are not recommended for an extensive program series.<sup>3</sup>

However, custom-built networks have been used effectively for regular sports broadcasts. Baseball, football, basketball, and tennis have listening appeal varying with each event. A custom-built network can be expanded or contracted for individual broadcasts as interest in the event shifts.

Political speakers often use such tailor-made webs to carry political talks to their constituents.

Among the problems associated with custom-built networks is one of mechanical control. The special arrangements for lines may be complicated, and unless all concerned with the engineering of the broadcast are alert, there is the possibility of miscues, improper switching and other such complications. It also is to be pointed out that special once-only programs on tailor-made networks must be extensively promoted in order to glean the maximum number of listeners.

To illustrate how custom-built networks may be used by advertisers, the Atlantic Refining Company has utilized custom-built facilities to broadcast selected sports features since 1936. Each year N. W. Ayer & Son, Inc., Atlantic's advertising agency, has assembled a series of special networks to broadcast baseball and football throughout the sales area of the Atlantic Refining Company. The company distributes cast of the line including

<sup>3</sup> *Sponsor Magazine* (August, 1948), p. 32.

Ohio, West Virginia, the Carolinas, and the eastern half of Georgia and Florida. However, there is no distribution in New York City. With a distribution pattern of this nature, a custom-built network is the ideal solution.

A. G. Spalding & Brothers, Inc., manufacturers of athletic equipment, have used custom-built networks to carry both the Davis Cup and the National Tennis matches. The Spalding network is built where Spalding desires intense advertising promotion. The following stations comprised the custom-built network utilized for the National Tennis matches (Sept. 4 and 5, 1949):

WNEW	New York	WPDQ	Jacksonville
WQXR*	New York	WWL	New Orleans
WSPR	Springfield, Massachusetts	KTRH	Houston
WCOP*	Boston	WRR	Dallas
WIP*	Philadelphia	KTBC	Austin
KQV	Pittsburgh	KUTA	Salt Lake City
WBCC	Washington	KFEL	Denver
WBNY	Buffalo	KWKW	Pasadena
WKMH	Dearborn	KMPC*	Los Angeles
WKRC	Cincinnati	KVEN	Ventura, California
WCFL*	Chicago	KYA*	San Francisco
WMIN	Minneapolis	KXA	Seattle
KXLW	Clayton, Missouri	WPAT*	Patterson
WREC	Memphis	WERE	Cleveland
WGST	Atlanta	KROW	Oakland

\* This station was used to carry the 1949 Davis Cup matches on Aug. 26 to 28.

This line-up of stations was built up by Stanley G. Boynton, head of the Detroit radio advertising agency bearing his name, who specializes in the creation of custom-built networks for sports broadcasts and has pioneered in the field of custom-built networks.

Tailor-made hookups can be made for almost any regional or national advertiser desiring to reach simultaneously a select network listening audience. Custom-built networks are especially valuable when the sponsor has a unique distribution pattern or a special advertising problem. It is recommended that any sponsor considering the use of custom-built network facilities utilize an advertising agency to handle the complicated problems of time buying, time clearance, and supervision.

### THE TRANSCRIPTION NETWORK

In a transcription network, as has been pointed out, programing is accomplished through the use of duplicate transcriptions, mailed to affiliates for broadcast. The Keystone Broadcasting System is an example of a national transcription network. As of July 1, 1950, 382 stations were members of Keystone.

The network supplies stations with a certain number of sustaining programs, in addition to commercial shows. Keystone sells time in periods

from 1 hour down to 5 minutes and also makes available announcement periods of 1 minute,  $\frac{1}{2}$  minute, and 25 words. Keystone promotional material points out that "it is the only national, full-sized network in the United States offering national radio advertisers the opportunity to cover the beyond-metropolitan markets, exclusively, in a single transaction, by means of electrical transcription."

### FM NETWORKS

Special FM networks serve the independent FM station. (As pointed out in the previous chapter, the FM station with a sister AM station usually carries all programs, including the network broadcasts, aired by the AM station.) FM networks are regional in scope to date, but expansion to national coverage is predicted.

FM network programs may be transmitted to affiliated stations in three ways: (1) special telephone line, (2) coaxial cable, and (3) FM relay.

The telephone lines used for FM network programs are usually capable of carrying a greater range of frequencies than are lines for AM networks. Some AM lines are capable of transmitting program material only within a frequency range of 200 to 3,500 cycles. For FM networks a line capable of reproducing frequencies up to 8,000 cycles or more is desirable, because it reproduces more of the tones and overtones of the original sounds.

As early as Feb. 19, 1948, the Continental (FM) Network began to use coaxial cable to connect certain affiliated FM stations. Signals as low as 30 cycles per second and as high as 15,000 cycles per second (maximum FM range) can be transmitted in this manner. It is possible to utilize standard AM lines for FM networks, but in so doing, one of the advantages of frequency modulation, reproduction of a complete frequency range, is lost. FM relay can also be used as a means of transmitting FM network programs. When this method is used, the FM network affiliates merely pick up the network program off the air from the key FM network station and rebroadcast the program. If an FM network affiliate is located at such a distance from the key station that it cannot pick up its signal, it may be possible for the affiliate to rebroadcast the signal of another FM network affiliate located midway between the outlying affiliate and the key network station. The static-free characteristic of FM and the fact that FM coverage does not vary from daytime to nighttime makes this method of network broadcasting possible.

Among FM networks now on the air are the Continental Network,

Michigan FM Network, Western FM Network, Rural Radio Network, and Standard Radio Network. In addition, custom-built FM networks have been developed in various parts of the United States.

FM relay can also be used to feed AM network affiliates. The 22 AM stations of the Oklahoma Group Broadcasters are fed from a key FM station, KOCY-FM, Oklahoma City. The 24 AM stations of the Associated Broadcasting Service are fed from WBRC-FM, Birmingham. These operations began in the latter months of 1948 and early 1949 and have proved highly satisfactory.

### TELEVISION NETWORKS

Four national television networks are in operation in the United States. They are (1) the American Broadcasting Company, (2) the Columbia Broadcasting Company, (3) the Du Mont Television Network, and (4) the National Broadcasting Company.

The television networks contract for TV affiliates in much the same manner as AM networks. At the present time, however, it is possible for two, three, or perhaps all four television networks to contract with the same television station, especially when the television station is the only one in the area. As television grows, it is expected that stations will maintain affiliation with only one national TV network, as in AM radio today.

#### Transmitting Network Television

The characteristics of television signals are such that they cannot be transmitted from city to city by the same telephone lines used to transmit AM signals. Television signals are much "wider," *i.e.*, they require considerably more frequencies to transmit both the video signal and the audio signal. If ordinary AM network facilities were used to carry a television signal, it would be something like trying to channel the Mississippi River through a straw; it just wouldn't work. Special engineering facilities are needed to transmit television programs from city to city.

There are three methods by which television can be transmitted on a network basis: (1) by coaxial cable, (2) by microwave relay stations, and (3) by stratovision. In much the same way that AM programs may be transcribed and distributed to affiliates, so television programs may be filmed and distributed to the affiliates of a television network.

**The Coaxial Cable.** The chief characteristic of coaxial cable is its ability to transmit an extremely wide range of electrical frequencies.

The cable itself is made up of several pairs of coaxial tubes and innumerable regular wire lines sealed in a watertight metal casing approximately  $2\frac{1}{2}$  inches in diameter. A single coaxial conduit consists of a copper tube approximately  $\frac{1}{3}$  inch in diameter, inside of which is a heavy-gauge copper wire. The wire is held in place by insulating discs. The coaxial cable

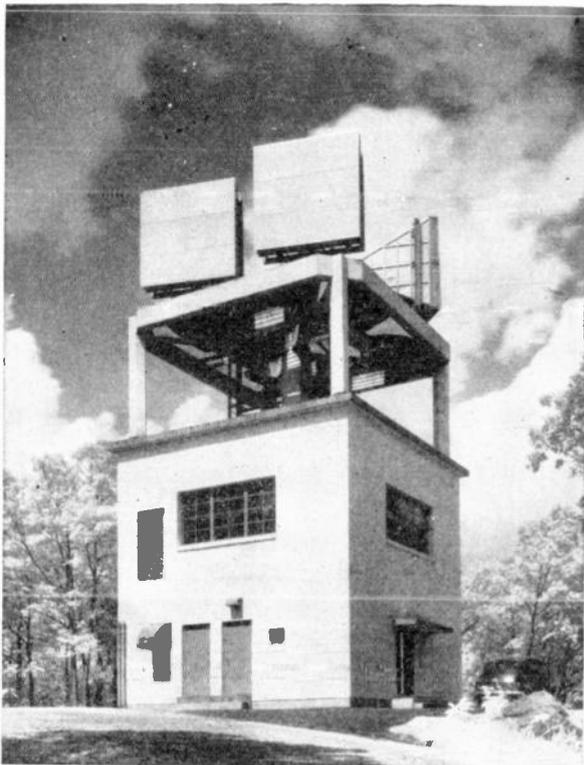


FIG. 7. The microwave radio relay station is part of the New York-Boston radio relay system which carries network TV programs between the two cities. Signals transmitted from New York are received by this station on Jackie Jones Mountain, 35 miles north of New York. They are transmitted successively from station to station until the TV signal reaches Boston. The operation of such microwave relay stations is fully automatic. (*American Telephone & Telegraph Company.*)

derives its name from the fact that the axis of each copper tube and the copper wire is the same.

A coaxial cable may contain as many as eight coaxial conduits. Two tubes or conduits are required for one television circuit. When used to carry telephone calls, complex electronic equipment “slices” electrical frequencies and enables the same pair of coaxial tubes to carry as many as 600 telephone conversations.

Coaxial cable is laid by the American Telephone & Telegraph Company and leased to television stations and networks. Because of a limited number of coaxial cable circuits available between New York and Chicago, the TV networks and AT&T have worked out a division of time for each television chain to use the lines.

The first coaxial cable was laid in 1936 between Philadelphia and New York. As of April 1, 1950, 8,700 miles of coaxial cable had been

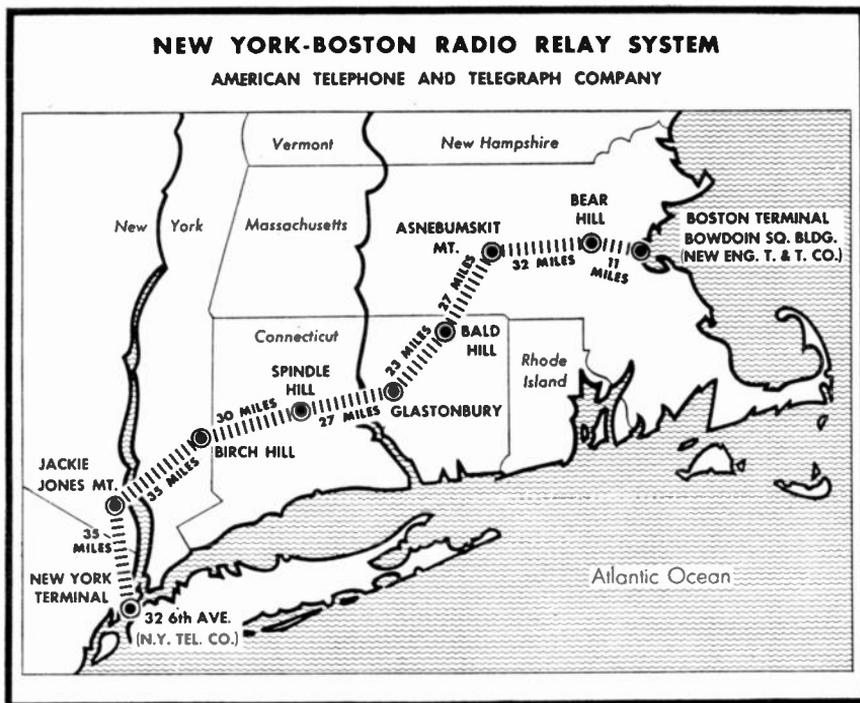


FIG. 8. Network television programs are transmitted from New York to Boston (and vice versa) by this system of microwave relay stations. Other radio relay links are in operation with coaxial cable to make network television possible. (*American Telephone & Telegraph Company.*)

laid in the United States. In the near future the telephone company expects to have a coaxial cable completed from coast to coast. This will make interconnected coast-to-coast network television a reality.

**Microwave Relay Stations.** Television signals may also be transmitted by the use of radio relay stations operating on extremely high (microwave) frequencies. The television signal is transmitted on microwave frequencies to the first relay station, picked up by the station and transmitted to the second relay station, and so on (see Fig. 7).

A microwave chain of stations for television networks has been established between New York and Boston (see Fig. 8), Philadelphia and New York, and Milwaukee and Chicago. Radio relay stations are also under construction from New York through Chicago to Des Moines, Iowa. Some network officials look to microwave relay stations as an economical solution to the problem of network television, for, once installed, maintenance of the microwave relay station is relatively inexpensive. Today, both coaxial cables and microwave links are used to transmit network television programs.

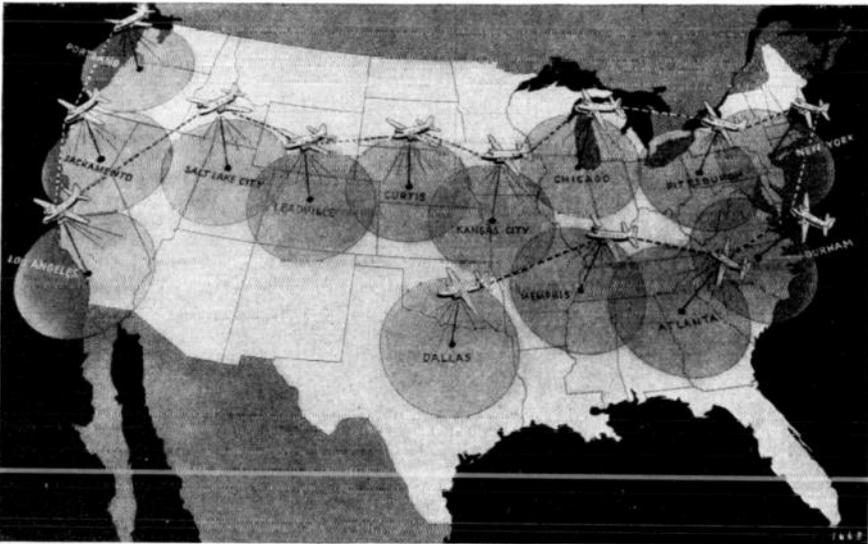


FIG. 9. Network television by stratovision. Fourteen stratovision planes are expected to provide TV coverage to over 72 per cent of the population. A television program originating in a ground studio, will be beamed to the plane flying in its area. The plane in turn will relay the signal simultaneously to all others. Each stratovision plane is expected to rebroadcast the signal over an area approximately 500 miles in diameter. (*Westinghouse Electric Corporation.*)

Just as the long lines department of the American Telephone & Telegraph Company installs and leases coaxial cables to television networks and stations, so, too, are microwave stations installed and leased by AT&T. The telephone company can also use microwave facilities to handle multiple phone calls.

**Stratovision.** Stratovision is the method of transmitting television signals developed jointly by the Westinghouse Electric Corporation and the Glenn L. Martin Company. The system entails the use of high-flying, specially designed planes equipped with television receiving and transmitting apparatus. The planes will pick up television signals from

a ground station or from another stratovision plane and relay the signals to an area approximately 500 miles in diameter.

Experimenters estimate that fourteen stratovision planes circling over various areas of the United States will provide television service to 73 per cent of the population. In the network system illustrated in Fig. 9, a television program originating in ground studios is beamed to a stratovision plane. The key stratovision plane relays the signal to the next plane and so on until all fourteen planes are simultaneously receiving and transmitting the same television signal. It is possible for each plane in the "network" to receive and transmit nine different programs simultaneously.

### COMPOSITION OF THE NETWORK

As of February, 1950, 1,111 AM stations on the air were affiliated with a national network, out of a total of 2,100 on the air. Expressed as a percentage, 53 per cent of all AM stations were affiliated with a national network and 47 per cent unaffiliated.

AM network affiliates are designated as basic network stations, supplementary network stations, supplementary groups, or networks bonus stations. Similar designations of affiliates will undoubtedly hold for FM and TV network stations. For example, the National Broadcasting Company television network rate card number 2 lists twenty-two interconnected television stations available only as a group (equivalent to basic network stations) and four interconnected television stations available individually (equivalent to supplementary network affiliates). Twenty-three television stations are available individually by film or by kinescope recordings (equivalent to supplementary affiliates).

Since FM and TV network stations can be assumed to follow the pattern of present-day AM affiliation, a study will be made of AM basic network stations, AM supplementary network stations, AM supplementary groups, and AM network bonus stations.

#### The Basic Network Station

A basic group of network affiliates forms the nucleus of the national network. Among the four major networks, basic network stations are located in major markets in the northeastern part of the United States, roughly in the area between Chicago and New York and northward to the Canadian border.

In radio's early days, all basic network stations had to be purchased as a complete unit before supplementary stations could be added to the chain. Although this is not altogether true today, as pointed out in the previous chapter, the fact that sponsor A is willing to purchase the en-

tire basic network plus probably 50 per cent of all other network affiliates and sponsor B desires only a handful of outlets for his broadcast in the identical time period would mean, of course, that the network would rather do business with sponsor A.

Actually, the network a sponsor desires is built from the basic group of network stations. And the more basic stations and affiliates a sponsor desires, the greater the possibility of being able to buy desirable network time periods, provided that such factors as the type of program, talent, etc., are also acceptable to network management.

The American Broadcasting Company has 58 basic network stations, CBS 28, Mutual 50, and NBC 30.

### **The Supplementary Network Station**

A supplementary network station is a network affiliate available at the option of the sponsor. Such stations are available individually and are utilized by sponsors to cover other parts of the country in addition to the basic network area. Supplementary network stations may also be purchased within the area covered by the basic network to give more intensive coverage.

### **Network Groups**

Certain network affiliates which a sponsor may desire in his line-up of network stations are not always available individually. Sometimes they must be purchased in groups of two, three, or more. This is because of the position of the station on the network lines, for network groups are usually situated on an individual "leg" or "loop" off the main network line. When one station on the loop is fed a network program, the same program is fed to all other affiliates on the loop. No other network broadcast may be piped, simultaneously, to the other affiliates on that line.

For more economical use of network lines and to offer better programming to network affiliates, network requirements stipulate the purchase of certain network affiliates in groups only.

### **The Bonus Station**

A network affiliate available without cost to a network advertiser is called a network bonus station. Bonus stations are always located in small markets and are ordinarily available when a designated supplementary affiliate or group is purchased by the sponsor. Often the bonus station is under the same ownership as a supplementary network station, and the free station is an added inducement to advertisers to purchase time on the other station.

Some bonus stations are available without cost to a network advertiser because of a desire on the part of station management to offer network programming and network prestige as part of the station's program policy. Bonus stations usually pay their own line charges to the nearest network line and for this reason are little or no expense to network management.

### NETWORK OPTION TIME

In the preceding chapter it was pointed out that the radio network has first choice in the sale of designated time periods of an affiliate. Network option time periods and station option time periods are mutually exclusive.

The FCC has divided the broadcast day into four segments (8 A.M. to 1 P.M.; 1 to 6 P.M.; 6 to 11 P.M.; and 11 P.M. to 8 A.M.). No station can option more time to the network than a total of 3 hours within each of the four segments of the broadcast day, and the FCC rule states that an affiliate must be given 56 days to clear time.

Network option time periods are not completely inflexible, and occasionally they are subject to change as required to meet the commercial needs of sponsors. For example, NBC was able to clear for General Mills the hour period from 2 to 3 P.M., which was in station option time.

### CBS Network Option Time Periods

<i>Weekdays</i>	<i>Sundays</i>
<b>A. Eastern Time Zone</b>	
9:45 A.M.—12:45 P.M.	10:00 A.M.—1:00 P.M.
1:00 P.M.—3:00 P.M.	1:30 P.M.—3:00 P.M.
5:00 P.M.—6:00 P.M.	4:30 P.M.—6:00 P.M.
7:00 P.M.—10:00 P.M.	7:00 P.M.—10:00 P.M.
<b>B. Central Time Zone</b>	
9:45 A.M.—11:45 A.M.	9:30 A.M.—12:00 noon
12:00 noon—2:00 P.M.	12:30 P.M.—2:00 P.M.
3:00 P.M.—5:00 P.M.	3:30 P.M.—5:30 P.M.
6:30 P.M.—9:00 P.M.	6:30 P.M.—9:00 P.M.
10:00 P.M.—10:30 P.M.	10:00 P.M.—10:30 P.M.
<b>C. Mountain Time Zone</b>	
9:45 A.M.—10:45 A.M.	9:00 A.M.—11:00 A.M.
11:00 A.M.—1:00 P.M.	11:00 A.M.—12 noon
2:00 P.M.—4:30 P.M.	2:30 P.M.—5:30 P.M.
5:00 P.M.—5:30 P.M.	6:00 P.M.—8:00 P.M.
6:00 P.M.—8:00 P.M.	9:00 P.M.—10:00 P.M.
9:00 P.M.—10:00 P.M.	

*Weekdays**Sundays*

## D. Pacific Time Zone

8:45 A.M.—9:45 A.M.  
 10:00 A.M.—12 noon  
 1:00 P.M.—3:30 P.M.  
 4:00 P.M.—4:30 P.M.  
 6:00 P.M.—7:00 P.M.  
 8:00 P.M.—10:00 P.M.

8:00 A.M.—10:00 A.M.  
 11:00 A.M.—12 NOON  
 1:30 P.M.—4:30 P.M.  
 6:00 P.M.—7:00 P.M.  
 8:00 P.M.—10:00 P.M.

**NBC Network Option Time Periods**

## A. Eastern and Central Time Zones

10:00 A.M.—12 noon  
 3:00 P.M.—6:00 P.M.  
 8:00 P.M.—11:00 P.M.

2:00 P.M.—4:00 P.M.  
 5:00 P.M.—6:00 P.M.  
 7:00 P.M.—10:00 P.M.

## B. Mountain and Pacific\*

10:00 A.M.—12 noon  
 2:00 P.M.—6:00 P.M.  
 8:00 P.M.—11:00 P.M.

1:00 P.M.—4:00 P.M.  
 5:00 P.M.—6:00 P.M.  
 7:00 P.M.—11:00 P.M.

\* If, because of a change in time standards, local time should lag three hours behind New York City time, there shall be added to the foregoing hours 11:00 P.M. to 12:00 midnight for each day of the week including Sundays.

**HISTORY OF THE NETWORKS**

AM network radio broadcasting can be divided into two distinct historical periods: an early era of pioneering from 1923 to 1926, followed by the age of modern network broadcasting from 1926 to date. FM network broadcasting and TV network broadcasting are still in a pioneering stage.

In tracing the history of the networks, seven chains will be studied individually.

**The AT&T Network**

The original network broadcast on Jan. 4, 1923, was by America's first network, the AT&T Network. This experimental chain was built by the American Telephone & Telegraph Company, and the original circuit was set up between station WEAf (now WNBC), New York, and WNAC, Boston.

The second network broadcast by the AT&T Network was aired June 7, 1923. Stations on the network for the program were WGY, Schenectady; KDKA, Pittsburgh, and KYW, Chicago,<sup>4</sup> in addition to WEAf and WNAC. The first continuous network programing occurred in the

<sup>4</sup>On Oct. 27, 1933, a construction permit was granted to KYW authorizing the move of the station from Chicago to Philadelphia.

summer of 1923. During these 3 months WEAf sent programs to WMAF, South Dartmouth (Round Hills), Massachusetts. The same summer an AT&T subsidiary erected radio station WCAP, Washington. WEAf and WCAP were connected for several simultaneous chain broadcasts and became the two key stations of the network built by the American Telephone & Telegraph Company.

From 1924 to 1926 the telephone company's network expanded its operations.

"Early in 1924, the company produced the first transcontinental network broadcast, utilizing station KPO in San Francisco. By the fall of 1924, the telephone company was able to furnish a special coast-to-coast network of 23 stations to broadcast a speech by President Coolidge. At the end of 1925 there was a total of 26 stations on the regular telephone company network extending as far west as St. Louis (KSI). The company was selling time to advertisers over a basic network of 13 stations at \$2,600 per hour and was deriving gross revenues at the rate of about \$750,000 per year from the sale of time."<sup>5</sup>

### The RCA Network

The RCA Network, owned by the Radio Corporation of America, was slow in starting owing to two complications. First, the policy of the American Telephone & Telegraph Company in the early twenties was not to make telephone lines available for network radio broadcasting except to those stations licensed under the telephone company's patents. Certain of the stations RCA was dealing with were not so licensed. Second, cross-licensing agreements prohibited the sale of time to advertisers except over telephone company radio stations. The latter stations were associated with the AT&T Network, rather than with the RCA Network.

By the use of Western Union telegraph lines, RCA transmitted its first network broadcast during December, 1923. For the program, WJZ, New York, and WGY, Schenectady, were linked together. By March, 1926, the RCA Network included WJZ, New York; WGY, Schenectady; WBZ, Boston; and WRC, Washington.

On July 1, 1926, the Radio Corporation of America purchased the entire broadcasting business of the American Telephone and Telegraph Company (with the exception of WCAP, Washington, which left the air) at a cost of \$1,000,000. The telephone company agreed to with-

<sup>5</sup> *Report on Chain Broadcasting* (Federal Communications Commission, May, 1941) p. 6.

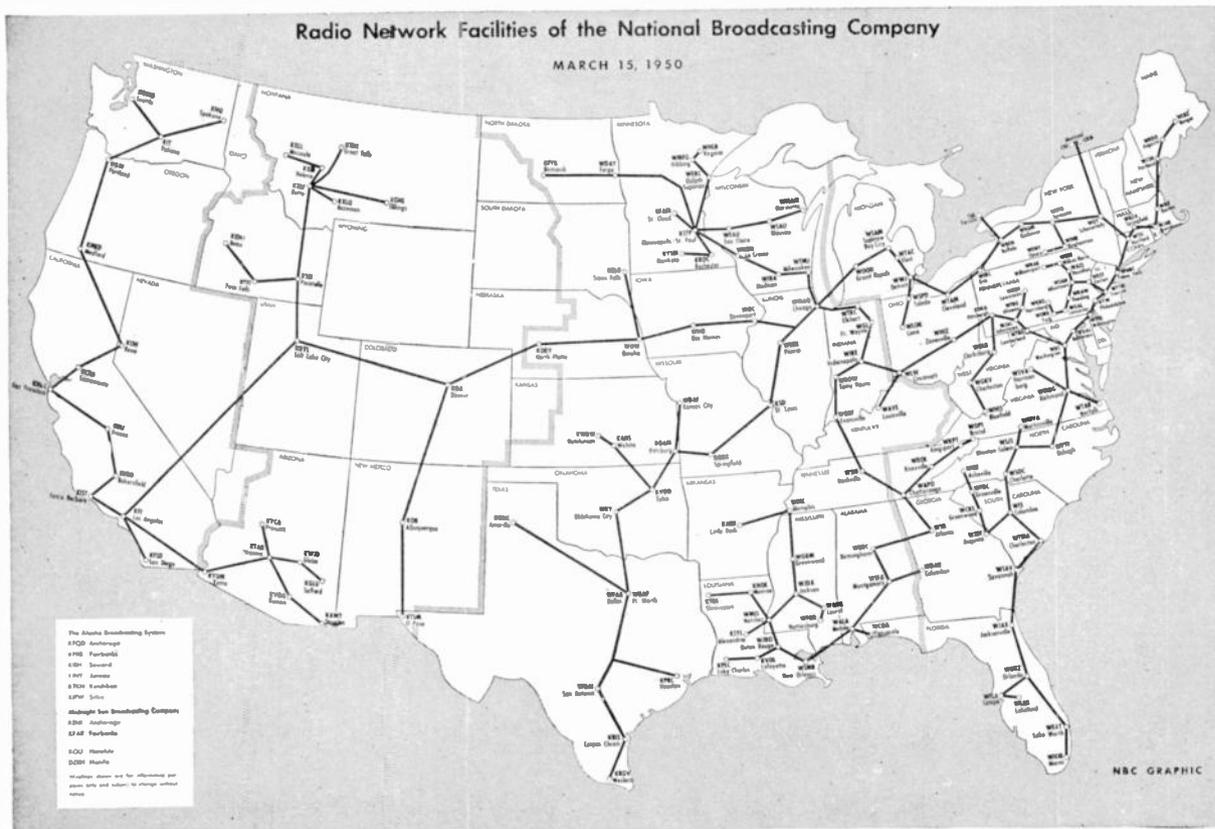


FIG. 10. Network facilities map, the National Broadcasting Company. (NBC.)

draw from the broadcasting business and turned its attention to providing high-quality telephone lines for network transmission. RCA organized the National Broadcasting Company on Sept. 9, 1926, to usher in a new era of modern network broadcasting.

### **The National Broadcasting Company**

With the purchase of the AT&T Network by the Radio Corporation of America, the only two networks in the United States came under the control of the National Broadcasting Company. The old AT&T Network, charted on a map with red lines by long-lines engineers of the telephone company, became known as NBC's Red Network. WEAF was the key station of the chain. A blue line tracing the old RCA Network on telephone company charts became NBC's Blue Network, with WJZ as its key station.

By Nov. 1, 1926, 19 stations were affiliated with the National Broadcasting Company (both networks). This number grew to 87 in 1935, and as of Sept. 1, 1938, NBC had 154 outlets. Of the 154 stations, 23 were basic Red Network stations, 24 were basic Blue Network stations, and the 107 supplementary stations were available for programs from both networks (with the exception of 1 available only to the Red Network and 6 available only to the Blue Network).

On Mar. 15, 1942, following monopoly investigations, the National Broadcasting Company Blue Network was sold. It later became known as the American Broadcasting Company.

As of July 1, 1950, 166 United States stations were affiliated with the National Broadcasting Company (the AM chain formerly known as NBC's Red Network). (See Fig. 10.) In addition, NBC had 13 foreign affiliates—8 in Alaska, 3 in Canada, and 1 each in Hawaii and the Philippines. Six of these stations were owned by the network: WNBC, New York (formerly WEAF); WMAQ, Chicago; WRC, Washington; WTAM, Cleveland; KNBC, San Francisco (formerly KPO); and KOA, Denver. Each of these AM stations also has an FM sister station owned by NBC, and all the FM stations carry the same programs as their sister AM stations.

As of July 1, 1950, 61 United States television stations were affiliated with the NBC Television Network. The network-owned TV stations included: WNBT, New York; WNBQ, Chicago; WNBW, Washington; WNBK, Cleveland; and KNBH, Los Angeles. Note how, for identification purposes, "NB" appears in all call letters of NBC-owned television stations.

Niles Trammel is chairman of the board of the National Broadcasting Company, and Joseph H. McConnell is the network president.

### The Columbia Broadcasting System

The Columbia Broadcasting System was originally organized on Jan. 27, 1927, as the United Independent Broadcasters. Its four original stockholders consisted of Arthur Judson, concert artist manager, who was primarily interested in creating a new market for musical talent; Edward Ervin, assistant manager of the New York Philharmonic Symphony Society; George A. Coats, business organizer; and Major J. Andrew White, a pioneer in the radio industry.

Before United began operations, the Columbia Phonograph Company became interested in the project. On Apr. 5, 1927, incorporation papers were drawn up for the Columbia Phonograph Broadcasting System, Incorporated, to function as the sales unit for the new network. This organization continued to maintain its interest in the network even though the Columbia Phonograph Company and the four original stockholders sold their interest shortly after the network debut on the air, Sept. 18, 1927. From its first broadcast the network has been known on the air as the Columbia Broadcasting System.

At the time, studio facilities were leased for 10 hours a week and the two companies (United Independent Broadcasters and the Columbia Phonograph Broadcasting System) continued to occupy the same offices and conduct their affairs as one business. On Jan. 3, 1929, the network was reorganized. WABC (now WCBS) was acquired and became the key network radio station. The name United Independent Broadcasters was dropped, and the two companies merged into the Columbia Broadcasting System.

Shortly before this took place, controlling interest in the United Independent Broadcasters had changed hands. William S. Paley and his family purchased 50.3 per cent of the stock. Paley became interested in radio as a career when he was advertising manager for his father's Congress Cigar Company.

"His first radio venture was sponsoring the La Palina Boy on WCAU, Philadelphia, followed by a program on the Columbia network early in 1928. This program, The La Palina Smoker, was one of the radio's earliest variety programs. With the Congress Cigar Company as sponsor, cigar sales soared from 400,000 a day to 1,000,000 a day. Small wonder William S. Paley was soon keen about radio."<sup>6</sup>

With Paley as network president, CBS began to improve facilities to attract more advertisers. By 1930, 60 radio stations were affiliated with CBS. By 1935 this number reached 98 and grew to 121 by 1940. Wil-

<sup>6</sup>Archer, G. L., *Big Business and Radio* (American Historical Society, New York, 1939), p. 319.

liam Paley is now chairman of the board and Frank Stanton is network president.

As of July 1, 1950, CBS had 175 United States stations affiliated with its AM network (see Fig. 11). The network owned 7 AM stations: WCBS, New York; WBBM, Chicago; WEEI, Boston; KMOX, St. Louis; WCCO Minneapolis; KCBS, San Francisco (formerly KQW); and KNX, Los Angeles. All but KMOX and WCCO have a sister FM station owned by the Columbia Broadcasting System. The FM stations duplicate the programing on the AM stations.

The 175-station AM network was composed of 28 basic network stations, 54 supplementary stations, available individually, and 93 stations available either by groups or in certain cases individually. In addition, CBS had 13 foreign affiliates, 3 in Canada, 2 Hawaii, 2 in the Phillipines, and 6 in Alaska.

The CBS Television Network had 60 affiliates, as of July 1, 1950. CBS owns WCBS-TV, New York, and has a 49 per cent interest in KTTV, Los Angeles. (The *Los Angeles Times* owns a 51 per cent interest in KTTV.)

### The Mutual Broadcasting System

The Mutual Broadcasting System was organized July 13, 1933, by WGN, Chicago; WOR, New York; WLW, Cincinnati; and WXYZ, Detroit. The first Mutual program was broadcast Oct. 29, 1934. A year later WXYZ was replaced as a network outlet by CKLW, Windsor, Ontario, while fifteen more stations joined Mutual. By 1936, the network had grown to thirty-six outlets, which included two regional networks, the Colonial Network and the Don Lee Network.

With expanding operations in sales and programing, Mutual headquarters were moved to New York early in 1936. Separate sales, program, promotion, and research departments were organized.

As more stations were added, three classifications of stations were established by Mutual: (1) member stations, (2) participating members, and (3) affiliates. The two member stations were WGN and WOR. Participating members included the Colonial Network, Don Lee Network, CKLW, WCLE, WHK, and WHKC. The balance of the members of the Mutual Broadcasting System were affiliates, the majority being low-power stations. This three-way classification now has only historical interest, since it is no longer used by Mutual.

In November, 1944, there were 355 stations on the network, when Edgar Kobak, a veteran in radio, became Mutual's president. Under his guidance and with several newly elected vice presidents, Mutual's operations continued to grow. By July 1, 1950 the world's largest network

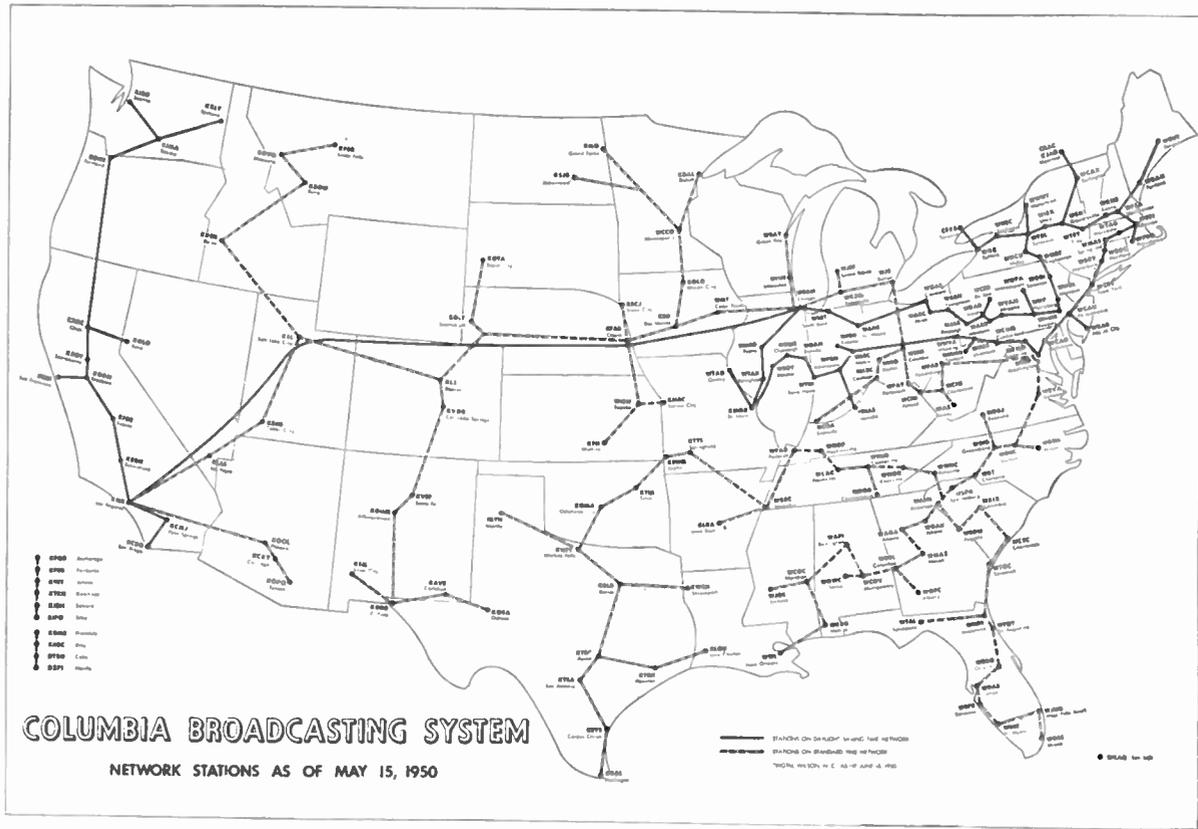


FIG. 11. Network facilities map, the Columbia Broadcasting System. (CBS.)

### STATION CITIES OF THE MUTUAL BROADCASTING SYSTEM

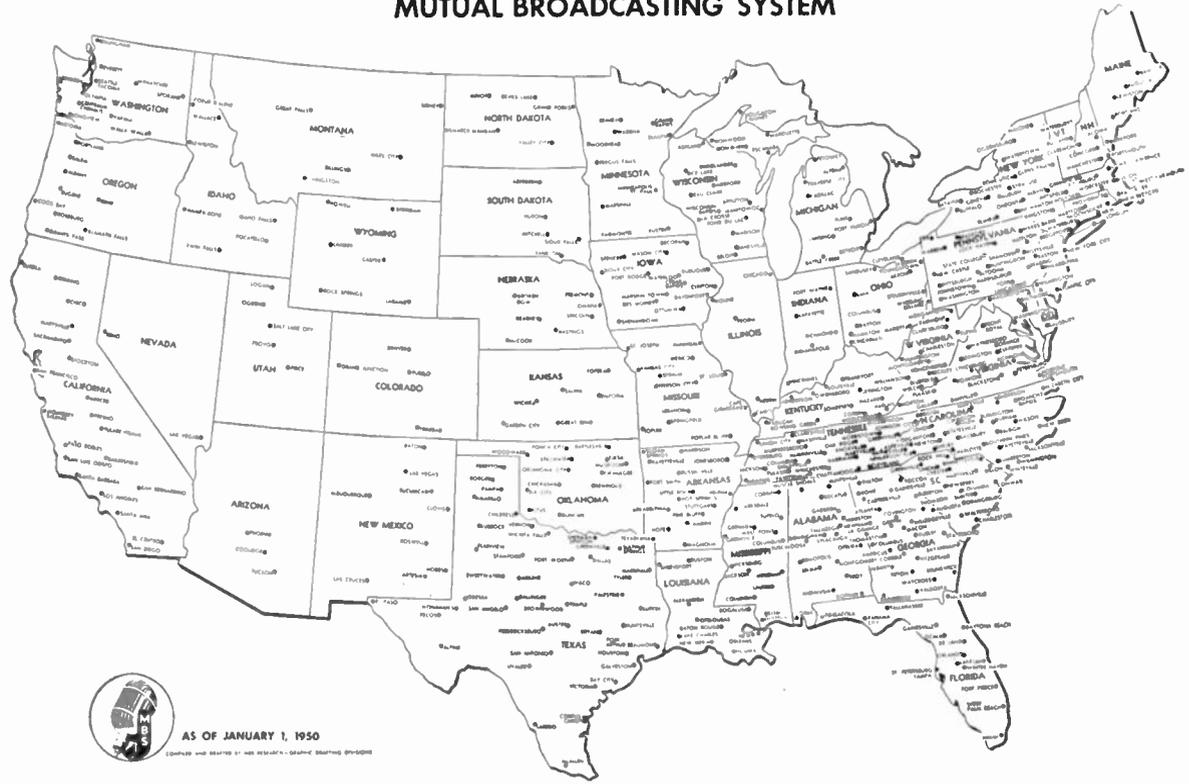


FIG. 12. Network facilities map, the Mutual Broadcasting System. (MBS.)

had 537 United States affiliates. Frank White is the Mutual president. The network is made up of 50 basic network stations, four major groups totaling 95 stations, and 392 supplementary stations.<sup>7</sup> Ten foreign stations are members of Mutual—2 each in Alaska, Hawaii, the Philippines, and Canada and 1 each in Bermuda and Puerto Rico. (See Fig. 12.)

The Mutual Broadcasting System, as such, does not own any radio or television stations. All Mutual programs are produced by originating stations, and sustainers are selected from among those aired by individual Mutual affiliates.

Mutual is now owned by the following broadcasting stations and networks: WOR, New York (R. H. Macy & Company); WGN, Chicago (the *Chicago Tribune*); the Don Lee Broadcasting System; the Yankee Network (General Tire and Rubber Company); WHK, Cleveland (United Broadcasting Company, the *Cleveland Plain Dealer*); WIP, Philadelphia (Gimbel Brothers); and CKLW, Detroit (Essex Broadcasting, Inc.).

Although Mutual has plans for a television network, no such organization is in existence at the time of this writing.

### The American Broadcasting Company

The history of the American Broadcasting Company, the “newest” AM network, can be traced back to the earliest days of network radio. You will recall that its history is closely associated with the history of the National Broadcasting Company, since ABC stems from the old RCA Network, later becoming the NBC Blue Network and then The Blue Network, Inc. When NBC sold its Blue Network the chain retained this name, but on June 15, 1945, the name was changed to the American Broadcasting Company.

As in the Mutual Broadcasting System, many ABC affiliates are low-power stations. ABC consists of 283 United States stations—a basic network of 58 stations and 125 available in groups or individually. ABC also has 5 foreign affiliates—2 each in Alaska and Canada and 1 in Hawaii. Edward J. Noble is chairman of the board of the American Broadcasting Company, and Robert E. Kintner is ABC president.

The American Broadcasting Company owns 5 AM stations and 4 FM stations. These include WJZ, New York; WENR, Chicago; WXYZ, Detroit; KECA, Los Angeles; and KGO, San Francisco. All but KECA have an FM sister station.

The ABC Television Network is composed of 57 stations. The Ameri-

<sup>7</sup> By special arrangement, WLW is also available as a Mutual outlet

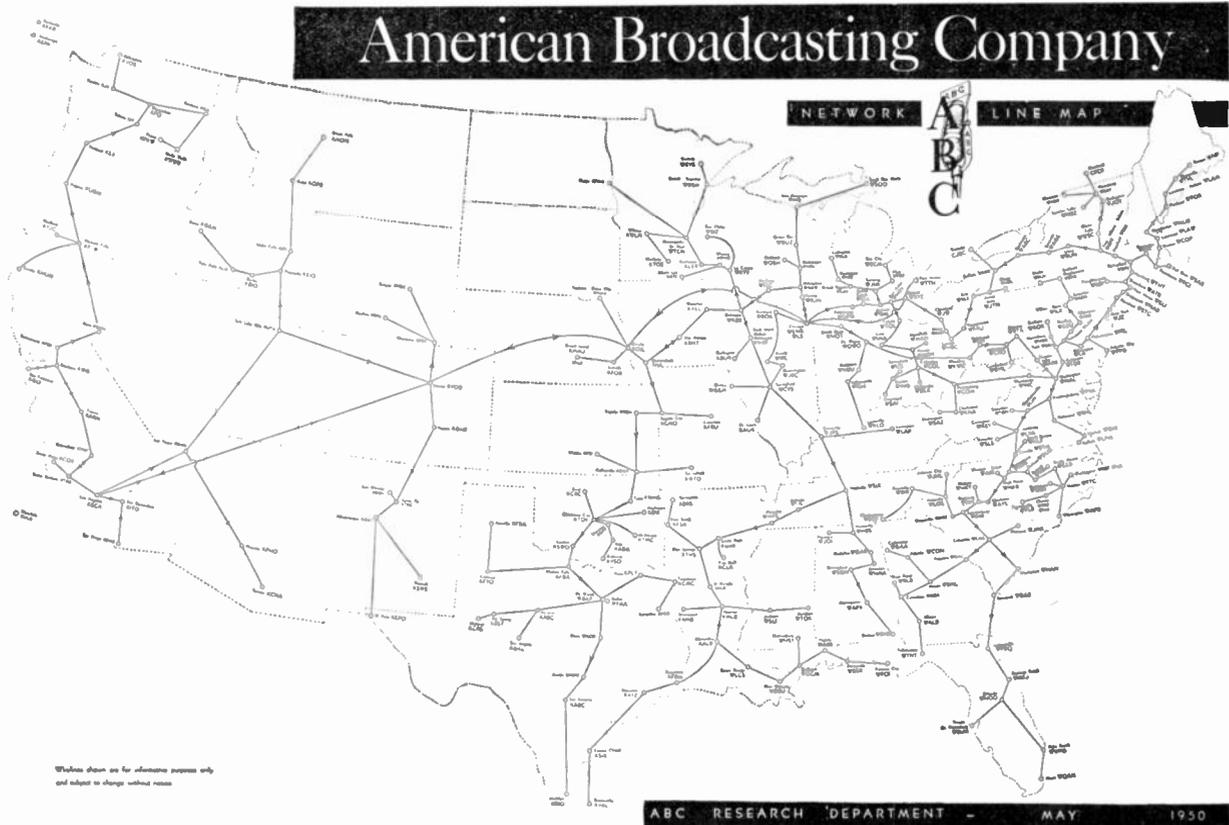


FIG. 13. Network facilities map, the American Broadcasting Company. (ABC.)

can Broadcasting Company owns 5 television stations: WJZ-TV, New York; WENR-TV, Chicago; WXYZ-TV, Detroit; KECA-TV, Los Angeles; and KGO-TV, San Francisco.

### **The Du Mont Television Network**

The Du Mont Television Network is a division of the Allen B. Du Mont Laboratories, Inc., the only organization in the United States devoting all its work to various phases of television activity, including television research, television equipment and set manufacturing, and telecasting.

Dr. Du Mont, a pioneer television experimenter, built his first experimental television station, W2XVT, in 1939 in Passaic, New Jersey, and it is still operating.

The network's key station began operations on May 9, 1941, in New York as experimental station W2XWV. The call letters WABD (initials of Du Mont) were assigned when the station began commercial operations on May 2, 1944. Throughout the war, Du Mont's New York station telecast from 5 to 10 hours a week.

On July 19, 1940, the construction of another Du Mont-owned station was authorized, W3XWT, Washington, D.C. This station began experimental operations on June 25, 1945, and was assigned call letters WTTG (initials of Dr. T. T. Goldsmith, director of research for the Allen B. Du Mont Laboratories, Inc.) for initial commercial operations on Nov. 29, 1946.

As soon as the Second World War ended, Du Mont television men began a concentrated effort to establish a television network, long envisioned by Dr. Du Mont. The organization chart of the Du Mont Television Network is illustrated in Fig. 14

The first official program of the Du Mont Television Network was transmitted over the newly completed AT&T coaxial cable on Feb. 12, 1946. The telecast originated at WTTG, Washington, and was transmitted to WPTZ, Philadelphia, and three New York Stations, WNBT, WCBS-TV, and WABD. This was the beginning of Du Mont network operations.

Meantime WABD, New York, was transformed from a prewar experimental station with limited facilities to a postwar station. The major improvements included the installation of new transmitter facilities and the construction of Du Mont studios in the former auditorium of the John Wanamaker department store.

On Nov. 1, 1948, WABD began a daily telecasting schedule starting at 7 A.M. and continuing through the day and evening. This type of programing was inaugurated to provide a greater public service for set

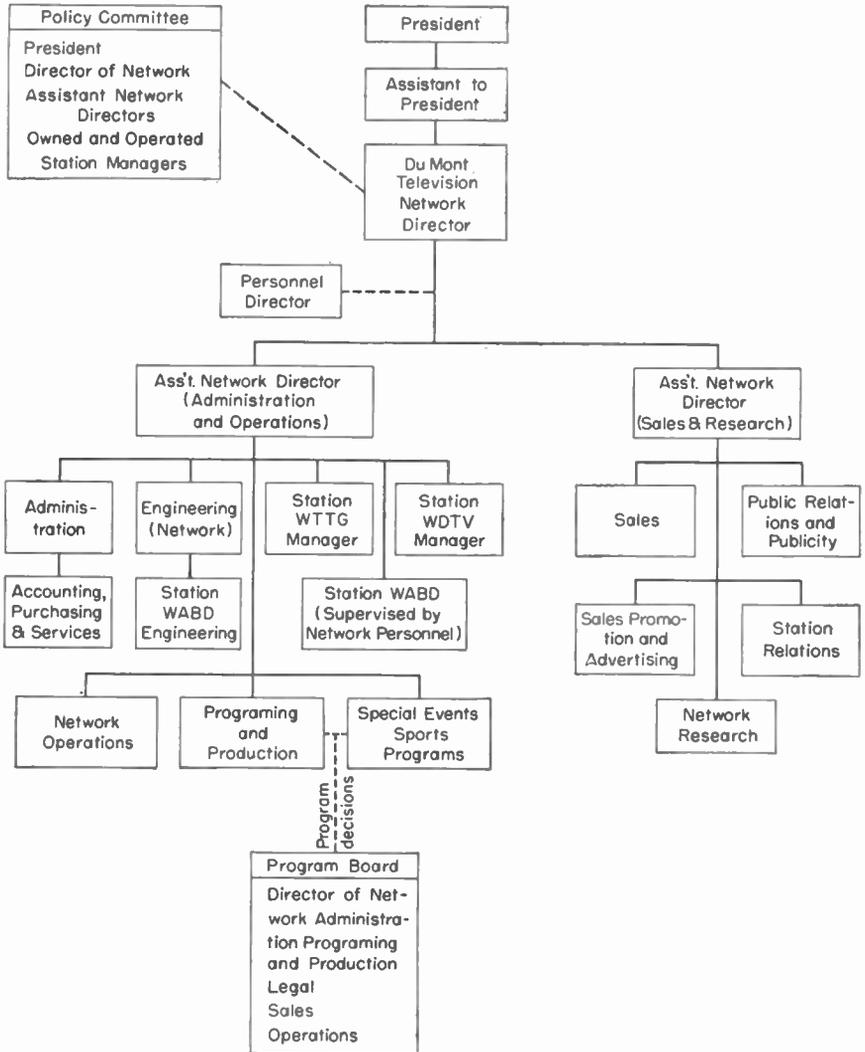


FIG. 14. Organization chart, Du Mont Television Network. (Du Mont Television Network.)

owners, to offer small advertisers the opportunity to use television, and to give television dealers sales ammunition in the form of television programs. In addition, the economics of television indicated that it would be impossible for television stations to exist on income derived solely from nighttime programs. WABD was the first station to begin daytime tele-

vision and is still offering daytime programing, although not as extensive as the original daytime schedules.

The opening of Du Mont's third commercial station coincided with the opening of the east-west coaxial cable on Jan. 11, 1949. This was station WDTV, Pittsburgh, Pennsylvania.

As of July 1, 1950, the Du Mont Television Network was composed of 59 television stations. Dr. Du Mont is the active head of the Allen B. Du Mont Laboratories, Inc., owners of the network, and Mortimer W. Loewi is the director of the Du Mont Television Network.

### ORGANIZATION OF THE NATIONAL NETWORK

A typical national radio or television network is organized into approximately nine major departments, an outgrowth of the four basic departments of a radio station. Each department is highly specialized, a characteristic of the entire network structure. The major departments are (1) administration, (2) program, (3) engineering, (4) office and studio management, (5) sales, (6) traffic, (7) station relations, (8) advertising and promotion, and (9) research. It must be remembered that in many cases network employees are employees of the local network-owned radio or television station as well.

The administration group is the "top echelon" department of a network. It includes the office of the network president, coordinator of all network activities (especially sales), and the executive vice president. The latter is an assistant to the network president and generally is in charge of operations in New York. The network legal, continuity acceptance, and public affairs departments usually report directly to this administrative group.

The network program, engineering, and office and studio management departments have functions closely paralleling those of departments of the same name in a radio or television station. Here again, the work is much more specialized.

The network sales department is made up of three selling divisions plus a sales service group. The selling divisions are network sales, responsible for selling network time; spot sales, a station-representative organization responsible for national spot (non-network) time sales on network-owned stations and for other clients; and local sales, responsible for selling local time on the network-owned station in the city where it is located.

Sales service acts as a liaison between the network and the agency and between the network and the sponsor. This department coordinates with

the network traffic department in requesting special circuits for network remote broadcasts; supervises arrangements for sectional cut-ins, time clearances, and delayed broadcasts during daylight saving time; and handles day-to-day problems associated with commercial network programs.

The network traffic department acts as liaison between the network and affiliates in matters pertaining to network operations. The department is responsible for the involved procedure of sending each program to the proper line-up of stations and, as has been mentioned, works closely with the network sales service department on commercial programs. The traffic department handles direct contact with the telephone company for network lines and assigns studios for rehearsal and broadcast.

In an organization as large as a national network, it is important that special internal public relations personnel be assigned to cultivate better relations with affiliated stations, investigate any station complaints, check station promotion, visit member stations personally, and generally maintain a feeling of cordiality and loyalty between the network and affiliated stations. In brief, this is the work of the station relations department, responsible for efficient working relations with stations on the network.

Since a multitude of activities may be classified as advertising and promotion, a multitude of duties fall to this department. Among the most important are preparing network sales promotion pieces, salesmen's presentations, advertisements for the network and network-owned stations, and general publicity and promotion releases to the public. An information department to handle letters of inquiry from listeners is often a special subdivision within the promotion department.

The network research department makes investigative studies in the general field of radio and television and specific studies of the network's coverage, circulation, programs, sales effectiveness, and the like. The research department is available to all divisions of the network but works especially closely with the promotion department, the sales department, and the program department in the application of its findings.

When a radio network also operates a television network, most departments are called upon to serve both operations. In some instances it has been necessary to establish special subdivisions within a major network department (notably in program and sales), with one group concentrating on radio and the other on television. The National Broadcasting Company has gone one step further and established a separate television department for operations, production, and sales, all under a vice president in charge of television.

## GROWTH OF NETWORK TIME SALES

The growth of network radio can readily be seen in Table 4. Note how national network net time sales<sup>8</sup> doubled between 1935 and 1941. The figures also indicate how advertisers turned to network radio during the Second World War. Approximately 22 per cent increases were registered during both 1943 and 1944. Regional network net time sales also increased approximately 82 per cent in 1943 and 22 per cent in 1944.

TABLE 4. NETWORK NET TIME SALES

Year	National network	Increase over previous year, %	Regional network	Increase over previous year, %
1935*	\$ 39,733,867		*	
1936†				
1937	56,192,396	41.4	2,854,047	
1938	56,612,925	0.7	†	
1939	62,621,689	10.6	†	
1940‡	71,919,428	13.1	1,869,583	
1941	79,621,534	10.7	2,752,073	47.2
1942	81,744,396	2.7	3,444,581	25.2
1943	99,389,177	21.6	6,256,508	81.6
1944	121,757,135	22.5	7,612,366	21.7
1945	125,671,834	3.2	8,301,702	9.1
1946	126,737,727	0.8	8,043,381	-3.1
1947	127,713,942	0.8	7,012,689	-12.8
1948	133,723,098	4.5	7,329,255	4.3
1949§	127,590,000	-4.6	7,500,000	2.3

\* National and regional networks combined.

† Data not available.

‡ Figures prior to this date not comparable in all categories.

§ 1949 figures estimated.

SOURCE: *Broadcasting Yearbook* (1950).

In addition to revenue from network time sales, radio and television networks also receive other income. The major sources include revenues from the sale of time on network-owned stations, sale of programs built by networks (network package programs), and revenue from the sale of talent.

<sup>8</sup> Net time sales represent gross billings less frequency and promotional discounts and therefore comprise the gross receipts of the medium from the sale of time. Net time sale figures are computed before the deduction of agency commission, considered a cost of sale.

A major portion of the time sale money received by the network is passed on to the affiliated stations of the network in payment for sponsored network programs carried over their facilities. Another major expense is the agency commission, since from the time sale figure must be deducted 15 per cent, a standard fee paid to advertising agencies in return for their services as the representatives of sponsors. Other network operating expenses include such major items as the rental of telephone lines, maintenance of studios and equipment, payment of royalties for copyrighted material, taxes, advertising and promotion expense, sales expenses, salaries of employees, salaries of talent, and equipment purchases.

### ROLE OF THE TELEPHONE COMPANY IN NETWORK OPERATIONS

In the early days of radio, as pointed out in this chapter, the American Telephone & Telegraph Company was itself a broadcaster. As such it foresaw the future possibilities of providing telephone facilities for network broadcasting. It also realized the need of local radio stations for facilities to use for remote pickups. When AT&T sold its broadcasting business to RCA, the Bell System turned its attention to providing intracity and intercity channel facilities for use of the broadcasting industry. The long lines department of the American Telephone & Telegraph Company provides facilities for the national networks, interstate regional networks, and custom-built networks.

The local telephone companies provide facilities for intrastate regional and custom-built networks and in addition furnish local channels to tie in with such network lines. The local phone companies also provide channels for local remote broadcasts such as programs from the local baseball park, night club, and other remote locations.

At present the Bell System operates over 150,000 miles of program transmission circuits which link radio broadcasting stations in all parts of the United States. Circuits may be on aerial or underground cable or on open wire facilities. These are controlled from telephone company control offices located strategically throughout the country to give broadcasting stations and networks the complete flexibility of hookups necessary to meet the demands of modern radio advertisers.

Television network service is provided by the telephone company by means of coaxial cables and microwave relay facilities. All telephone company facilities, including program transmission circuits for AM and FM networks, coaxial cables, and microwave relay stations, are leased to stations or networks at rates approved by federal or state regulatory bodies.

### SUMMARY

AM network radio advertising may be purchased on national, regional, and custom-built networks. All network advertising offers excellent physical control over the program, gives simultaneous coverage, and offers the advantage of a single billing for both time and talent. There are also special advantages associated with the use of each of the three forms of networks.

Network radio advertising may also be accomplished through the use of a transcription network, whereby transcriptions of the program are mailed to affiliates for broadcast.

FM networks have reached the regional stage of development, as have television networks. However, national television advertising is practically a reality today, for sponsors can supplement the coverage available through coaxial cable and microwave facilities with stations available through the use of kinescope films of the network telecast.

The structure of the radio or television network is basically the same as that of a radio or television station. However, certain special departments such as station relations are added, and all departments are far more specialized. Employees of the network often function as part of both the radio and the television activity (when the company maintains both a radio and a television network).

Although networks are established with basic network stations, supplementary stations, and supplementary groups, it is the desire of the network to sell the "full network," consisting of all affiliates. A large number of network programs are heard over the full network today, and it is hard to buy time in the more valuable time periods using only selected portions of the network.

The majority of America's top-ranking radio and television programs are network shows. Radio listening in America would take on quite a different pattern were it not for the series of outstanding broadcasts the networks offer under the American system of competitive commercial broadcasting.

## Chapter 4: COVERAGE AND CIRCULATION

Some radio men utilize the terms “coverage” and “circulation” interchangeably when referring to radio and television stations. These two terms have different meanings which must be understood clearly.

Coverage may be defined as the area where a station *can be heard if people want to listen*. Coverage represents the total potential radio or television homes available to an individual radio or television station. In 1937 the Joint Committee on Radio Research defined coverage as the “signal strength area.”<sup>1</sup>

Circulation is the total count of habitual listeners. For marketing convenience, circulation figures are expressed in terms of families who are regular listeners by some predetermined base. The base may be “listen once a week,” “listen twice a week,” or some such other indication that they are regular listeners to the station’s program schedule.

The Joint Committee was one of the first groups to point out the difference between coverage and circulation. It defined the area where people actually tune in regularly to the station in question as “the listening area.”<sup>2</sup> A radio station’s circulation is within the listening area.

Note that coverage refers to the area where a station signal can be heard if people want to listen, whereas circulation refers to people who are actual listeners to the station. There is often a great deal of difference in the pattern of coverage and the pattern of circulation, when the latter is charted on a map in terms of a “listening area.”

As an example of how coverage and circulation patterns may vary, several Milwaukee radio stations send adequate signals into the Chicago area. However, Chicago listeners prefer to listen to Chicago radio stations. This means that Milwaukee stations have very little *circulation* in the Chicago area even though they have *coverage* of the Windy City.

Both coverage and circulation figures are often expressed in terms of radio families (the term “radio homes” is also used).<sup>3</sup> For convenience, radio families data are listed by counties. This is because other marketing data are available by counties, and such a classification gives the time

<sup>1</sup> Weld, L. D. H., “The Problem of Measuring Radio Coverage,” *Journal of the American Statistical Association* (March, 1938, Vol. 32), p. 117.

<sup>2</sup> *Ibid.*, p. 118.

<sup>3</sup> A radio family or radio home consists of any family or home unit where at least one radio is in working order. The latest studies indicate that there are 3.8 persons to each radio family.

buyer comparable data to work with in considering the purchase of the station.

### STATION COVERAGE

In speaking of station coverage, the terms "primary coverage," "secondary coverage," and occasionally "tertiary coverage" are often applied. These are convenience terms used to indicate zones or shades of coverage. There is no exact line which all stations draw in separating primary coverage from secondary coverage or secondary coverage from tertiary coverage, if the latter term is used at all. Because of a difference in methods used to determine coverage and a difference in interpretation of results, two stations with similar theoretical coverage may claim differences in their primary coverage, secondary coverage, and tertiary coverage. This point will become clearer as the reader progresses through the chapter.

Expressed in simple terms, primary coverage refers to that area where the radio station lays down a consistently good signal. The primary coverage area usually contains the majority of the station's listening audience, and signal strength within the primary area is 0.5 MV/M or better,<sup>4</sup> as mentioned in Chap. 2.

Secondary coverage applies to the area immediately beyond the primary coverage area, where the station can be heard in a satisfactory manner most of the time. In the secondary area a station's signal strength is usually more than 0.1 MV/M but less than 0.5 MV/M.

### Factors Affecting Radio Station Coverage

Several factors combine to affect the coverage of a radio station. These include station power, frequency, soil conductivity, ground system, antenna efficiency, and whether or not a station has a directional antenna. Differences in coverage are also due to the activity of the Heaviside layer, resulting in differences in AM daytime and nighttime coverage.

The more power a station has, the greater the opportunity for wider coverage. This relationship is generally true but is tempered by another element, the station frequency. In general, with a given power, the lower the station's frequency, the greater the station's coverage.<sup>5</sup>

<sup>4</sup> Point five or one-half millivolt per meter. See Glossary.

<sup>5</sup> A 5,000-watt station operating on a frequency of 560 kilocycles may have coverage as extensive as a 50,000-watt station transmitting on a frequency of 1160 kilocycles. It is to be pointed out that this statement is true only if the 0.5 MV/M line is considered. But the 50,000-watt station will have a more extensive 10 MV/M coverage area. Some low-frequency stations have erroneously made the "low-frequency extensive-coverage" claim in the past but have been unable to deliver the audience as claimed.

The problem of soil conductivity results from the absorption of power from the radio wave due to the resistance of the soil. With resistance there is a loss of signal strength, decreasing coverage.

Just as a radio receiving set is grounded, the radio station transmitter must be grounded. Many station transmitters are constructed near lakes or rivers or in swampland where grounding can be accomplished effectively with the aid of water as a conductor. A transmitter ground system consists of numerous "radials," ordinarily copper strips, laid in the ground in a circular pattern from the base of the station tower. A well-engineered ground system enables a station to transmit an efficient signal. A poor ground system reduces efficiency and consequently reduces station coverage.

Antenna efficiency is the ratio between the signal strength "put into" the transmitter and the signal strength which the station radiates into the air. The transmitter and the station's tower must be so designed as to broadcast the radio signal at maximum efficiency. In general, for a given radio station, the higher the tower (commensurate with the fact that there is a direct relationship between the station's frequency and the height of the tower), the more efficient the antenna system, for the high tower radiates a stronger ground wave and suppresses the sky-wave radiation.

Certain stations operate with a directional antenna system. A directional antenna system is so constructed as to restrict the station from sending a signal into a given direction. Note the coverage of the radio station in Fig. 15.

**Daytime and Nighttime AM Coverage.** Radio signals are transmitted by the use of two different waves, a ground wave and a sky wave. The ground wave follows the curvature of the earth as far as station strength permits. The sky wave leaves the station and goes upward and outward. At night the action of the Heaviside layer reflects the sky wave back to earth, sending the station's signal into areas beyond those served by the ground wave. This means that a station's coverage is generally extended during nighttime hours.

There are exceptions to this statement. In the case of AM stations operating on the same local channels, the sky waves of adjacent stations may blanket the same area, resulting in a mixed signal which distorts listening for both stations and actually reduces the coverage area of each. Even high-powered clear-channel stations find that during nighttime hours, the sky wave which returns to earth approximately 60 to 100 miles from the station may tend to interfere with the station's ground wave. If the two signals become intermixed, the result is a "mushiness" which

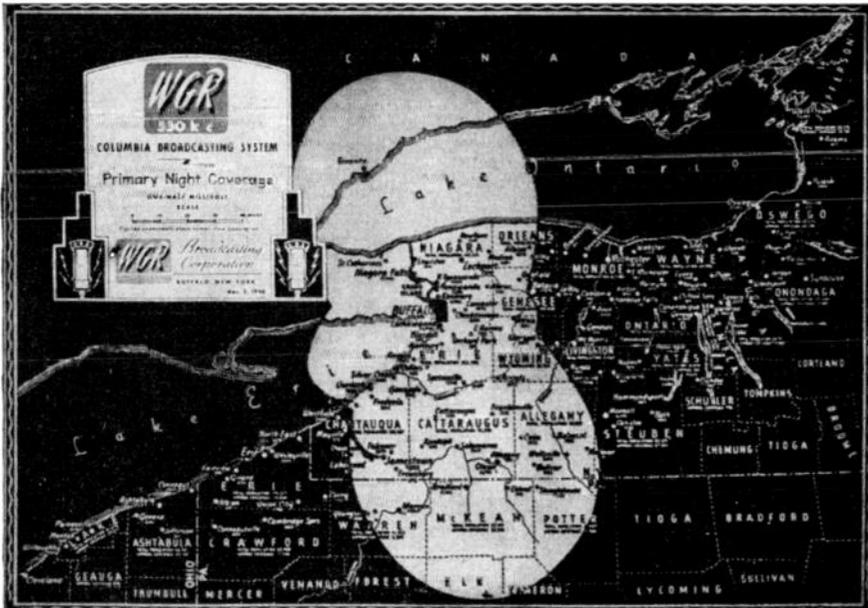
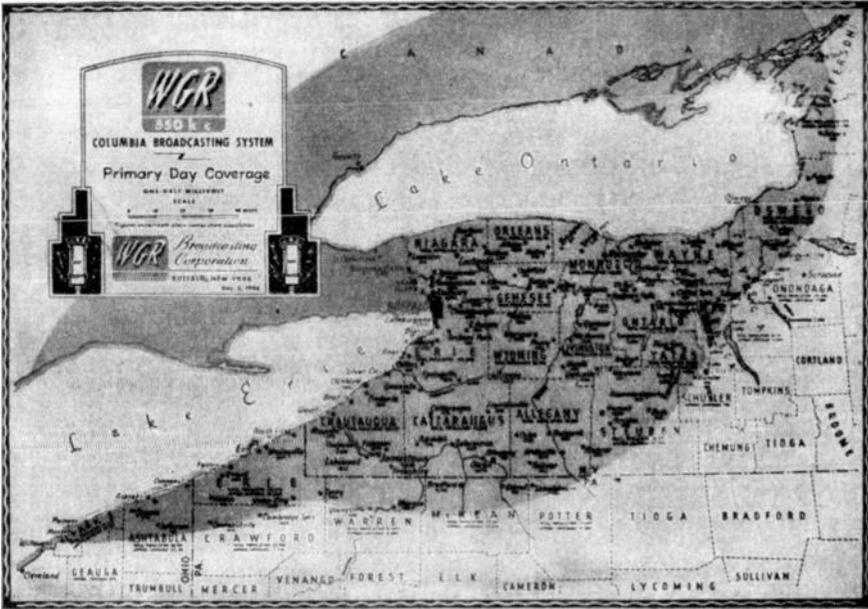


FIG. 15. Note the difference between the daytime coverage pattern of Radio Station WGR, Buffalo (when a nondirectional antenna is used) and the nighttime coverage pattern (when a directional antenna is used). Both the above maps are based on field-intensity measurement studies. (WGR.)

tends to reduce usable coverage inside the normal daytime ground wave coverage area. In general, however, such situations are infrequent.

Since FM signals are not affected by the Heaviside layer, there is no difference in daytime and nighttime coverage of the FM station.

### **Earlier Methods of Computing Station Coverage**

In radio's pioneering days, coverage was determined in a variety of ways. In certain cases a station's coverage was strictly a figment of the imagination. Sweeping claims were made for the area where the station could be heard (some claiming coverage of all North America!), but there were no data available as proof. Time salesmen were selling the unknown to the unknowing.

A rubber-stamp "circle method" of determining coverage was also used at one time. Coverage maps were computed indicating standard coverage areas regardless of power or frequency. A slight modification of this method was a system of charts indicating how great a radius a station would cover when operating on a given frequency. According to one old chart, the normal effective range of a 5,000-watt station was 50 miles in urban areas and 90 miles in rural areas.

### **Development of Coverage Methods**

With the demand for more exact data on station coverage, two different methods have developed. These are (1) field-intensity measurements and (2) mail-return studies.

**Field-intensity Measurements.** Field-intensity measurements are studies of a radio or television station's signal strength at various distances from the station transmitter. Portable engineering equipment is moved to various locations from the radio station transmitter (see Fig. 16). The station is tuned in and readings are made of the intensity of the signal. From the readings a contour map is drawn. The contour map indicates areas where the signal strength is relatively the same. The area close to the station transmitter, where signal strength is 10 MV/M or better, is indicated. The contour map also shows the zone where signal strength is 0.5 MV/M or greater but less than 10 MV/M. The map may also indicate where signal strength is greater than 0.1 MV/M but less than 0.5 MV/M. (See coverage map, Fig. 17.) Some stations go over contour maps made by field-intensity measurements and label certain areas as "primary" or "secondary" coverage areas. Others do not, leaving the interpretation up to the person using the map.

There are two concepts of field-intensity measurements. One, described in the preceding paragraph, involves sending equipment in various directions from the station under study and checking reception at given points.

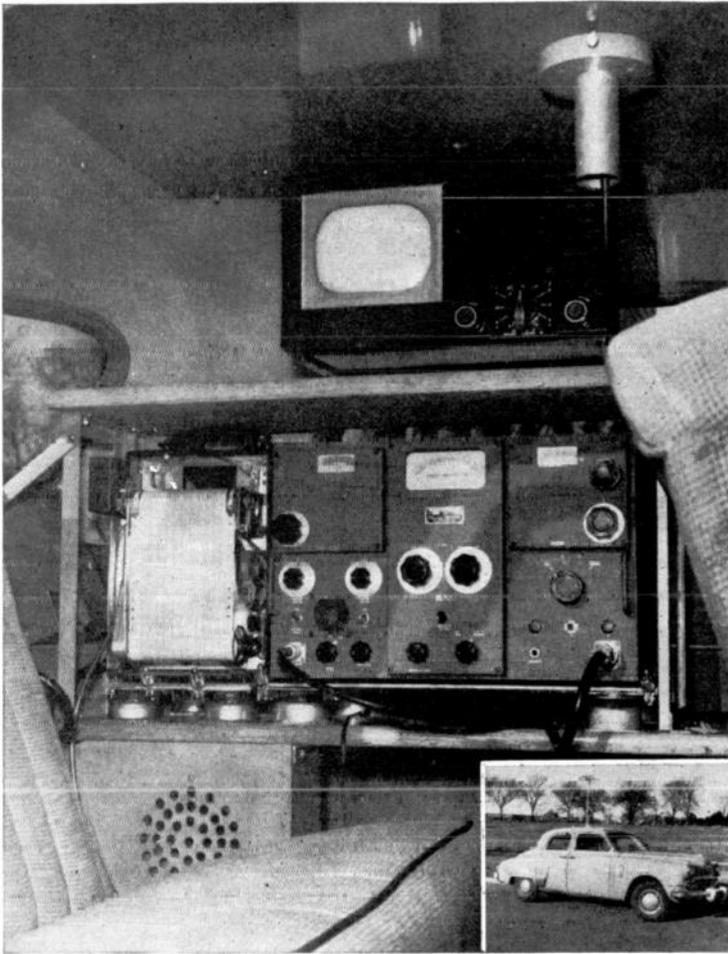


FIG. 16. Interior of a Jansky & Bailey (consulting radio engineers) field car, showing field-intensity measuring set, chart recorder, and monitoring television receiver. This equipment is used for measuring the performance characteristics of television and FM stations by the field-intensity method. Inset is an exterior view of the field car, showing the VHF antenna in calibrated position for field-intensity measurements. Other field cars are similarly equipped with AM measuring, recording, and monitoring facilities to determine AM coverage by the field-intensity method. (*Jansky & Bailey.*)

Another concept consists of measuring the signal strength which various stations send into a given market under consideration. Engineering equipment to make field-intensity studies is taken to the city under study and tuned to the various stations sending signals into the area. Readings are taken of each station, and a listing is then made of the stations and their signal strength. This method of field-intensity studies is used much less than the first method described.

Field-intensity measurements are made of the ground wave only. Studies are usually made to indicate daytime coverage and nighttime coverage.

Since field-intensity measurements are limited to a study of the ground wave only, it is possible to have coverage more extensive than such studies indicate. Many listeners, especially in rural areas, are regularly served by a sky wave. They may be habitual listeners to a station even though located well outside the measured 0.1 MV/M contour of the ground wave.

Although field-intensity measurements are scientifically accurate in showing *where* the ground wave signal can be heard, they do not indicate whether or not anyone is *listening* in the area.

**Mail-return Studies.** Another method of computing station coverage is by an analysis of the mail which a radio station receives from listeners. This study of "voluntary mail" sent in by members of the station audience takes listenership into consideration, since listeners are the source of the mail.

Mail studies can be made of the mail a station receives in response to a single announcement or a program series or of the cumulative mail received over a period of a year or so. Mail studies of individual broadcasts often are rapid means of determining station coverage.

Several years ago the National Association of Broadcasters developed a standardized method of computing coverage based on mail returns. A "home county ratio" is established between the number of mail responses received from within the home county and the number of radio homes (or thousands of radio homes) in the home county. All counties with a ratio of mail per radio home of 50 per cent of the home county ratio or better are considered the primary-intense coverage area; those with a ratio of 25 to 50 per cent of the home county ratio, in the primary-excellent coverage area; and those with a ratio of 10 to 25 per cent of the home county ratio, in the secondary-good coverage area. In general, advertisers consider only that coverage which is 50 per cent or better for time-buying purposes. (See Fig. 17.)

There are several factors which act as pitfalls in determining coverage by mail studies. In the first place, station mail may not include a true cross-section response from the listening audience. Many regular listeners are never motivated to write to a radio station. Urban listeners and listeners in the eastern part of the United States are less inclined to write to stations than are rural listeners or listeners located in the Middle West and West.

Certain radio offers which evoke a mail response may be directed at specific segments of a listening audience and not at the total listening audience. For example, an offer of a booklet on how to increase dairy production or how to raise better chickens will bring a predominantly rural response. Utilizing the NAB method, the home county (predomi-

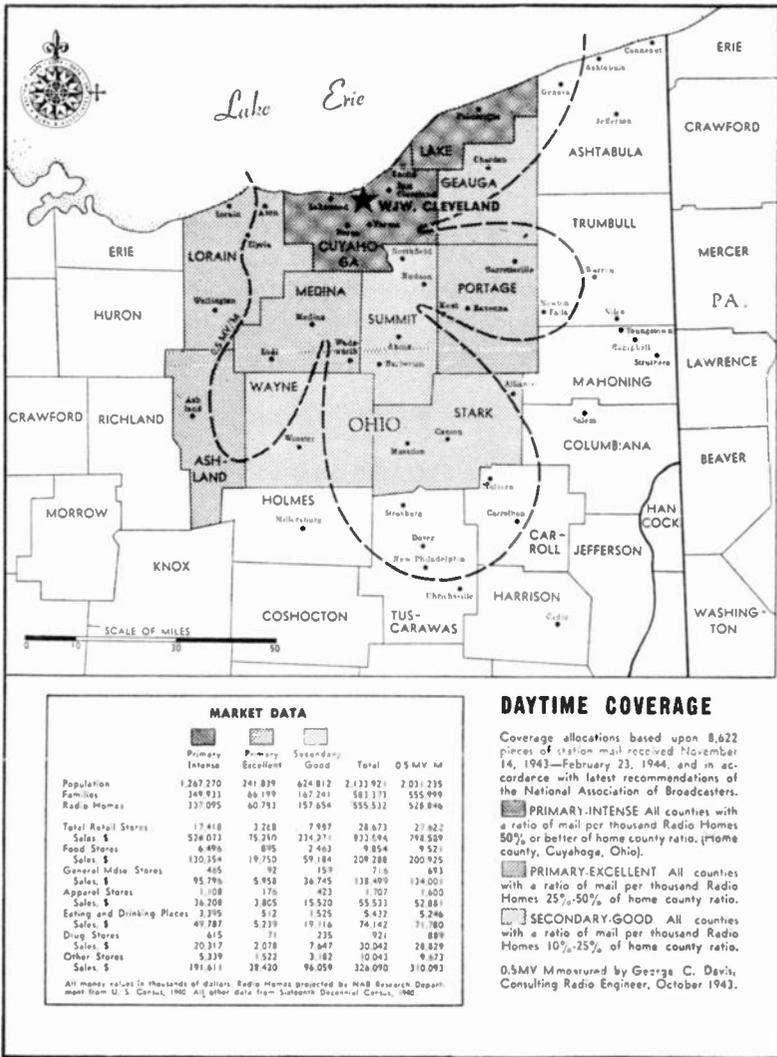


FIG. 17. The daytime coverage map of Radio Station WJW, Cleveland, shows station coverage measured by two methods. Coverage determined by the NAB mail-returns method is indicated by the shaded zones (primary-intense, primary-excellent, and secondary-good). The broken line indicates the extent of the primary coverage area as measured by the field-intensity method. (WJW.)

nantly urban audience) ratio will be low. Response from the rural audience will be high, resulting in an extremely large number of counties being 50 per cent of the home county ratio or better. This enlarges the primary-intense area. Conversely, an offer directed to urban listeners will bring more mail from the city and suburban listeners, and this, too, will distort the mail-study picture of the primary and secondary coverage of the station.

### STATION CIRCULATION

As the radio advertising industry grew, sponsors and time buyers wanted to know more about how many *actual listeners* a station had, in contrast with how many potential listeners there were. Station men, too, became more interested in knowing where people lived who were being regularly served by their station. The concept of *circulation* was growing. Attention was shifting from the "signal strength areas" to the "listening area" as defined by the Joint Committee on Radio Research.

#### Factors Affecting Circulation

Within a station coverage area there are listeners who may dial to a particular station and others who do not. Outside the normal coverage zone of a station there may also be listeners who regularly dial the station. There are a variety of reasons why people choose to listen regularly to a given station and thereby become part of the station circulation.

A station's program schedule is one of the basic factors affecting circulation. If the listener likes the listening fare a station offers, he is likely to become part of the station's circulation.

The station's position on the radio dial may cause increased or decreased circulation. If a station is isolated by itself at one end of the band but other stations in the same market are grouped about the opposite end of the dial, this may cause a decrease in the station's circulation. People dialing at random for a station are more likely to find a station of their choice while dialing at the more popular end of the band.

The noise level in an area may be high, and static from local interference may make reception of certain stations impossible. FM, of course, eliminates this problem. It is practically impossible to isolate other factors affecting circulation, such as the use of push-button tuning for some stations while others have to be dialed manually.

#### Refinement of Coverage Data into Circulation Data

How researchers refined coverage data with information on potential listeners and determined circulation data with information on regular

listeners can be seen in the research methods used by the Columbia Broadcasting System.

As early as 1931, the Columbia Broadcasting System made a controlled mail study of CBS network stations to determine where the affiliates could be heard. Persons from carefully selected cross sections of the CBS audience were contacted by mail and asked to list the stations they listened to. From this study CBS produced its station coverage maps and a composite network coverage map.

By 1935 the network took cognizance of the differences in daytime and nighttime listening. Station coverage maps were produced in pairs. One map showed station coverage during daylight hours; the other showed station coverage during nighttime hours. Voluntary-mail studies were used as the basis for the coverage data. Separate offers were made during the day and during the evening, and in this manner response from the daytime audience and the nighttime audience was separated.

In 1937 CBS used a personal-interview method to determine coverage. A cross section of counties where network-owned stations had coverage was sampled to give more detailed information. CBS was refining coverage data and getting at circulation information.

By 1940 the network developed a controlled-mail survey designed to measure CBS circulation on a national basis. This method, slightly revised in 1942, became the basis for the later Broadcast Measurement Bureau (BMB) studies. Essentially the CBS method was this: By the use of a mail ballot the network contacted listeners on a random sample basis, requesting data on individual listening habits. Information on once-a-week, three-times-a-week, and five-times-a-week listening was requested. The data were tabulated and primary and secondary levels of circulation were established for each individual CBS affiliate.

Primary circulation areas were those where two-thirds or more of all radio families in a given county listened at least once a week and at least half of this group listened at least three times a week. Secondary circulation areas were those where one-third to two-thirds of all the radio families listened at least once a week and one-third of this group reported listening at least three times a week.

Today CBS measures the circulation of its network by the use of BMB data, kept up to date with separate supplementary studies.

### **Broadcast Measurement Bureau**

Broadcast Measurement Bureau was organized to meet a long-felt need on the part of buyers and sellers of radio time for a radio audience measurement of circulation which could be applied uniformly to all stations in all localities. The organization was formed in January, 1945, as a non-

profit cooperative agency. It was governed jointly by the American Association of Advertising Agencies, the Association of National Advertisers, and the National Association of Broadcasters.

BMB measured the circulation of American broadcasting stations and networks on a uniform basis. It did not measure program audiences and was not a substitute for Hooperatings, Nielsen Radio Index reports, or any other such audience-measurement method of studying the circulation of individual programs.

Any AM, FM, or television station or network was eligible to subscribe to BMB. For its second study, BMB had over 600 members, including three of the four national networks, several regional networks, AM, FM, and television stations alike. The BMB subscription fee was based, according to a sliding scale, on the subscriber's income for the preceding calendar year.

BMB study number 1 was conducted in March, 1946. A mail survey similar to the CBS study was made in order to determine radio families who listen one or more times a week to each station and network. One criticism of this first study was that it measured only once-a-week listening habits and did not refine such listening further to show more extensive listening habits.

A second study was made in March, 1949. The 1949 mail ballot, illustrated in Fig. 18, requested the recipient to do three things:

1. List the AM, FM, and television stations to which the recipient and any member of his family listened at any time.
2. Check (in one of five columns labeled 6 or 7 days a week; 3, 4, or 5 days a week; 1 or 2 days a week; less than 1 day a week; and never in the daytime) the number of times a week individual stations were listened to in the daytime.
3. Check (in a similar set of five columns) the number of times a week each station was listened to at night.

The ballot also requested basic information about the radio family, such as the number of people in the home, whether the family had a telephone, whether they had a radio, and the like. It is obvious that the 1949 ballot contained many improvements which made the study more valuable than the 1946 study.

Follow-ups were necessary in both the 1946 and the 1949 studies, until at least 50 per cent response was received from each individual county and reported city. In the first BMB study, over 500,000 ballots were mailed out and response exceeded 60 per cent. In the 1949 study, 652,000 ballots were mailed out and response was 55 per cent.

**BMB Reports.** BMB issued its 1946 findings (study number 1) in three

**Seal on this edge, fold, seal and mail.**

## 1949 RADIO STATION BALLOT

Your family has been selected to help represent the radio station listening for your neighborhood. This Radio Station Ballot is for your answers to some easy questions. They will help all radio stations give you better service.

Because we need and want your help, we have sent you a little gift -- to show that we really want your answers to our three main questions. We will need hundreds of answers like yours for a report on your area--thousands of such answers for the whole country.

Won't you please fill in your answers now--check your answers with the rest of the family--fold and seal the ballot and return it as soon as possible? It's already stamped. You don't need to sign it. Thanks.

*John X. Churchill*  
MANAGER, BROADCAST MEASUREMENT BUREAU

### What Radio Stations do you listen to?

1. AT LEAST ONCE A WEEK		2. WHILE IT IS DAYLIGHT					3. WHILE IT IS DARK				
List below the CALL LETTERS and DIAL SETTING of all Radio, FM or Television Stations which you or someone in your family listen to at home -- AT LEAST ONCE A WEEK.		Put a check below, in one of the five columns, for the number of DAYS A WEEK (while it is daylight) each station is listened to in your home. There should be ONE check for EACH station you listed in question 1.					Put a check below, in one of the five columns, for the number of NIGHTS A WEEK (while it is dark) each station is listened to in your home. There should be ONE check for EACH station you listed in question 1.				
CALL LETTERS <small>Do not use city or program names</small>	DIAL SETTING <small>If in doubt use instruction sheet</small>	6 or 7 DAYS A Week	3, 4 or 5 DAYS A Week	1 or 2 DAYS A Week	Less than 1 DAY A Week	Never in the DAYTIME	6 or 7 NIGHTS A Week	3, 4 or 5 NIGHTS A Week	1 or 2 NIGHTS A Week	Less than 1 NIGHT A Week	Never at NIGHT
DO NOT WRITE IN THIS SPACE											

Did you list ALL the stations you and family do?  Yes  No

Did you check ALL of these boxes for EACH station for DAYTIME listening? Please do.  Yes  No

Did you check ALL of these boxes for EACH station for NIGHT listening? Please do.  Yes  No

**Will you now tell us a few things about your family by answering these questions?**

A. How long have you lived in your present neighborhood? _____ years	B. How many people are there in your home? _____ Number
C. How many radios in working order do you have in your house? _____	D. Do you have an auto? No <input type="checkbox"/> Yes <input type="checkbox"/>
On how many can you get: Regular broadcast stations _____	If yes, how many _____
Shortwave stations _____	Does it (they) have a radio? No <input type="checkbox"/> Yes <input type="checkbox"/>
Frequency Modulation stations _____	If yes, how many _____
Television programs _____	E. Is there a telephone listed in your family's name? No <input type="checkbox"/> Yes <input type="checkbox"/>

SEE OTHER SIDE ALSO Copyright 1949, Broadcast Measurement Bureau, Inc.

FIG. 18. The 1949 BMB ballot. There were 652,000 ballots mailed to a carefully selected cross-section sample of Americans, and response was received from 55 per cent. With BMB's address printed on the reverse side, the ballot was used as a return envelope.

reports: (1) station and network audience<sup>6</sup> reports; (2) station area report; (3) network area report.

Since some stations are still using 1946 BMB data, a brief explanation of the reports follows. The individual station audience reports (and network audience reports) listed all counties and reported cities in which the sub-

<sup>6</sup> BMB utilized the term "audience" rather than the term "circulation," feeling that the latter was a newspaper or magazine advertising term. In contrast, certain newspapers and magazines speak of their "audience," rather than their "circulation."

scribing station or network was listened to by 10 per cent or more of the radio families at least once a week. BMB did not report less than 10 per cent listenership, feeling that this report lacked significance. Opposite each county or city was shown the total number of radio families and the station's (or network's) daytime and nighttime audience. The figures were also expressed as a per cent of radio families. The reports on individual radio stations or networks also contained daytime and nighttime audience maps.

The station area report was a compilation of individual-subscribing-station audience reports and was extremely useful when the point of reference was the market under consideration (station audience reports being most useful when the point of reference was the individual station). The area report showed audience data for all subscribing stations on a county-by-county basis and a city-by-city basis. The network area report showed the same data for subscribing national and regional networks.

BMB issued its 1949 findings from study number 2 in the form of individual-station audience reports and forty-eight state area reports. Since the same mail-ballot technique was employed for both BMB study number 1 and BMB study number 2, the data are directly comparable in most respects.

Like the first report, study number 2 station audience reports contained daytime and nighttime maps showing all counties in which 10 per cent or more of the radio families listen to the station at least once a week. The number of radio families in each county and city in the area was reported, as well as the total weekly audience. The total weekly audience was the number of radio families that reported listening to a station on 1 or more days a week, shown separately for daytime and nighttime.

In addition, new data were compiled in 1949 to report on the frequency with which listeners dialed a station. These data were expressed as the number and per cent of families who listened to a station 1 or 2; 3, 4 or 5; and 6 or 7 days or nights a week. (See Fig. 19.)

BMB also published state area reports based on study number 2 for each state in the nation. Each book contained circulation data by counties and cities on all AM stations penetrating these markets, regardless of whether or not the stations were BMB subscribers. State area reports were of special value to buyers of radio time when a given city or market was under consideration, since they combined audience information which facilitated comparisons between stations and could be used as the basis for comparing radio with other media.

**Using BMB Data.** BMB data are used by advertisers and agencies in buying time, and by stations, networks, and station representatives in selling time. It has become common to interpret BMB figures in terms of listening levels. The levels commonly used for the 1946 study were 10 to 25 per cent, 25 to 50 per cent, and 50 to 100 per cent. Many persons con-



On the other side of the ledger, criticism of mail-method surveys is also made of BMB. There may be slight inaccuracies in some responses given, since listeners were asked to *recall* information regarding their listening habits, or listening may have been modified slightly during the period of survey by respondents being self-conscious about their dialing.

The reports were also criticized because of the length of time elapsing before they were released. BMB tabulations took considerable time, and often certain reports were obsolete when released, owing to changes in network affiliation, new station construction, or changes in power and frequency.

### **CURRENT NETWORK COVERAGE AND CIRCULATION METHODS**

The apocryphal story is often told in radio circles of how networks explained "coverage and circulation" to potential buyers in radio's earliest days. One network solicited business on a basis of having the highest total wattage of power. Another network solicited business on the basis of having the highest total of combined frequencies. Such nebulous figures have long ago given way to more scientific methods of measuring network coverage and circulation. All four major networks, however, use slightly different measurement methods today.

The American Broadcasting Company uses coverage information of individual network stations to augment BMB figures. Such coverage data is brought up to date by estimating counties that will have additional listeners due to increases in power of certain affiliates. CBS uses BMB circulation data, as pointed out earlier in this chapter.

The National Broadcasting Company, like CBS, adheres closely to the BMB method of measuring circulation.

The Mutual Broadcasting System uses a method called "listenability." Listenability is a modification of the field-intensity measurement method. The method takes into consideration the fact that a signal of a given intensity may provide adequate reception in one area but extremely inadequate reception in another. Signals are measured in terms of listener acceptance, and such elements as high noise level and other local factors are considered. If a signal is good enough to listen to, it is considered part of the Mutual coverage.

### **FM AND TELEVISION COVERAGE AND CIRCULATION METHODS**

All the methods of determining coverage and circulation of AM stations are applicable to FM and television. Both field-intensity studies

and mail studies can be used to determine FM and TV coverage, and BMB and other circulation studies will indicate FM and TV circulation.

### SUMMARY

Coverage may be defined in terms of the "signal strength area" or the area where a station (AM, FM, or TV) or an entire network can be heard. Circulation, on the other hand, is the total count of habitual listeners. Differences exist between coverage and circulation when the latter is expressed in terms of the "listening area."

Coverage may be measured by field-intensity studies or mail studies. Circulation is measured by Broadcast Measurement Bureau or similar methods which indicate how many people are regular listeners to stations and networks.

When coverage or circulation data are presented, they should be thoroughly interpreted by the sponsor or the advertising agency in the light of the method used to secure the information. In present-day advertising, circulation figures are considered more valuable than coverage information.

Circulation data should be carefully analyzed so that an advertiser may intelligently select a station or network which will provide him with the most effective use of the radio or television advertising medium. The station, stations, or network purchased should have circulation in those areas where the sponsor has complete distribution. It will do the sponsor little good to advertise to listeners unable to purchase his goods or services. By correlating circulation information with distribution information, such "waste circulation" can be reduced to the almost unavoidable minimum.

A knowledge of coverage and circulation is basic to successful radio and television advertising.

## Chapter 5: THE RADIO AND TELEVISION AUDIENCE

When the postwar sellers' market became a buyers' market, the phrase, "the customer is king," became increasingly important. In successful radio and television advertising, it is the listener and the viewer who are kings, since they are customers of radio and television stations and customers of sponsors advertising over such facilities.

An analysis of the radio and television audience is important to every successful radio and television advertiser. Audience information better enables sponsors to direct programs to consumer-listeners and consumer-viewers rather than to merely listeners and viewers. Information on the audience should include a knowledge of radio and television ownership, but more important, it should include data on listenership, including audience availability, sets in use, and the composition of the radio and television audience.

### RADIO OWNERSHIP

Figures on radio ownership have been constantly on the increase. In January, 1946, Broadcast Measurement Bureau estimated 33,998,800 radio families in the United States or radio ownership by 90.4 per cent of the population. In January, 1948, BMB estimated that there were 37,623,000 radio families in the United States. This figure represents 94.2 per cent of the population with one or more radios in working order. In 1948, the BMB report released information on multiple-set families or families in which there was more than one set in use:<sup>1</sup>

Multiple-set families . . . . .	15,376,100
Per cent radio families . . . . .	40.9
Two-set families . . . . .	10,532,700
Per cent radio families . . . . .	28.0
Three-or-more-set families . . . . .	4,843,400
Per cent radio families . . . . .	12.9

It is interesting to note in the 1948 BMB report that there were 73,872,900 radio sets in the United States. There were 61,953,500 home radios in the 37,623,000 radio homes; 1,722,300 portable-set families

<sup>1</sup> *Who Owns Radios* (Broadcast Measurement Bureau, New York, 1948), p. 35.

owned 1,791,500 portable radios; and 9,416,300 auto-set families owned 10,037,900 auto radios.

It was estimated that there were 39,281,230 radio homes in the United States in 1949 and 40,700,000 radio homes in the United States in 1950. The Radio Manufacturers Association and the National Association of Broadcasters estimated that there were 80 million radio receivers in use in 1950. ✓

**Location of Radios in American Homes**

Shortly after the end of The Second World War, the Columbia Broadcasting System made a study of the location of radio sets in American homes.<sup>2</sup> Here are the results:

<i>Location</i>	<i>Percentage of All Sets</i>
Living room . . . . .	54
Bedroom . . . . .	23
Kitchen . . . . .	13
Dining room . . . . .	5
All other . . . . .	5

**Economic and Urban-Rural Distribution of Radio Ownership<sup>3</sup>**

The same CBS postwar study reported the following distribution of set ownership by economic levels:

<i>Economic group</i>	<i>Per cent of all families owning</i>	
	<i>Ra lios</i>	<i>Two or more radios</i>
Prosperous . . . . .	98	54
Average . . . . .	97	35
Poor . . . . .	86	16

CBS reported urban-rural distribution of set ownership as follows:

<i>Community</i>	<i>Per cent of all families owning</i>	
	<i>Ra dios</i>	<i>Two or more radios</i>
Urban . . . . .	95	39
Rural, nonfarm . . . . .	93	26
Rural, farm . . . . .	85	20

<sup>2</sup> *Radio Ownership and Total Listening* (The Columbia Broadcasting System, New York, 1947), p. 2.

<sup>3</sup> *Ibid.* p. 3.

From these figures it can be seen that radio ownership cuts across all economic and urban-rural lines. There is high ownership among both high- and low-income families and high ownership among both urban and farm dwellers. Such figures point out the value of radio as an advertising medium in reaching all segments of the population with a sales message.

### FM OWNERSHIP

Records of the Radio Manufacturers Association show that 3,822,040 receivers capable of FM reception were manufactured by RMA member companies from Jan. 1, 1946, to Jan. 1, 1950. Prior to 1946, RMA statistics were not broken down to show FM production. It must be remembered, too, that not all set manufacturers are members of the Radio Manufacturers Association.

In 1949, *Broadcasting Magazine* estimated that there were 4 million FM radio families in the United States. The National Association of Broadcasters and the Radio Manufacturers Association estimated that there were 5,013,000 FM sets in use in 1950.

### TELEVISION OWNERSHIP

Television set ownership figures are changing from day to day and growing by leaps and bounds. In mid-1949 there were 1,964,142 television sets installed, and a year later the figure reached 6,364,214.<sup>4</sup> Since this figure is constantly increasing, the advertising trade papers should be watched for new figures.

Television sets are not owned principally by those in the upper income group. Almost three-fourths of the ownership is in the middle class group, with the rest divided among ownership in lower income homes, ownership in upper income homes, and ownership in public places.

The 1950 census tabulated information on television ownership and distribution.

### LISTENERSHIP

With a background knowledge of radio and television set ownership, it is now important to turn to a study of how radio and television sets are used. In analyzing listenership (the term encompasses both "listening" to radio and "viewing" of television), three terms are generally used when speaking of the radio or television audience. These are (1) audience availability, (2) sets in use, and (3) composition of the radio or television audience.

<sup>4</sup> *Broadcasting Magazine*, July 10, 1950.

*Audience availability* is the term used to designate the percentage of radio or television homes where at least one person is at home and awake and able to listen to the radio or view the television set. Audience availability figures report living habits and act as a general guide to advertisers in buying time. Naturally, a program or announcement should be aired at an hour when the sponsor's desired audience is at home, awake, and able to listen or view. However, audience availability figures are quite theoretical and should be used only as a rough guide in time buying. Sponsors and time buyers are

The old concept of *listening families* no longer suffices. Today, advertisers want to know the *number and kinds of people* in their audiences.

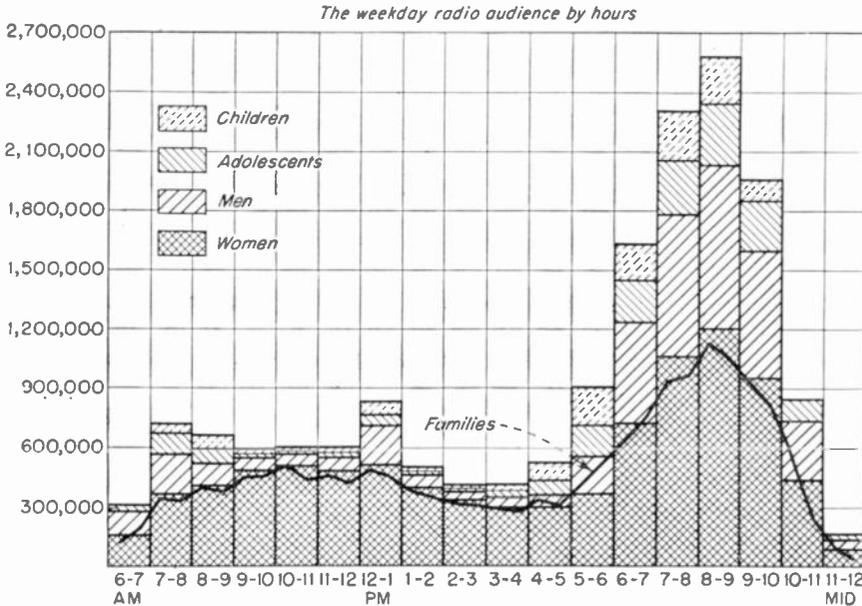


FIG. 20. A graphic interpretation of the number and kinds of people in the listening audience of Radio Station WBBM, Chicago, during weekdays. The heavy dark line indicates the number of families in the audience during all hours of the day. (CBS.)

inclined to be more interested in sets-in-use or composition-of-the-audience data. Audience availability figures have been published by the National Association of Broadcasters and report rather obvious availability patterns.

*Sets in use* is the term used to define the percentage of radio or television set which are actually turned on at any given hour of the day or night. This information is available through the A. C. Nielsen Company (The Nielsen Radio Index). Other data on sets in use are available through the National Association of Broadcasters. Both sets-in-use data and audience availability figures, available through the NAB, report such information by urban areas as well as by rural areas.

*Composition of the audience* is the term used to define the number of men, women, and children who are actually listening to the radio or viewing the television set during any given period. Several years ago CBS pointed out that the old concept of listening families no longer sufficed and that advertisers wanted to know the number and kinds of people in the radio audience. The chart in Fig. 20 was one published to show the weekday radio

TABLE 5.A. COMPOSITION OF THE RADIO AUDIENCE—DAYTIME  
(Number of listeners per listening set)

<i>New York Time</i>	<i>Audience</i>	<i>Monday-Friday</i>	<i>Saturday</i>	<i>Sunday</i>	<i>New York Time</i>	<i>Audience</i>	<i>Monday-Friday</i>	<i>Saturday</i>	<i>Sunday</i>
8-9 A.M.	Women	1.04	1.02		1-2 P.M.	Women	1.08	1.07	1.15
	Men	0.37	0.43			Men	0.28	0.52	0.85
	Children	0.36	0.52			Children	0.23	0.49	0.39
	Total	1.77	1.97			Total	1.59	2.08	2.39
9-10 A.M.	Women	1.08	1.03		2-3 P.M.	Women	1.10	1.12	1.18
	Men	0.27	0.51			Men	0.25	0.51	0.84
	Children	0.32	0.62			Children	0.19	0.30	0.40
	Total	1.67	2.16			Total	1.54	1.93	2.42
10-11 A.M.	Women	1.09	0.99		3-4 P.M.	Women	1.07	1.06	1.12
	Men	0.24	0.38			Men	0.23	0.54	0.75
	Children	0.26	0.67			Children	0.21	0.29	0.37
	Total	1.59	2.04			Total	1.51	1.89	2.24
11-12 A.M.	Women	1.08	0.90		4-5 P.M.	Women	1.08	1.07	1.10
	Men	0.24	0.36			Men	0.25	0.59	0.75
	Children	0.23	0.66			Children	0.31	0.34	0.40
	Total	1.55	1.92			Total	1.64	2.00	2.25
12-1 P.M.	Women	1.08	1.08	1.14	5-6 P.M.	Women	1.01	1.05	1.11
	Men	0.26	0.44	0.76		Men	0.38	0.71	0.83
	Children	0.24	0.44	0.38		Children	0.49	0.40	0.42
	Total	1.58	1.96	2.28		Total	1.88	2.16	2.36

SOURCE: C. E. Hooper, Inc., 1949.

audience of an individual radio station by hours. Table 5 reports the composition of the audience, based upon Hooper coast-to-coast studies.

It is important that information on the composition of the radio and television audience be studied carefully by advertisers and agency personnel, especially by the time buyer, in order that programs may be scheduled for hours when the listening or viewing audience is composed of persons who are customers and potential customers of the advertiser.

TABLE 5B. COMPOSITION OF THE RADIO AUDIENCE—EVENING  
(Number of listeners per listening set)

<i>New York Time</i>	<i>Audience</i>	<i>Sunday</i>	<i>Mon- day</i>	<i>Tues- day</i>	<i>Wednes- day</i>	<i>Thurs- day</i>	<i>Friday</i>	<i>Satur- day</i>	<i>Average</i>
6-7 P.M.	Women	1.09	1.00	1.00	1.04	1.06	1.02	1.08	1.04
	Men	0.85	0.60	0.61	0.65	0.61	0.61	0.74	0.67
	Children	0.50	0.48	0.50	0.50	0.47	0.48	0.43	0.48
	Total	2.44	2.08	2.11	2.19	2.14	2.11	2.25	2.19
7-8 P.M.	Women	1.21	1.05	1.09	1.03	1.06	1.03	1.10	1.09
	Men	0.95	0.72	0.75	0.73	0.72	0.72	0.80	0.78
	Children	0.52	0.54	0.49	0.60	0.52	0.53	0.45	0.52
	Total	2.68	2.31	2.33	2.36	2.30	2.28	2.35	2.39
8-9 P.M.	Women	1.26	1.06	1.05	1.07	1.05	1.10	1.15	1.11
	Men	0.96	0.74	0.74	0.75	0.74	0.77	0.80	0.79
	Children	0.45	0.45	0.47	0.50	0.48	0.50	0.48	0.47
	Total	2.67	2.25	2.26	2.32	2.27	2.37	2.43	2.37
9-10 P.M.	Women	1.17	1.12	1.13	1.12	1.13	1.13	1.11	1.13
	Men	0.88	0.75	0.80	0.79	0.75	0.80	0.84	0.80
	Children	0.33	0.37	0.36	0.34	0.38	0.41	0.44	0.37
	Total	2.38	2.24	2.29	2.25	2.26	2.34	2.39	2.30
10-10:30 P.M.	Women	1.17	1.10	1.13	1.09	1.07	1.04	1.12	1.10
	Men	0.86	0.77	0.82	0.78	0.75	0.80	0.86	0.80
	Children	0.30	0.35	0.29	0.28	0.30	0.36	0.36	0.32
	Total	2.33	2.22	2.24	2.15	2.12	2.20	2.34	2.22

SOURCE: C. E. HOOPER, INC., 1949.

### Audience Flow and Audience Turnover

Two characteristics of radio and television audiences of specific programs are worthy of investigation. These are audience flow and audience turnover.

*Audience flow* refers to the source of listeners to a given radio or television program and their disposition (dispersion) at the end of the program. Listeners are inherited or "flow" from the preceding program on the same station or from a program on another station, or they are among those tuning a radio or television set which has just been turned on. At the end of a program, listeners may flow to the following program on the same station or to another program on another station, or they may turn the set off. A knowledge of the audience inherited from a preceding program is especially valuable information, since it often becomes an important time-buying factor. ✓

It is a known fact that the audience of one individual broadcast or telecast does not remain static. Some people dial in while others dial out. It is also known that each program in a series does not reach precisely the same audience each time. The rate at which a program series increases its audience of different listeners is known as *audience turnover*.

"One particular daytime program with a Nielsen rating of 5.6 actually reached 66.2 per cent of the radio homes in 20 weeks (100 broadcasts). A long-sponsored ballad-type musical reached 20.6 per cent of the radio homes with one broadcast. At the end of a 14-week period it had reached 69.3 per cent. An hour-long dramatic program reached 32.7 per cent of the radio homes during a single broadcast hour (not all the listeners stayed with the program for the hour, of course). In the course of 14 weeks, it reached 74.1 per cent of the United States radio homes at least once."<sup>5</sup>

These audience turnover figures are important, since they point up the fact that a series of programs reaches a high percentage of radio homes in America. Having reached each home once, it becomes a matter of better program content to reach each home more frequently.

TABLE 6. AVERAGE NUMBER OF HOURS LISTENED PER DAY PER NRI HOME

1. Annual averages, 1946-1948

Year	Hours
1946	4.0
1947	4.3
1948	4.4
1949	4.2

2. Monthly trends, 1947-1949

Month	1947	1948	1949
January	4.8	5.2	5.1
February	5.0	5.3	5.1
March	4.9	4.9	4.9*
April	4.5	4.5	4.6
May	4.2	4.3	4.0
June	3.8	3.9	3.6
July	3.5	3.4	3.2
August	3.3	3.5	3.3
September	3.8	3.9	3.9
October	4.3	4.4	4.2
November	4.8	4.6	4.3
December	4.9	4.9	4.5

\* Coast-to-coast area through February, 1949; national area from March, 1949.  
SOURCE: A. C. Nielsen Company.

<sup>5</sup> *Sponsor Magazine* (Nov. 7, 1949), pp. 58-59.

### Average Hours Listened per Day per Set

Tables 6, 7, 8, and 9 on average hours of listening and homes using radio are based on reports of the A. C. Nielsen Company (The Nielsen Radio Index). This marketing research organization attaches to radio and television sets in a cross-section of homes in the United States an electronic device known as an Audimeter which records on a tape all use

TABLE 7. PER CENT NRI HOMES USING RADIO—BY CITY SIZE  
(Average per minute during quarter-hours, Monday evening—March, 1949, average)  
(National area)

Quarter hour	Metro area (over 500,000 population)	Medium cities (5,000–500,000)	Small towns—rural (under 5,000)
6:00 P.M.	31.5	31.0	29.8
6:15	30.6	30.3	31.0
6:30	30.8	29.6	31.5
6:45	34.2	31.7	33.9
7:00	39.1	36.7	37.6
7:15	39.2	37.4	37.1
7:30	41.4	38.4	40.1
7:45	42.7	41.5	41.2
8:00	45.7	41.4	39.3
8:15	47.4	43.4	39.5
8:30	48.4	46.1	40.4
8:45	49.9	46.6	42.1
9:00	50.8	44.9	41.4
9:15	50.3	45.0	40.5
9:30	50.6	44.1	39.5
9:45	48.7	43.1	37.9
10:00	43.7	38.2	32.4
10:15	41.9	36.8	30.9
10:30	36.2	30.7	26.7
10:45	33.5	28.9	25.1

SOURCE: A. C. Nielsen Company.

of the set. Prior to March, 1949, the A. C. Nielsen Company placed Audimeters so as to sample an area containing approximately 63 per cent of radio homes in the country. This they termed their "coast-to-coast" area. In March, 1949, the Nielsen coverage expanded to a "national" area. The NRI sampling, originally established on the quota technique, has now been largely converted to an area sampling method. All figures are based on Nielsen Radio Index homes (NRI homes),

homes where the Nielsen Audimeter has been installed. Since these Audi meters are carefully placed in a cross section of United States radio homes, it is possible to project the figures of the NRI sample. Details of the Nielsen Radio Index will be found in Chap. 11, but the above explanation is necessary at this point for a better understanding of the

TABLE 8. PER CENT NRI HOMES USING RADIO—BY INCOME BRACKETS  
(Average per minute during quarter-hours, Monday evening—March, 1949, average)  
(National area)

Quarter hour	Upper bracket	Middle bracket	Lower bracket
6:00 P.M.	25.5	31.9	34.0
6:15	26.7	31.0	33.6
6:30	27.1	30.2	34.0
6:45	31.0	33.8	34.8
7:00	34.9	39.0	39.2
7:15	35.0	39.4	39.0
7:30	35.5	42.6	41.3
7:45	36.7	45.7	42.3
8:00	36.8	44.7	44.4
8:15	38.8	45.0	46.0
8:30	40.9	45.4	48.1
8:45	43.0	46.3	48.9
9:00	44.1	45.0	48.2
9:15	44.1	45.1	46.8
9:30	43.9	45.9	44.9
9:45	43.3	44.1	42.8
10:00	37.5	39.0	38.1
10:15	35.9	36.9	37.1
10:30	30.7	32.4	30.9
10:45	30.0	30.6	27.5

SOURCE: A. C. Nielsen Company.

four charts, especially the use of the terms, "coast-to-coast area" and "national area."

From the annual figures for the past years, a general increase in radio listening will be noted.<sup>6</sup> The monthly figures reflect a general increase in listening during the winter months and a general decrease during the summer months. It must be remembered, however, that the information for such figures is taken only from *homes* and does not take into con-

<sup>6</sup> Strictly speaking, the NRI technique measures "tuning" (actual operation of the radio set) rather than "listening" by persons in the home. A Nielsen study indicates that tuning exceeds listening by only a negligible amount.

sideration listenership to auto radios and portable sets, which is on the increase during the summer months.

Other estimates of average hours of listening are to be found but are based on less precise measurements than those employed by the A. C. Nielsen Company.

TABLE 9. PER CENT NRI HOMES USING RADIO—BY FAMILY SIZE  
(Average per minute during quarter-hours, Monday evening—February to March, 1947 average)

Quarter hour	Number in family		
	1-2	3-4	5 or more
6:45 P.M.	28.3	35.1	43.6
7:00	30.8	38.4	45.3
7:15	31.6	39.9	48.6
7:30	33.4	45.9	54.7
7:45	35.5	48.3	57.3
8:00	36.4	48.8	56.6
8:15	35.9	50.8	56.9
8:30	37.6	51.5	57.4
8:45	39.9	52.8	58.8
9:00	42.5	52.5	58.7
9:15	41.2	51.7	56.5
9:30	38.7	49.8	54.1
9:45	37.5	48.5	52.1
10:00	33.3	42.7	44.3
10:15	31.5	41.0	42.1

SOURCE: A. C. Nielsen Company.

### Homes Using Radio

Tables 7, 8, and 9, report different facets of radio listenership. Table 7 shows homes using radios by city size. Note how listeners in metropolitan areas consistently listen more than listeners in smaller size cities and communities. It is also important to note that there is more listening in small cities and rural areas during the early evening hours than there is in medium-size cities and that peak listening in small cities and rural areas is at a slightly earlier time than elsewhere. Listening in small cities and rural areas reaches a peak by 8:45 P.M.; in medium cities and in metropolitan areas, between 9 and 9:15 P.M. Such figures are significant as guideposts, for they emphasize differences in listening habits by city size, which the radio advertiser must consider in campaign planning.

In Table 8, note that there is more listening among the lower income homes early in the evening, but by late evening more listening is done by middle-income homes. Again, a peak listening period close to 9 P.M. is indicated.

In Table 9, note that radio listening is highest among families with five or more members. Again, a peak listening period at approximately 9 P.M. is reported.

### GENERAL CHARACTERISTICS AND OPINIONS OF RADIO LISTENERS

The National Association of Broadcasters has constantly been interested in the attitude of the public toward radio and radio advertising. Shortly after the end of the Second World War the National Opinion Research Center conducted a nationwide survey under the sponsorship of NAB. The report was published in 1946.<sup>7</sup> A second survey was conducted in the fall of 1947 and published in 1948.<sup>8</sup> Both reports bring to light important information on the general characteristics and opinions of radio listeners.

These NAB-NORC studies were conducted by personal interviews. In the 1948 study, 3,529 persons were interviewed. They represent a cross section of the adult population in the United States. 91 per cent of the respondents, or 3,225 persons, had radios in working order, and only these persons were questioned regarding radio and radio advertising.

The survey<sup>9</sup> reported that 56 per cent of all the respondents thought radio stations were doing a good job in their community; 77 per cent of all radio owners interviewed thought that private industry should run radio stations; 44 per cent stated that they received most of their daily news from the radio, whereas 48 per cent stated that they received most of their daily news from newspapers; 67 per cent of all radio owners felt like criticizing radio at times, just as 68 per cent felt like criticizing newspapers and 57 per cent felt like criticizing the movies.

Because of their significance as a guide to radio advertisers, the following questions and responses are reproduced in complete form:<sup>10</sup>

"Question 8: Which one of these four statements comes closest to what you yourself think about advertising on the radio?"

A. I'm in favor of advertising on the radio .....	32%
B. I don't particularly mind advertising on the radio .....	35
C. I don't like advertising on the radio, but I'll put up with it .....	22
D. If it were up to me I'd cut out all advertising on the radio .....	9
E. Don't know .....	2
	<hr/> 100% = 3,225

<sup>7</sup> Lazarsfeld and Field, *The People Look at Radio* (University of North Carolina Press, Chapel Hill, N.C., 1946).

<sup>8</sup> Lazarsfeld and Kendall, *Radio Listening in America* (Prentice-Hall, New York, 1948).

<sup>9</sup> *Ibid.*, pp. 115-127.

<sup>10</sup> *Ibid.*, pp. 119-120.

“Question 9: Here are some comments that have been made about radio advertising or commercials. I’d like to know which ones you agree with and which ones you disagree with.”

	Agree	Disagree	Don't Know	100% =
A. Commercials spoil the program by interrupting it . . .	60	36	4	100%
B. Commercials give useful information about things you want to buy . . . . .	74	22	4	100
C. Commercials are boring and repetitious . . . . .	58	35	7	100
D. Commercials are noisy and distracting . . . . .	46	49	5	100
E. Commercials are worthwhile because they tell who pays for the program . . . . .	65	26	9	100
F. Commercials claim too much for the product . . . . .	60	28	12	100
G. Commercials are often amusing and entertaining . . .	63	42	5	100
H. Commercials are often in bad taste . . . . .	46	42	12	100

“Question 10: How do you feel about *singing* commercials? In general, do you like them better than the straight commercials, or not as well?”

A. Better . . . . .	37%
B. Not as well . . . . .	43
C. No difference . . . . .	18
D. Don't know . . . . .	2
	<hr/> 100% = 3,225

Seventy-six per cent of all radio owners interviewed stated that they would rather have the American commercial system of radio with advertising than pay a license fee as is done in England to hear radio programs without advertising; 20 per cent indicated a willingness to pay a fee, but only 2 per cent would pay a \$25 annual fee, 7 per cent would pay up to \$10 a year for this privilege, and 11 per cent would pay only \$5 a year. Four per cent had no opinion on this question.

The NAB-NORC study reported that 26 per cent of all radio owners listened to the radio over 6 hours each day; 16 per cent listened from 2 to 3 hours daily; 14 per cent, from 1 to 2 hours; 13 per cent from 3 to 4 hours; 10 per cent, from 4 to 5 hours; and 10 per cent from 5 to 6 hours. Only 6 per cent indicated that they listened from 30 to 60 minutes each day; 1 per cent listened only up to 15 minutes daily; and 2 per cent of the radio owners stated that they did not listen.

In the final question, the survey showed that 52 per cent of the radio owners liked to listen to both serious and entertainment programs and were satisfied with present program fare; 26 per cent indicated that they listened mainly for entertainment; and 20 per cent listened to both entertainment and serious programs but wished that radio would provide more serious programs.

The complete 1946 and 1948 NAB-NORC studies and their succe-

sors (a series of periodic surveys are planned) should be studied in detail by all students and practitioners of radio advertising. Such studies help both advertisers and station men, since they report specific information on the characteristics and opinions of the American audience for the guidance of all who would build successful radio or television advertising.

### Composition of the Radio and Television Audience

A study of the composition of the radio and television audience entails more than knowing that there are 3.82 viewers per television set, made up of 1.58 women, 1.57 men, and 0.67 children; or that between 8 and 9 P.M. there is an average of 2.37 listeners per radio set, composed of 1.11 women, 0.79 men and 0.47 children.<sup>11</sup> Something of the characteristics of men, women, and children as listeners in general must be known by the sponsor. These facts can be used as a guide in planning advertising which is to be directed to such persons. It is also important that the advertiser know something of the general likes and dislikes in programing to men, women, and children.

### General Characteristics of Women Listeners

Women constitute radio's most consistent listeners, since they are at home more than any other member of the radio family. This is one of the key factors in the success of radio as an advertising medium, since women are the buying agents for America's biggest purchasing group, the home. Although no exact figure is offered, it is commonly stated that in general, women influence over 88 per cent of all purchases in the United States.

Audience availability figures and data on the composition of the radio audience (see Table 5) prove how consistently women are available to listen to the radio and how consistently they do so. At no time of the day or night are there more men or children in the radio audience than there are women. Women, of course, predominate in daytime listening, and for that reason daytime radio can be compared to women's magazines in its ability to direct sales messages in tone and appeal to the feminine consumer. Radio offers an escape from the daily household routine, and much listening is accomplished while housework is being

<sup>11</sup> According to C. E. Hooper, Inc., Mar. 30, 1949, Program Hooperating. In June, 1949, Hooper reported that average television set use was 66 per cent in "old" TV set homes (where sets had been installed for more than 12 months) and 72 per cent in "new" TV set homes (where sets had been installed for 3 months or less). The survey also showed 4.7 viewers in "new" TV set homes and 3.8 viewers in "old" TV set homes.

done. No other advertising medium can reach people in this manner—delivering an advertising message while the listener is occupied with other activity. ✓

Women are extremely responsive to radio advertising suggestions. An advertisement broadcast by a retail store in the morning and directed to women listeners often brings inquiries and sales the same day. A 1946 study conducted by Radio Station KMA, Shenandoah, Iowa, showed that women wrote 91.82 per cent of all the commercial mail received by the station (fan letters are not counted) and men wrote only 8.18 per cent. The study indicated that it is a little easier to get women to write twice or to order two or more items at a time than it is to get a man to write once for an item. ✓

Emotional advertising appeals are often extremely successful when directed to women, rather than reason-why or factual advertising messages, since women tend to be more emotional by nature. ✓

Many items for men are purchased by women. Clerks in men's clothing stores, for example, report that many standard items of wear for men are bought by women. Women often have a voice in the purchasing of such items as men's suits, shoes, and overcoats. Radio advertisers will thus find it highly desirable at times to direct advertising of men's merchandise to women, who listen more to radio and who respond faster. Radio advertising can either influence them to action or motivate them to influence the purchase. ✓

### General Characteristics of Men Listeners

Because work takes them away from home, men listeners are available only during certain hours of the day. Men listen to the radio during the early morning hours immediately after rising and during breakfast. Indications are that the male listener exerts an extremely strong influence on the choice of stations and programs during this period and that rational or factual advertising appeals are more successful. Some men listen to the car radio while driving to work. After this the majority of men are occupied with the work of the day and generally are unavailable for radio listening. ✓

In smaller communities and rural areas, however, men listeners are present during the noon hour. Again, men exert a strong influence on the choice of stations and programs during this period of availability. Following the noon hour, male listenership again decreases. It is interesting to note that men return to the radio audience more rapidly on the West Coast than elsewhere in the country. Male availability is on the upswing as early as 4 P.M. in certain localities in the West, one indication ✓

that West Coast listeners are different from listeners in other parts of the country and must be studied as a separate group.

✓ More men are available and listen to the radio following the evening meal. However, at no time are there more men than women in the audience, even during the peak male listening period in the evening.

### General Characteristics of Teen-age Listeners

NBC commissioned the Gilbert Youth Research Organization to conduct a survey of teen-agers during 1948,<sup>12</sup> and 1,242 young people between the ages of 13 and 19, inclusive, were interviewed during May of that year in four major cities—New York, Chicago, Philadelphia, and Pittsburgh. The findings therefore are primarily representative of the 8 million teen-agers in urban population centers.

✓ The NBC study reported an average of 2.7 radios in the homes of teen-agers interviewed, with approximately 64 per cent of both boys and girls owning their own radios. Listening averaged 34 per cent on young people's own sets, with the remaining amount on the family set or on sets outside the home. On the average, from one-quarter to one-third of teen-age listening is done away from home—in friends' homes or ✓ on car radios.

✓ Peak availability at home occurs at about 6:30 to 7:30 P.M. for all days of the week. More girls are available in the home than boys for ✓ hours on all days. Availability after 5 P.M. is generally higher on week-days than on Saturday and Sunday, but availability from 3 to 5 P.M. is ✓ generally lower on weekdays than on Saturday and Sunday. Between the hours of 3 P.M. and midnight, an average of 25 per cent of the teen-agers are listening on weekdays, 30 per cent on Saturdays, and 36 } per cent on Sundays.

✓ Enthusiasm of the teen-agers for radio programs is evidenced by generally high sponsor-identification figures for the programs studied.

✓ Average weekly buying power of urban teen-agers is \$12.71 and increases from \$4.03 at ages 13 to 15 to \$25.56 at ages 18 to 19. The increases reflect the greater number of employed teen-agers in the older age bracket. Average weekly buying power is \$14.65 for boys and \$10.77 for girls, with the bulk of the money derived from either full-time or } part-time jobs, rather than from allowances.

### General Characteristics of Children Listeners

The importance of programing for children under 14 should not be overlooked by advertisers. Certain products have their greatest con-

<sup>12</sup> *Urban Teenagers as Radio Listeners and Customers, Report Number 2* (National Broadcasting Company, New York, 1949).

sumption in this age group. In other cases children can be an important factor in recommending the purchase of items consumed by the entire family.

Children constitute one of the most sincere listening groups within the listening audience. They think of the radio characters in their favorite radio story as real-life persons. Consequently radio advertisers must be extremely careful in broadcasting or telecasting to children. Commercials must be so created as to preclude the possibility of misinterpretation of basic product facts by the child.

The availability pattern of children varies between the school year and vacation periods. Normally the child is available on school days during the breakfast period, during the noon hour, and again in the afternoon beginning around 4 to 4:30, depending upon local school hours. From this time on, more and more children are in the listening audience, until an early evening peak is reached around 7 P.M. After 9 P.M. the child listening audience is relatively small and unimportant to radio advertisers.

Most programs keyed to the child listening audience are broadcast immediately before the dinner hour (between 5 and 6 P.M.). Saturday morning, when more children are in the radio audience than at any other time of the week, is being block-programed by many radio stations and networks with programs beamed directly at children. Considerable commercial success has been reported thus far by advertisers sponsoring such programs.

### PROGRAM PREFERENCES OF RADIO LISTENERS

Program preferences of radio listeners are closely allied with program availability, scheduling, competitive program offerings, program talent, and innumerable other factors. Naturally, listening habits among men, women, and children vary with individuals. Preferences vary from coast to coast and show both regional and local variation. What attracts an excellent male audience for one sponsor may not always attract an excellent audience for another sponsor in a different section of the United States. Each audience must be analyzed in the light of its individual idiosyncrasies.

However, there are general areas of program preference that may be associated with men listeners, women listeners, children listeners, and family listening. The NAB-NORC study<sup>13</sup> reports general program preferences among radio owners as follows:

<sup>13</sup> Lazarsfeld and Kendall *op. cit.*, p. 123.

<i>Type of program</i>	<i>Daytime*</i>	<i>Evening*</i>
News broadcasts . . . . .	72%	74%
Comedy programs . . . . .	†	59
Quiz and audience participation . . . . .	27	56
Dance and popular music . . . . .	33	49
Complete dramas (other than mystery) . . . . .	†	46
Mystery programs . . . . .	†	41
Talks or discussions about public issues . . . . .	22	44
Semiclassical music . . . . .	22	33
Sports programs . . . . .	23	33
Serial stories . . . . .	39	†
Classical music . . . . .	16	30
Homemaking programs . . . . .	30	†
Religious programs . . . . .	34	21
Hillbilly and western music . . . . .	23	26
Talks on farming . . . . .	16	†
Livestock and grain reports . . . . .	14	†

\* More than one answer was permitted.

† Heard infrequently at the designated time.

Additional information on program preferences comes to light in the series of studies made of the listening audience of Radio Station WHO, Des Moines, Iowa.<sup>14</sup> The study, the 1949 Iowa Radio Audience Survey, deals with listeners and listening habits in both urban and rural areas in every county of Iowa. All families questioned were reached by means of personal interview in the home. Conventional sampling methods were used, and the study is statistically accurate. Although the 1949 Iowa Radio Audience Survey was made in a predominantly rural area, the findings reported in Table 10 have a significant application on a national scale.

The National Broadcasting Company has made two studies of children and teen-agers as radio listeners and customers. The first NBC study, *Young People as Radio Listeners and Customers*,<sup>15</sup> indicates that boys and girls between the ages of 8 and 14 prefer programs especially directed to the younger age groups, although adult programs are also named on the list of favorites. The study points out that sex differences are evident for nearly all programs and that age differences are a powerful influence on selection of favorite programs. Note the list of specific radio programs listed as favorites of boys and girls in Table 11.

<sup>14</sup> Whan, Forest L., *The 1949 Iowa Radio Audience Survey* [Central Broadcasting Company, (Radio Station WHO), Des Moines, Iowa, 1949] p. 46.

<sup>15</sup> *Young People as Radio Listeners and Customers* (National Broadcasting Company, New York, 1948).

TABLE 10. TRENDS IN "BEST LIKED" TYPES OF PROGRAM MATERIALS\*  
(Percentages based on all questioned, weighted for correct proportions of women and men living in urban, village, and farm homes)

Type of program	1945 survey	1946 survey	1947 survey	1948 survey	1949 survey
Preferences of women:					
News broadcasts . . . . .	79.8%	64.7%	72.1%	65.9%	72.6%
Featured comedians . . . . .	65.3	66.8	66.3	64.5	62.2
Audience participation . . . . .	37.7	41.3	47.4	57.6	55.0
Popular music . . . . .	51.5	54.6	44.7	46.1	45.6
Complete drama . . . . .	47.3	46.1	43.1	37.1	38.5
Religious music . . . . .	27.9	26.9	28.5	31.5	28.9
Devotionals . . . . .	14.0	14.3			
Serial dramas . . . . .	29.4	31.3	30.5	23.9	28.4
Variety show . . . . .	32.4	32.2	32.3	26.0	24.1
Sports broadcasts . . . . .	10.0	14.5	16.6	23.7	24.0
Oldtime music . . . . .	24.6	24.7	19.5	20.7	22.8
Classical music . . . . .	20.0	22.9	20.7	16.0	18.3
Homemaking . . . . .	†	†	18.2	15.8	18.2
Market reports . . . . .	8.3	8.0	12.8	14.1	15.9
Talks, comment . . . . .	14.7	12.1	15.0	16.6	14.8
Band music . . . . .	23.5	23.4	13.2	12.2	13.0
Talks on farming . . . . .	7.4	8.3	8.8	9.1	9.9
Preferences of men:					
News broadcasts . . . . .	84.8%	75.1%	80.4%	77.1%	79.0%
Featured comedians . . . . .	70.2	72.0	71.5	67.5	67.6
Audience participation . . . . .	37.0	27.4	41.7	47.6	46.3
Sports broadcasts . . . . .	30.3	40.7	38.7	43.5	42.1
Popular music . . . . .	43.2	47.3	39.9	40.3	41.4
Complete drama . . . . .	35.6	35.4	32.7	27.2	34.5
Market reports . . . . .	18.8	19.7	25.2	32.6	33.6
Oldtime music . . . . .	29.5	25.2	23.2	24.3	28.4
Talks, comment . . . . .	20.2	16.7	20.5	22.3	20.0
Talks on farming . . . . .	13.3	15.3	17.0	18.2	19.2
Religious music . . . . .	18.8	15.7	17.4	20.6	18.3
Devotionals . . . . .	11.0	10.9			
Variety show . . . . .	27.7	27.6	29.5	20.7	18.2
Band music . . . . .	22.6	21.9	14.5	11.9	13.3
Serial drama . . . . .	10.3	13.1	15.2	7.1	12.5
Classical music . . . . .	15.0	16.6	16.1	11.6	10.9
Homemaking . . . . .	†	†	4.3	2.9	4.7

\* In each of the annual surveys in Iowa since 1939, listeners have been asked to select from a list of 16 types of program materials the FIVE types liked best. In asking the question, interviewers gave respondents a card on which was printed the 16 types named in the table above, together with descriptions and typical examples of programs falling into each type. The specific programs named were those which were high in "Hooperatings." A series of cards were used, with order of arrangement altered, so that the place held by a particular program type on the card would not influence the rating it received. The table above compares the replies received each of the past five years.

† Not asked that year. This type was new to the list in 1947, at which time "Religious music" and "Devotionals" were combined into one group.

SOURCE: Whan, F. L., *The 1949 Iowa Radio Audience Survey*, courtesy WHO, Des Moines.

The second NBC study, *Urban Teenagers as Radio Listeners and Customers*,<sup>16</sup> indicates that at the age of approximately 14 years, children take on the listening preferences shown by adults, and therefore teen-agers should generally be considered as an adult group with respect to program appeal.

In spite of the apparent exactness of the above findings, there still is a great difference in program preferences among men, women, and children, especially after the initial choice of news broadcasts and comedy programs. The mere fact that a program ranks at the bottom of the list of preferences does not mean that a sponsor should overlook this program type in his radio advertising effort. It may well be that the exact group of men, women, and children who would listen to such a program constitute the majority of prospects for that sponsor. Again, program preference is interwoven closely with program personalities, program scheduling, mood programing, competition, listening habits, program familiarity, and other such factors. The choice of a leading program type such as a variety program does not always make for success in radio advertising. The program must be carefully designed to meet the requirements of the selling job and of the consumer-listener.

TABLE 11. FAVORITE RADIO PROGRAMS OF BOYS AND GIRLS OF AGES 8 TO 14  
(1,099 respondents)

<i>Program</i>	<i>Per Cent Naming*</i>
Lone Ranger . . . . .	17.7
Blondie . . . . .	11.0
Lux Radio Theater . . . . .	11.0
Archie Andrews . . . . .	10.1
Let's Pretend . . . . .	9.7
Gang Busters . . . . .	9.6
Frank Merriwell . . . . .	7.5
Baby Snooks . . . . .	7.5
Disc jockeys . . . . .	5.8
Superman . . . . .	5.5
Jack Armstrong . . . . .	5.1
Dick Tracy . . . . .	5.0
Truth or Consequences . . . . .	4.8
Red Skelton . . . . .	4.7
Bob Hope . . . . .	4.7
Jack Benny . . . . .	4.6
Mr. District Attorney . . . . .	4.5
Adventurers' Club . . . . .	4.5

\* Total adds to more than 100 per cent because respondents could name more than one program.

SOURCE: NBC.

<sup>16</sup> *Urban Teenagers as Radio Listeners and Customers* (National Broadcasting Company, New York, 1949).

### OUTSIDE-THE-HOME LISTENING AND VIEWING AUDIENCES

Most audience-measurement services concentrate on measuring home listening or viewing. In order to get a true picture of the audience it is necessary to include listening and viewing while away from home.

The most important outside-the-home radio listening is done on car radios, although listening in friends' homes, in public places, and on portable radio sets also accounts for considerable listening. Outside-the-home television viewing may be done in friends' homes, bars and taverns, television stores, clubs, restaurants, and other public places. Outside-the-home listening and viewing is extremely important.

Much more must be known about such audience habits in order to give broadcasters and sponsors alike the true dimensions of the audiences radio and television deliver.

### SUMMARY

Ownership of AM radios in the United States is at an all-time high, with over 94 per cent of all the families in the United States having one or more sets in working order. Slightly over 40 per cent of all radio families are multiple-set families, and almost 13 per cent own three or more radios.

Radio ownership cuts across all economic and geographic lines, with high ownership reported by both high- and low-income families and both urban and farm dwellers.

FM ownership was slightly over 5 million in mid-1950, while TV ownership was well over 6 million and growing rapidly. The majority of TV sets are owned by people in the middle-income group.

Audience availability is the term applied to the percentage of radio or television homes where at least one person is awake and able to listen to the radio or view the television set. Sets in use is the term used to define the percentage of radio or television sets which are actually turned on at any given time of the day or night. Composition of the audience is the term used to define the proportion of men, women, and children who are actually listening to the radio or viewing the television set during any given period.

The NAB-NORC studies, the NBC-Gilbert studies, the Iowa Radio Audience Surveys, and other detailed examinations of the radio audience should be studied carefully by sponsors, since they shed light on the characteristics and preferences of listeners. Although it is extremely hard to isolate talent, competition, scheduling, availability, and other

such factors from program preference, such studies often can be used as a guide to programing. However, the sponsor should be less interested in attracting a mass nonselect audience than in programing to attract those segments of the radio and television audience that constitute his clientele. Consequently, general data on the radio and television audience should be interpreted in the light of the advertising problems of individual sponsors.

## Chapter 6: LIVE TALENT AND LIVE MUSIC

Radio stars are “old friends” to the average radio listener. Because of radio’s intimate nature, listeners feel a personal association between themselves and voices on the air—even though they’ve never met the star and in many cases have no idea what he even looks like!

Performers are often called by their first names in listener conversations and are recognized instantly when they perform over the air. Because viewers can see television stars, the same feeling of closeness exists in television to an even greater degree.

Once a sponsor has made certain basic decisions in planning his radio campaign, including a selection of the type of program he wishes to present, much of the success of the radio or television series will depend upon the type of talent and music he utilizes.

### WHY LIVE TALENT OR LIVE MUSIC?

Sponsors who use live talent and live music feel that there is a certain touch of showmanship present in a live broadcast or telecast that is missing in transcribed or filmed shows. They feel that there is more spontaneity in the live program—that it is more personal and has more warmth. Timely comments can be easily injected into the live program. There is no evidence that there is any difference in audience size between a transcribed program and a live program. In spite of the fact that transcribed programs available for sponsorship have improved greatly in recent years, some sponsors still desire the flexibility a live show offers.

Local live talent often creates special local interest. Cédric Adams of WCCO, Minneapolis, has a tremendous regional following in the WCCO audience; Two-Ton Baker of WGN, Chicago, has a loyal audience in the Middle West—to mention but two examples. The fact that live talent is available for personal appearances is a basic advantage of the use of this type of talent.

Live music offers the sponsor a tailor-made musical production. Each broadcast may utilize special selections and arrangements, special accompaniments for singing stars, mood music, or a special orchestra and conductor as desired. Each musical number is created to fit the program

format exactly—by length of the selection as well as by musical type and arrangement.

### TALENT AVAILABILITY

Talent is available either individually or in groups, commonly referred to as “package talent.” Individual talent is available in two ways: as staff talent and as free-lance talent.

#### Staff Talent

Staff talent refers to announcers, producers, actors, commentators, musicians, writers, singers, sound effects personnel, and the like who are full-time employees of stations or networks. Staff talent presents the majority of live sustaining programs heard over the air and, under conditions which will be explained in detail later in this chapter, is also available to sponsors for commercial programs.

#### Free-lance Talent

When a staff member is constantly sought after by sponsors or advertising agencies or feels he can handle specialized commercial work which staff duties prohibit, he often breaks away from the staff job and establishes himself as a free-lance artist. As the name implies, a free lance is a person who is not a permanent employee of a station or network but is an independent operator available for individual assignments.

Generally, free lances list themselves with talent bureaus and make contact either personally or through their agents with the various personnel who hire radio and television talent, such as producers and directors with stations, networks, and agencies. Free lances make every effort to keep in touch with potential employers to let them know of their ability and availability. Talent directors are also used by free-lance artists to spread the information of their talents.

Some stations permit their staff members to do free-lance work in their off-duty hours. Others prohibit free-lance talent from doing any work on their station and allow only staff members to audition for special assignments on the station which are free-lance in nature, in that the sponsor selects his own talent from staff members and pays a talent fee.

#### Package Talent

Talent is also available in live “package” form. A package is the term used to define a program which is purchased as a complete unit. A live package dramatic show, for example, would include the program announcer, actors and actresses, a sound man, a writer, director, and musicians. The sponsor usually has the right to request certain changes, especially the announcing assignment.

Package shows are created by radio and television stations, networks, advertising agencies, talent agents, or individual stars, as well as by transcription companies. Recently there has been a considerable trend toward creation of network package programs. Such packages give the network complete control over production and programming and prevent sponsors from shifting programs from one network to another. Arthur Godfrey's Talent Scouts, *Suspense*, *Stop the Music*, *My Friend Irma*, *The Mutual Newsreel*, and *Crime Photographer* are examples of network package radio shows. Such programs often go on the air as sustaining programs prior to being sponsored.

Almost all the big comedy variety shows heard on the air today (with the exception of *Jack Benny* and *Amos 'n Andy*, acquired in 1949 by CBS) are packaged by the star comedian.

### **THE AMERICAN FEDERATION OF RADIO ARTISTS (AFRA)**

The American Federation of Radio Artists, popularly called "AFRA," is the union of radio talent. Membership is compulsory on stations and networks where AFRA has jurisdiction. Members include radio announcers, actors, singers, sound effects personnel, masters of ceremonies, news commentators, and all others who sing or speak professionally over network facilities or on large stations where AFRA has jurisdiction. Politicians, amateur talent, guest speakers, and participants on audience-participation programs, however, need not be members of the union.

AFRA has done much to improve the salary scale and working conditions for radio talent. The organization has established minimum talent fees for rehearsal time and for transcribed and live programs and other rates. AFRA rates are in two parts—one referring to networks and the other local. In both cases AFRA quotes rates for sustaining and for commercial work. National rates are standard throughout the country, but local rates vary, depending upon the size of the market. New York local rates, for example, are considerably higher than the local Minneapolis AFRA rates.

### **PRODUCTION PERSONNEL**

Chapter 12 will be devoted to production and direction and will discuss in detail the duties of the producer, director, and combination producer-director. It is sufficient at this point to mention the importance of production personnel in broadcasting and telecasting and to define the role of key production personnel.

A producer has over-all responsibility for the radio or TV program and is usually one of the first persons hired for a program series. The ad-

vertising objective and the program idea should be fully outlined to the producer, who also will sit in on program planning sessions with agency officials, network or station executives, and representatives of the sponsor. A producer may be a station or network staff member, an advertising agency man, or a free-lance artist. He is in the executive role in charge of the program and is responsible for its planning and execution.

The actual broadcast or telecast is handled by the director. A successful program series is greatly dependent upon the man in the control room with his over-all understanding of the program idea, his ability to interpret script into sound (and on TV into motion), his skill under pressure, and his tact in dealing with talent so as to draw the best from them.

Both the administrative work of the producer and the actual broadcast or telecast work of the director may be handled by a combination man, the producer-director, often called a production director. Such a dual role is common on smaller stations.

Staff production personnel are available at no additional fee to a sponsor, since their cost is included as part of the station or network time charge. Agency radio production personnel also are available to sponsors without additional fee, since their activity is included in the 15 per cent agency commission.

A fee may be required for staff production personnel when they are specifically requested by sponsors, just as a fee must be paid to free-lance production personnel.

### **Radio Directors' Guild**

Production personnel, including producers, directors, and producer-directors, may be members of the Radio Directors' Guild in cities where the guild has chapters. Membership in the guild is not required, but if there is a local chapter, production personnel usually join, for the guild works for their best interests.

## **RADIO AND TELEVISION WRITERS**

Writing for radio and television is a specialized job. Unlike other writers, the radio writer is creating words for their sound value—writing for the ear instead of the eye. The television writer, like the screen writer, writes for both the eye and the ear but is often much more pressed for time in turning out a complete script.

Writers may be classified into two general groups, (1) commercial copy writers and (2) continuity or script writers. They are available through station, network, and agency staffs or from the free-lance

market. Some writers are capable of both types of writing assignments. In smaller markets especially, writers are generally required to handle both commercial copy and continuity, while in larger cities most writers specialize in one of the two types of writing.

Commercial copy writers are those who create the selling message. In large cities they are ordinarily in the employ of advertising agencies and in smaller cities in the employ of radio or television stations. The services of the agency copy writer or the station copy writer are available without cost to the sponsor. Free-lance copy writers who may be hired for special commercial copy-writing assignments (such as the creation of well-expressed institutional advertising copy) must be paid a special fee for their writing services. Detailed information on writing commercial copy will be found in Chap. 9.

Continuity writers are those who create the script for the editorial matter of a program. On a musical show, for example, continuity writers prepare the opening announcement for the program, write all introductions for musical selections, indicate where the commercials are to be placed within the program, and write the closing announcement. Continuity writers may be asked to handle any number of such routine program assignments. Ordinarily continuity writers are employed by stations or networks and their services are available without additional cost to the sponsor.

When the entertainment matter of a program calls for elaborate script work, such as the creation of daytime serials, mystery programs, or variety shows, the writing is turned over to one or more script-writing specialists. A mystery program such as *Mr. District Attorney* must be written by a script writer familiar with mystery shows. Daytime serials must be created by a person specializing in such type of continued-action programs. Frank and Ann Hummert, for example, specialize in such writing. Writers of musical shows must know their music, comedy programs must be written by gag men, and so on. The script writers to do such programs must be selected with considerable care by sponsors. The best writer or writers the sponsor can afford should be hired.

Writers who handle scripts for daytime serials, mystery programs, variety programs, and the like are usually free-lance writers. Many times they are hired to create the script from an idea supplied by the program creator or producer. In such instances they are paid a flat fee per script rather than a flat salary, as are most writers.

Some writers are combination writer-producers. *Carnegie Hall*, for example, was once written and produced by the same person, as was *Martin Kane, Private Eye*. Other writers are capable not only of writing and producing their own show but also directing it on the air. *This Is Your F.B.I.* was written, produced, and directed at one time by a single person,

as were *The Pet Milk Show*, *True Detective Mysteries*, and *My Friend Irma*.

### **Selecting Radio and Television Writers**

The best way to select a radio or television writer is to examine samples of his work. This can be done by a study of scripts which the applicant has already written for previous radio and television programs or by having him prepare a special script for the program for which he is being considered. The producer and director of the program as well as the radio director of the agency are best qualified to judge the skills of writers, although other persons associated with the campaign may help in the selection.

There are certain points to watch for when a writer is being considered for employment. The continuity writer on a small station must be flexible enough to handle the varied kinds of continuities he may be called upon to do, such as musical programs, talks, station promotion (on-the-air) announcements, and the like. The writer who will be assigned to one type of program must be able to show that he is qualified to handle the kind of writing called for.

In addition to ability to handle the kind of script in question, there are other characteristics which writers should exhibit. One of these is professional phrasing. This is the quality which makes an announcement sound natural and smooth and makes a program move along easily and logically. It is the quality which makes conversations sound as they do in real life, with nothing to indicate that the actor's lines or the announcer's words are coming from a script.

Writers should reject stock phraseology and trite words for thoughts that can be better expressed with original phrases springing from creative thinking and from a dissatisfaction with the commonplace. They should exhibit an understanding of radio and television and not call for transitions, sound effects, or camera activity which is next to impossible to create. It is important to remember, too, that radio and television deadlines cannot be missed. A writer's speed in creating an idea in his mind and translating it into script form on paper is extremely important. Many of the other tips given in Chap. 9 on commercial writing also apply to radio and television writers in general.

### **The Radio Writers' Guild**

Those who write for the networks or for large stations in the United States are usually members of the Radio Writers' Guild, although membership in the guild is not a prerequisite for a radio job, as AFRA membership is where AFRA has jurisdiction. The Radio Writers' Guild

establishes minimum script fees and works to promote a better understanding among sponsors, radio and television management, and the individual writer.

The Radio Writers' Guild, together with the Screen Writers' Guild and the Dramatists' Guild, is a part of the Authors League of America.

### THE ANNOUNCER

In radio's pioneer days, announcers were simply unidentified voices on the air. Occasionally they identified themselves in code letters. Milton Cross, for example, identified himself in early broadcasts as "A. J. N." As commercial radio developed, advertisers began to realize that the announcer was the sponsor's salesman to the mass audience, and listeners began to consider announcers as important as other program talent.

Today announcers are selected as carefully as any other type of program talent—in many cases even more so.

#### Selecting the Announcer

The sponsor can choose his announcer, who is either (1) a staff announcer or (2) a free-lance announcer.

Staff announcers are full-time employees of stations and networks. On large stations and for network broadcasts, staff announcers are assigned to sustaining programs and are available for commercial assignments by advertisers who desire to use them. Staff announcers are usually utilized on low-budget programs or smaller broadcasts.

On smaller stations, staff announcers are assigned to both sustaining and commercial broadcasts. Staff announcers are generally selected for the jobs that best fit their particular announcing style. If an advertiser utilizes a staff announcer, whether on a small or a large station, he should work closely with him to assure the proper interpretation and presentation of the commercial message.

One of the disadvantages associated with the use of a staff announcer is that a different man may be assigned to do the commercials on various days of the week. This is especially true on smaller stations. Listeners often associate an announcer with a program and a sponsor, and if the radio budget permits, it is highly desirable that one announcer be secured for the entire radio or TV series. This will add continuity to the advertising and is a step toward greater program identity and sales effectiveness. The announcer whom the sponsor secures for this purpose may be a specially requested staff man or a free-lance announcer. In either case a charge is made for such services, as discussed later in this chapter.

The commercial message is the major reason for the existence of a sponsored radio or television program. That is why too much attention cannot be paid to the role of the announcer who delivers the commercial. When auditions are held for commercial announcers, they are usually conducted by the advertising agency and held in the network or station studios. The sponsor, the radio director of the advertising agency, the agency account executive, the program producer, and other key personnel associated with the radio or television advertising effort should sit in on the audition.

Once an announcer is selected (whether staff or free lance), he should be considered a special member of the company sales staff. The announcer should be educated much like a salesman to understand the goods or services of the sponsor. He should be made familiar with the sponsor's organization and the advertising objective. He should know the sponsor's advertising problems, and, if at all possible, he should observe the product from manufacture to the point of sale. Such special attention should be given the announcer because in his role as announcer-salesman he speaks to more prospects at one time than any other company salesman. Like all good salesmen, he must know his product to talk convincingly to others about it. This is especially true on television, since the viewer sees as well as hears the announcer.

### **Qualities to Look for in the Announcer**

The following points should be considered in choosing an announcer for a commercial program:

1. Sincerity. Nothing is accepted quite as readily among listeners as sincerity on the part of the announcer. Only when an announcer believes in what he is saying is he able to convince others, for sincerity is the key to radio and TV salesmanship. It is an important factor in both an announcer's success and a program's success.
2. Style. The announcer's style must be appropriate to the program for which he is auditioning. By nature one announcer may have a smooth, easy-going, confidential style of announcing. Another may be rapid-fire or breezy in his delivery. Each style has its place, and the sponsor must look for the announcing style that fits his program and his product.
3. Past experience. The advertising agency should have certain background information on each announcer competing in the audition. The agency should know what shows the announcer is now handling and on what shows he has previously worked. It is important to investigate whether or not an announcer's voice is associated by listeners with another sponsor because of past announcing assignments.
4. Mental alertness. It can be determined from the announcer's previous experience, plus a close observation of the man at the audition, whether he

is mentally alert. Radio and television are fast-moving—once a word or sentence is on the air it cannot be recalled. For this reason the announcer must be alert to prevent error. He must be alert to the signals of the director. If the announcer is to do interviewing, it is important that he be mentally alert and show a flair for ad-libbing.

5. Personality. By observation at the audition and by a check into the announcer's past experience his personality can be judged. If the announcer is to make personal appearances in connection with his role as program announcer, it is important that his appearance, as well as his personality, reflect credit upon the sponsor. Like all other radio stars, he must be able to get along with other members of the radio or television cast.

6. Good taste. This point is especially necessary on ad-lib programs. The announcer must show tact and discretion in his comments. Off-color comments and double-meaning remarks have no place in radio or television. The announcer must be a credit to the sponsor.

7. Interpretation. The announcer must be able to interpret the commercial as convincingly and sincerely as possible. He must be able to deliver the message so that it cannot be misunderstood by listeners. Interpretation, done with sincerity, is a characteristic of top radio and television salesmanship.

8. Flexibility. The announcer must be capable of a change of pace in his announcing, within the limits of his particular announcing style. Some lines of the commercial may be read rapidly, others more slowly for emphasis. Such flexibility makes a commercial easier to listen to. If the announcer is to be given acting lines, he must be capable of handling them as professionally as any other member of the dramatic cast.

9. Voice. This quality in announcing is placed at the end of the list purposely. Although many people consider voice as the leading factor in the choice of an announcer, the qualities listed above have proved themselves more important. Announcing salesmanship is more dependent upon these factors than upon the mere pitch or range of the announcer's voice.

### **Announcer's Word Rate**

The term "announcer's word rate" is used when referring to the number of words per minute that a given announcer will read. Different announcers read at different word rates, some having a naturally fast pace and others reading more leisurely.

By the same token some commercials require a slow, sincere, intimate presentation which will require reading as slowly as 100 words per minute or even more slowly. Other commercials must be "punched" and read as rapidly as 180 words per minute.

The average word rate used by radio announcers today is approximately 160 words per minute. This does not mean that each sentence and paragraph is read at a constant rate. Naturally, there are pauses within

sentences for expression—some phrases are read slowly for emphasis, while others are “thrown away” or skipped over at a faster pace. But the over-all rate is close to 160 words per minute.

Word rate in radio and television advertising is like type size in printed media. The faster the word rate or the smaller the type size, the more words can be read in a given length of time or crowded into a given space. But the smaller the type the harder to read, and likewise, the faster the word rate the less the comprehension. The important factor is comprehension—not how many words can be broadcast during a given length of time. In the same way that large type is easier to read, so a slower word rate is easier to understand.

### **Women Announcers**

Ever since the earliest days of radio-telephony, men have generally been used as announcers. Their voices reproduced far better over the first radio sets than women’s voices. As engineering standards improved it became possible to reproduce women’s voices more truly, and many stations experimented with women in announcing roles. However, listeners seem to prefer the male voice, which is richer in quality and in overtones and deeper in pitch.

Today, when used at all, women announcers are employed on programs aimed at the feminine audience. In very few cases are they used for general announcing roles. One of the biggest objections to women announcers is their tendency to sound affected or “sugary,” qualities which irritate radio listeners.

### **Announcer Fees**

The service of a staff announcer is included in the station or network time charges paid by the sponsor, and no talent fee need be paid to the staff member. When a sponsor requests a specific staff announcer for steady work on his program series, however, this person must be paid a talent fee, over and above the announcer’s staff salary. Free-lance announcers, of course, are paid a talent fee by the sponsor.

In the large cities and for network broadcasts the majority of announcers are paid special talent fees by the sponsor, since they are almost always individually selected announcers whose services have been requested by the agency or sponsor. The use of staff announcers is more prevalent in radio advertising over small stations or, as pointed out earlier, for smaller shows.

The American Federation of Radio Artists has jurisdiction over announcers on all national network broadcasting and in many leading cities. AFRA has established minimum wage scales for announcers.

### DRAMATIC TALENT

In the key radio cities of the United States it is possible to secure radio and television talent to portray an aged philosopher, an average husband, a young hoodlum, an old maid, an Irishman, a bobby-soxer, a Boy Scout, and a crying brat—plus every variation in between. An actor may be classified as a lead, heavy, juvenile, character, dialectician, or straight.

A lead is the person cast in the leading role of a radio or television drama. Women leads may be subclassified as ingénues, sophisticates, emotionals, dialecticians, juveniles, or straights. Men may be subclassified as dialecticians, straights, etc.

A heavy is generally the villain in the dramatization, and a juvenile is an actor portraying a young person. Dialecticians are persons capable of portraying various national or regional characteristics in their speech, such as Jewish, Scottish, Cockney, French, western, southern, and the like. A straight is an actor who uses his natural speaking voice and personality.

Many actors and actresses are capable of doubling. Doubling means that the person carries more than one role in the dramatization. Freeman and Gosden, for example, portray several of the roles on their program, *Amos 'n Andy*. Peter Donald is capable of numerous roles on one program and, like all who double, can handle individual roles so that the radio audience is not aware of the fact that the same person who portrayed a farmer, for example, in an earlier scene played the role of the southern business executive in a later scene.

AFRA has jurisdiction over network dramatic talent and also jurisdiction over dramatic talent in certain key radio cities. The AFRA regulations state that an actor can play two parts in a dramatization under the standard fee. However, if the actor is assigned more than two parts he is entitled to additional compensation. In certain cases where double roles are exceptionally short, such as on dramatized news broadcasts, AFRA permits additional doubles without additional compensation. Sponsors considering doubling up of roles should check AFRA rates.

Usually radio dramatic talent is auditioned by the program producer or director, who best knows exactly what voice quality is called for by the script.

### MUSIC FOR RADIO

Programs featuring music are preferred by many sponsors because of music's universal appeal, the minimum of production required, the variety of musical selections available, and the ease of preparing a

musical show. Most listeners enjoy music, but it is interesting to note that a musical program seldom produces a top program rating.

Music for radio and television may be classified into two general groups, (1) live music and (2) transcribed and recorded music. Live music will be discussed in the following paragraphs and transcribed and recorded music in the next chapter.

### **Live Music**

The type of live music used for broadcasting and telecasting depends upon two factors: (1) the amount of money available for musicians and (2) musician availability.

Music may be either instrumental or vocal. Instrumental music may be in the form of a solo instrument (piano, electric organ, etc.) or various musical combinations up to and including dance orchestras and symphony orchestras. Vocal music may be solo, duet, trio, quartet, various close-harmony combinations, or full choruses. In most cases singing groups on the radio have instrumental accompaniment ranging from a piano to a full orchestra.

Earlier in the chapter certain of the advantages of using live music were mentioned. These included flexibility in selecting melodies specially created to fit program stars and style and the use of special arrangements to blend into the format of the show. Timing can be done to the split second with opportunities for lengthening or shortening a musical number as desired by the director.

Among the disadvantages is the fact that live talent usually costs more than transcribed talent. In some communities local live talent may compete to disadvantage with transcribed talent, since the local performer may lack skills in microphone techniques as well as musical ability. Some stations do not have adequate studio facilities for live music shows. The halls or auditoriums used by some stations to extend their studio facilities may have improper acoustics. Lighting may be poor for television. In some cases untrained studio engineers inadvertently place microphones improperly, which results in poor pickup and poor quality. For any or all of these reasons the resultant broadcasts or telecasts of live musical programs may be inferior.

The national advertiser using a national network and having a large budget to buy top talent and production skill ordinarily selects live music for his program, but the local advertiser may elect either live or transcribed music. Once the decision has been made, the program should be watched carefully to make certain that the music is doing its proper job of attracting a sufficient audience of consumers.

### **The American Federation of Musicians**

Today, with rare exceptions, all musicians who play over the air professionally are members of the American Federation of Musicians. Each local of the federation enters into negotiations with the radio stations in its respective area and signs contracts with these stations covering wage scales, hours of employment, and working conditions. The wage scales are established both for weekly employment and for preprogram broadcasts, including air time and rehearsal time.

### **Music Clearance**

Radio performance rights for musical selections are controlled by several music copyright organizations in the United States. The major ones are the American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music Incorporated (BMI), and the Society of European Singers, Authors and Composers (SESAC). Music copyright organizations issue licenses on a long-term basis to stations and networks for performance rights of their copyrighted tunes.

All stations "clear" musical selections in order to make certain that no selection copyrighted by one of the above organizations is on the restricted list and that the station has a license for performing rights from the copyright holder. Sponsors are required to submit lists of musical selections which they plan to use on their programs well in advance of the broadcast date. A member of the station or network staff will check to make certain that the station or network has been authorized to perform a given selection. Such "clearing" eliminates any infringement on copyright ownership.

### **SUMMARY**

Radio talent is available individually or in package form. Individual talent may be staff or free-lance. Under most circumstances staff personnel are available without additional compensation on the part of the sponsor, but specially selected staff personnel, like free-lance talent, are entitled to a talent fee. When package talent is used, a single fee is paid.

Persons who take part in a radio or television program must be selected carefully by the sponsor and by the advertising agency. The more concern put into the selection of writers, producers, announcers, actors, sound men, musicians, and the like, the better the program is likely to be. A good show is the only reason listeners will tune in, and talent makes the show! Consequently the best available talent should be hired by the sponsor.

Even after a careful selection of talent, the job is not complete. As the program series progresses, the development of each member of the cast must be watched. Certain members of the cast may prove themselves capable of more important roles. Some may have captured the public's fancy, and the sponsor should capitalize on such interest. Some members of the cast may have to be weeded out as deadwood. Many observations come through the producer or the director of the show, who will also be able to comment on the work of the program writer. Agency personnel, especially the account executive and the agency radio director, should supervise the work of the program cast.

Often talent suggests ideas which can be utilized to the sponsor's advantage. People working with a show often create ideas for effective gimmicks, modifications in the format, and other developments which can be used on the air. All persons associated with the program should be encouraged to offer suggestions, within logical limitations.

Radio codes prescribe that only 10 per cent of evening program time may be devoted to the commercial message. The sponsor, through his advertising agency, should make every effort to hire talent which will make the other 90 per cent of the program as attractive as possible. The appeal of that 90 per cent conditions the listener favorably for the commercial 10 per cent which to the sponsor is the most important part of the program.

## Chapter 7: TRANSCRIPTIONS AND TRANSCRIPTION COMPANIES

“The following program is transcribed.”

You’ve heard this phrase often on the air, for it is required by the Federal Communications Commission to identify a program which originates by mechanical reproduction methods rather than by a live presentation.

In the pioneering days of radio, a certain stigma was sometimes attached to the use of records and transcriptions. Radio listeners felt that they should hear live talent programs. The fact that many radio reproductions were noisy, scratchy and inferior to the quality obtainable through the use of live talent also increased the negative feeling attached to recorded or transcribed programs.

Today, with improved recording and transcribing methods, the quality of a “canned” broadcast is comparable to that of a live show. The old stigma has all but worn off, and with rare exceptions there is no difference between the public acceptance of a live program and that of a transcribed one.

### RECORDS AND TRANSCRIPTIONS

The basic difference between a record and a transcription is in the purpose for which each was created. Records are made for consumer use; transcriptions for special radio use.

Records come in various sizes and are made to play at different speeds. Standard phonograph records turn at 78.6 (commonly called 78) revolutions per minute (rpm). They are pressed on 10- and 12-inch diameters and will play approximately 3 and 4 minutes, respectively. The new long-playing (microgroove) records also come in 10- and 12-inch diameters but play at  $33\frac{1}{3}$  rpm and contain approximately  $17\frac{1}{2}$  and  $22\frac{1}{2}$  minutes of playing time, respectively, on each side. There are also new 7-inch records on the market which play at  $33\frac{1}{3}$  rpm. The new RCA-type records, which are  $6\frac{1}{2}$  inches in diameter, play at 45 rpm. All the above types of records could be used for broadcasting, although not all radio and television stations have equipment to play other than standard 78-rpm records and standard  $33\frac{1}{3}$ -rpm transcriptions.

Transcriptions are special radio discs which revolve at a speed of  $33\frac{1}{3}$  rpm (a few are made to play at 78 rpm). Although they can be made in 10- and 12-inch diameters, they are ordinarily made on platters which are 16 inches in diameter. A 16-inch transcription will play for approximately 15 minutes, but individual "tracks" can be cut into a transcription, to play for any desired length up to 15 minutes. For example, the average music library transcription will contain four or five tracks on a side. Each track is a complete musical selection which will play anywhere from 1 to 3 minutes. Advertisers using transcribed spot announcements ordinarily cut a series at one session. Each announcement is placed on an individual track, and there may be as many as ten or fifteen on one side of a 16-inch transcription.

In the parlance of the trade the various terms, such as records, transcriptions, platters, discs, electrical transcriptions, and "E. T.'s" are used interchangeably.

### **The Growth of Transcribing**

As the radio industry began to outgrow its pioneer days, new and improved methods of mechanical reproduction were introduced. Both radio stations and sponsors experimented eagerly with transcriptions.

Stations and sponsors found that better talent became available on transcription. This was an especially important factor in smaller communities where top-flight talent was scarce. An increase in the number of radio stations throughout the United States brought with it an increase in the demand for various types of transcriptions.

Sponsors realized that they could transcribe programs and spot announcements and ship them to individual radio stations. A complete series of programs or announcements or both, could be transcribed in large cities where excellent talent was available, to give both a professional touch and complete continuity to a radio advertising campaign.

In the early days of radio the national networks prohibited transcribed programs. Network officials felt that better quality shows could be done with the use of live talent. As transcription quality improved and the listener prejudice against the use of mechanically reproduced programs dwindled, the networks relaxed their ban. The Bing Crosby program aired by transcription over the ABC network, beginning in the fall of 1946, acted as an impetus to this trend. Crosby transcribed the program for his sponsor at his convenience, and the show was sent out over various segments of the network by transcription at 9 p.m. Wednesday evening in each time zone with excellent results.

Another factor in the development of transcribing was the work of the

various transcription companies in promoting the use of transcribed talent and transcribed music and pointing out to the trade the advantages of transcribing. The work of Standard Radio Transcription Service, Inc., World Broadcasting System, and the Frederic W. Ziv Company was especially significant along these lines.

### **The Advantages of Transcribing**

One of the primary advantages a sponsor realizes when transcribing programs and announcements is a flawless production. A perfectly produced broadcast can be created which is proof against errors of content when it is heard on the air. The sponsor who transcribes holds complete control over both program content and commercial content, and the possibility of errors on the part of local producers and local talent is eliminated. If the program does not meet with sponsor or agency approval, the entire program or portions of it can be done over again. Many transcribed programs are originally recorded on tape. Elimination of minor errors is then possible through editing the tape in much the same manner as movie film is edited. Perfect portions of the program may be preserved, but any miscues, fluffs, or errors can be cut out of the program. Short spot announcements are rarely edited in this manner; it is simpler to have the talent redo the entire 30 or 60 seconds.

Another advantage to sponsors who transcribe has been mentioned in connection with the growth of transcribing—better talent. The majority of transcriptions are made in cities where a wealth of excellent radio talent is available. Because transcribing can be done at any hour of the day, radio artists who would ordinarily be unavailable for a specific evening's program can record at their convenience. When transcribing, the agency can work closely with the announcer and supervise his work so that the results are highly satisfactory.

The fact that a transcribed announcement can be played over and over again offers the advantage of repetition. Repetition leads to product identification, and product identification is a step toward sales. Witness Pepsi-Cola's singing jingle, Bromo-Seltzer's talking train, and hundreds of other transcribed commercials that repeatedly impress listeners with the same transcribed announcement. On transcribed programs there will be uniformity and continuity across the country. The same voices, the same sound effects, the same gimmicks blended into the same format will be repeated time after time to listeners from coast to coast.

The Elgin National Watch Company, like many national advertisers, uses transcriptions for dealer radio advertising. Special programs, 5 min-

utes in length, and spot announcements have been transcribed by Elgin's advertising agency, J. Walter Thompson, and made available without cost to Elgin dealers.<sup>1</sup>

Many national advertisers pay the cost of producing transcriptions for cooperative radio advertising and may agree to pay part of the station time costs as well. When transcriptions are utilized in this manner several advantages arise. (1) The national advertiser maintains control over the quality of retail advertising done on his product. (2) Radio time can often be purchased at the local rate, involving less expense to the cooperating national advertiser. (3) The national advertising is brought down to the retail level, essential to the success of any national advertising campaign. The commercial explains the product story plus information on where the product may be purchased locally. (4) All the special devices and gimmicks used by the national advertiser may be incorporated into the transcription, giving a continuity in all radio advertising of the national advertiser.

### **Problems in the Use of Transcriptions**

Certain limitations are associated with the use of transcriptions. However, most of these can be overcome in one manner or another. One of the problems of transcribing is that transcriptions cannot be as timely as live programs. Weather conditions, timely news events, and current activities cannot be worked into a transcribed program unless the show is to be aired within a short period after transcribing.

Another minor limitation in the use of transcriptions is that the "local touch" is missing. Comments about the local situation cannot be included in transcriptions which are to be given national distribution; the cost of doing so would be prohibitive. However, a sponsor can circumvent this limitation by leaving a portion of the transcribed program or announcement available for a local cut-in announcement. The cut-in can be given "live" by the local announcer and can include the name of the local dealers or other pertinent data important to the local listening audience.

Occasionally a transcription may be broken, lost, mislaid, or delayed in its arrival at radio stations, but such factors are practically negligible.

### **Forms of Transcriptions**

Depending upon the way they are made, transcriptions are classified as (1) instantaneous transcriptions and (2) pressings. Instantaneous platters are those cut directly into a lacquered surface<sup>2</sup> carefully coated on

<sup>1</sup> As part of the service for its dealers, the Elgin National Watch Company also provides scripts for 25-, 50-, and 100-word announcements and has created 1-minute television shorts for dealer use.

<sup>2</sup> The trade refers to it as "wax."

an aluminum base (during the Second World War, glass-base transcriptions were used). The impression is made with a ruby, diamond, or other hard point. Once cut, the transcription is ready for immediate use. When a limited number of duplicate transcriptions is required, usually less than ten, duplicate instantaneous transcriptions, called "dubbing," can be made of the original disc.

When more than ten duplicate transcriptions are required, it is desirable to utilize pressings rather than instantaneous transcriptions.

### How a Pressing Is Made

There are five basic steps in the production of a radio transcription (pressing). (1) The original instantaneous transcription is cut and in turn a (2) metal master, (3) metal mother, and (4) stamper are produced. The stamper produces the (5) pressing. These steps are explained below in nontechnical detail and are illustrated in Figs. 21, 22, and 23.

At the outset it must be understood that all tolerances permitted in the manufacturing process are fantastically small. It is meticulous attention to minute technical details that makes the quality of radio transcriptions far above that of commercial phonograph records, fine as they are. The engineering standards to which all electrical transcriptions must be produced have been set by the National Association of Broadcasters.

The first step in making a pressing is to cut the original instantaneous transcription on an oversize lacquer disc. For 16-inch pressings, the oversize lacquer transcription is  $17\frac{1}{4}$  inches; for 12-inch pressings the oversize lacquer transcription is  $13\frac{1}{4}$  inches.

At the transcription processing plant, the original is carefully cleaned and its surface sensitized to receive a thin coating of silver. The silver is deposited by placing the original transcription in a rubber tray and submerging it in a chemical solution for approximately 1 minute. The ultra-thin film of silver deposited on the surface by this "silver flow" process<sup>3</sup> makes the surface a conductor of electricity. In its original state the surface was a nonconductor and electrodeposition could not be made.

When the original transcription is silvered, it is placed in an acid copper-plating tank, where copper plating adheres to the thin film of silver. After approximately 8 hours of copper plating; the copper is strong enough to be safely separated from the original transcription without danger of bending or damage to the newly formed metal master. After the separation has taken place, the original transcription is destroyed.

The metal master, a "negative" of the original, is carefully recentered and electro-cleaned and a thin protective film of nickel is deposited on its surface. After being nickel faced, the master is again carefully cleaned by means of a spinning wheel and a naphtha solution and the metal master is completed.

<sup>3</sup> An alternate but more expensive method is known as the "gold sputtering process."

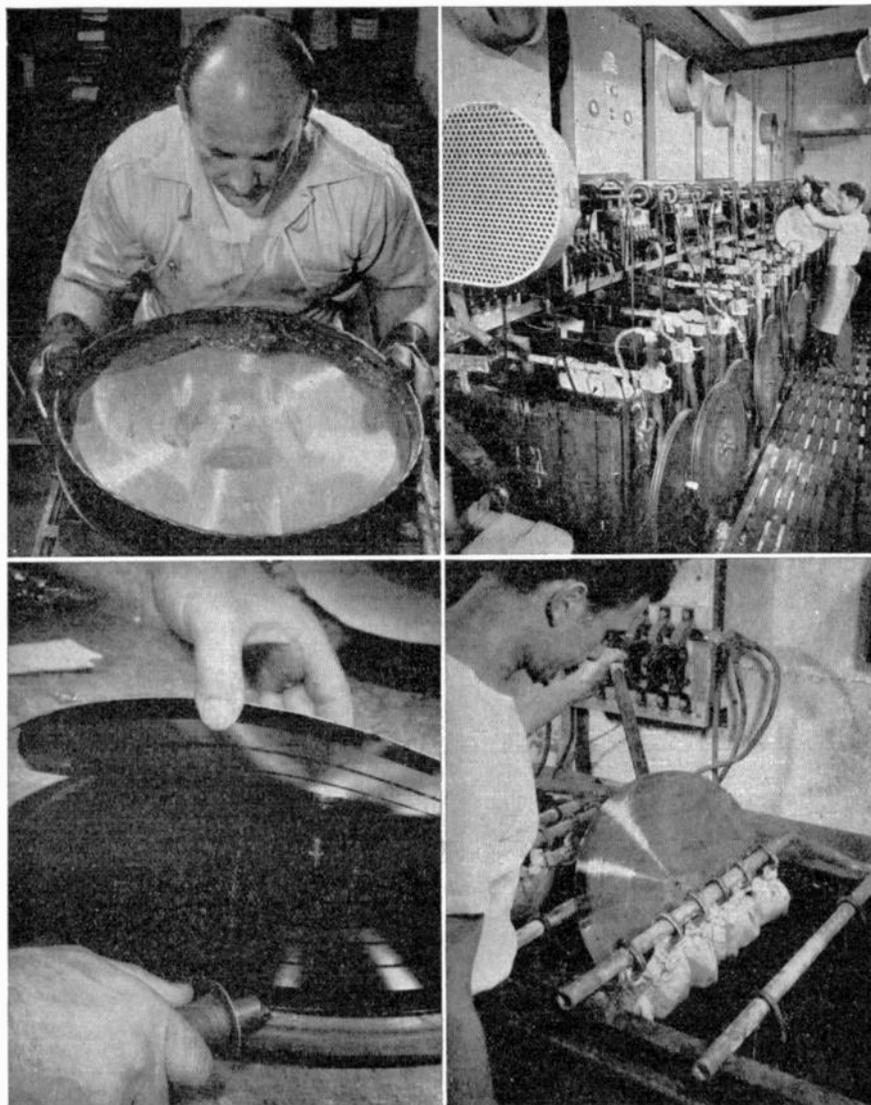


FIG. 21. Making a transcription. This picture series was taken in Recorders Labs, Limited, a Hollywood transcription processing company which makes pressings for leading transcription companies. *Upper left*, silver is deposited on the original instantaneous transcription. *Upper right*, copper-plating the original transcription. *Lower left*, separating the original transcription from the metal master. *Lower right*, electroplating the metal master with nickel. (Recorders Labs, Limited.)

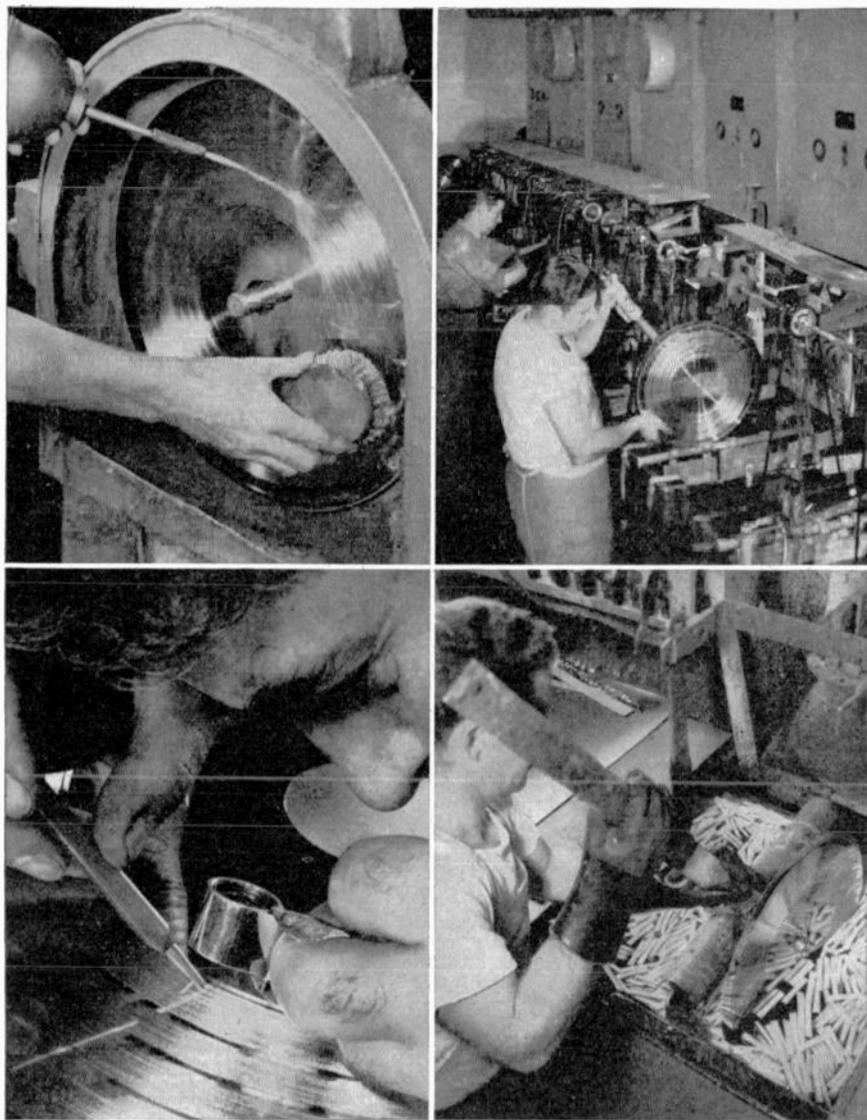


FIG. 22. Making a transcription. *Upper left*, cleaning the metal master with a naphtha solution. *Upper right*, electroplating to form the mother on the face of the metal master. *Lower left*, repairing a damaged groove. *Lower right*, electroplating to form a strong protective film of chromium on the stamper. (*Recorders Labs, Limited.*)

The next step in the process is to make a positive, the metal mother or matrix, from the negative, the metal master. An oxide film is developed on the nickel surface of the metal master by means of chemicals. The special solution allows a new coating of copper to be deposited intimately on the metal master without bonding to the nickel surface. The metal master is now inserted in the acid copper tank, and the mother forms on its face. After approximately 10 hours of plating time, the mother is carefully pried away. Since the mother is a positive, it can be played like the original. Technicians, playing the metal mother, can check for tone quality and other technical qualities.

If at any time in the handling of the metal parts they are damaged, a skillful repairman with the proper tools and a basic knowledge of groove contour can repair the damage so that the untrained ear has difficulty in detecting the repair.

After a thorough inspection, the surface of the mother is nicked and prepared for the development of the third metal part, the stamper.

The stamper is electroplated on the surface of the mother by the same method used in making the mother from the metal master. After being plated in the acid copper, the stamper is carefully separated from the mother. A chromium film is deposited on the surface of the stamper to give it strength in resisting wearing effects of the pressing material when the stamper is mounted in the transcription press die. The stamper is now punched, sheared to size, and again carefully checked for technical details.

After the stamper has been placed in the transcription press die, labels are slipped over the top and bottom center pins and several preheated vinylite biscuits are placed at the center of the bottom plate. Single-face transcriptions are made by forcing the stamper into a standard backing plate, while double-face pressings are made by using a pair of stampers.

The stampers are forced together in the press die under heat and pressure to register their impressions firmly in the vinylite. The first pressing is carefully checked and played through completely before any additional transcriptions are processed. Once the test pressing is approved, any number of pressings can be stamped out, depending upon the size of the order and the eventual deterioration of the stamper.

When large quantities of pressings are required, additional stampers are made from the mother. They are placed in use whenever sound tests indicate a change in quality such as wear, surface noise, and distortion. After pressing, each transcription is trimmed and machine-edged and after inspection is ready for use.

The time involved from the time the original transcription is made on "wax" in the studios until pressings are turned out is approximately 36 hours. Eight-hour service is available for jobs involving less than 50 pressings. When this type of service is desired, only one metal part, a master, is made by electroforming. This is a negative plate and can be converted to a stamper. It is then termed a "converted master."

After a pressing order is completed, the metal master, the mother, and



FIG. 23. Making a transcription. *Upper left*, shearing the stamper to size. *Upper right*, placing a vinylite "biscuit" in the stamper. *Lower left*, taking an untrimmed transcription (pressing) off the press. *Lower right*, filing the metal master, the metal mother, and the stamper plate. (*Recorders Labs, Limited.*)

the stamper plate are numerically filed, as the property of the customer, until there is further need for them.

### TYPES OF RADIO TRANSCRIPTION COMPANIES

There are four classifications of radio transcription companies in business today serving stations, agencies, and advertisers. These are (1) recording companies capable of making recordings and transcriptions, (2) music library services that lease various types of transcribed musical selections to radio and television stations, (3) transcribed-program companies that produce and transcribe open-end transcriptions for lease to stations and sponsors, and (4) custom-built-transcription companies that create special programs and spot announcements for clients. Many transcription companies can be grouped under two or more classifications rather than a single one because of the various types of transcription work of which they are capable.

#### Recording Companies

Recording companies are firms specializing in making records and transcriptions for clients. They have studio and recording facilities but do little creative work, such as the production of shows or the development of ideas. Their main duty is to record programs or announcements created by advertising agencies for their clients, and their services are available to any sponsor or agency on call. Advertisers and agencies often use such agencies to make air-check transcriptions, enabling them to have a permanent record of a broadcast for critical analysis. Recording companies charge a fee for the use of studios and a fee for the number of transcriptions a client desires. All recording companies make instantaneous transcriptions, and, although few recording companies have their own facilities for the production of pressings, they have working arrangements with companies that engage in such activity.

#### Music Library Transcription Services

Several transcription companies are in business in the United States to provide transcribed music library service to radio and television stations. These organizations furnish a wide variety of music to stations, ranging from popular music to classical renditions. Selections are ordinarily placed on individual tracks on 16-inch transcribed pressings that are played at 33 $\frac{1}{3}$  rpm.

Transcription libraries are leased to stations and not sold outright. A new radio or television station subscribing to a music library service will receive a "basic library" of transcriptions, together with index cards and

transcription catalogue for use in program planning. Periodically, new releases are sent to subscribing stations. The cost of the music library service varies but is generally determined by the size and power of the station.

Among the music library services are the following: Associated Program Service (a division of the Muzak Corporation), Capitol Transcriptions (a division of Capitol Records), M. M. Cole Transcription Library (specializing in American folk music), Lang-Worth Feature Programs, Inc., C. P. MacGregor Electrical Transcriptions, NBC Thesaurus, SESAC, Inc., Standard Radio Transcription Services, Inc., and the World Broadcasting System. Each of these firms leases a music library service to stations. Most stations find one transcription library sufficient when supplemented with phonograph records,<sup>4</sup> although certain of the larger stations lease the services of two or more transcription library companies in addition to regular receipts of phonograph records.

One of the advantages of using transcribed music is that of economy. For a relatively small fee a radio station can have available almost all types and varieties of music. In most cases transcribed talent is superior to local live talent, especially the live talent available to smaller radio stations.

Transcriptions are played on studio record players, which are standard radio station equipment. Certain music library services provide their transcriptions in a vertical rather than a lateral cut. Practically all stations have an extra playing head on station turntables, enabling them to reproduce a vertical cut on the air. (A vertical transcription is merely a transcription whose grooves vary in depth in order to reproduce the signal. Most transcriptions and all records are lateral cuts, and the groove looks like a winding snake path when viewed through a microscope; this is because the groove is always the same depth, and variation in signal occurs by deflecting the groove horizontally.)

Timing of transcribed music is a simple matter, for in all cases the playing time of each selection is clearly marked on the label. Some transcription companies either indicate the number of dead grooves before the selection will begin playing or cut their transcription with a standard number of dead grooves, in order to permit simple and exact cueing on the part of the turntable operator.

If a station leases a transcribed music library service, all selections of the library (with the exception of certain ones set aside for special purposes such as theme melodies and the like) are available to sponsors for their musical programs. Practically all type of musical selections are

<sup>4</sup> Many phonograph companies send their new releases to radio stations free of charge, realizing that radio's use of such records will stimulate consumer sales.

available, from jazz, swing, and hillbilly through the classics. The transcribed music library service offers sponsors name talent, a variety and quantity of talent at low cost, and high production standards. Most transcribed music libraries also provide a script service which sponsors may utilize if they choose. The script is prepared for programs of various lengths and includes a selection of musical offerings properly balanced and timed to blend together into one program (see Fig. 24).



FIG. 24. World music library transcription service. The continuity service is designed to help stations build well-balanced programs with transcription library selections. The continuity permits the insertion of two commercials and calls for special transcription tracks of opening (and closing) announcements. (*World Broadcasting System.*)

### Transcribed-program Companies

With the increased acceptance of transcriptions as a method of originating programs and the demand on the part of the audience for good radio talent, the growth of the transcribed-program company was only natural. Such firms as the Frederic W. Ziv Company, Charles Michelson, Harry S. Goodman Productions, Louis G. Cowan, Inc., Broadcasters Program Syndicate, NBC Radio Recording Division, and numerous others produce open-end transcriptions. Each program is a complete 15-

minute or half-hour "package" show which is part of a series designed to run in 13-week cycles, usually built with top-flight talent. The transcriptions contain no commercial messages but are so arranged as to permit the inclusion of a commercial—hence the term "open-end." Commercials may be inserted in the opening, the middle (in some cases), and the end by the local announcer.

A local radio sponsor pays a small fee to lease open-end transcriptions through his local radio station. Open-end transcriptions are skillfully prepared so that the local advertiser's commercials can be blended smoothly and easily into the program format. To the average radio listener the program sounds like a show created especially for the local sponsor. Many national advertisers, too, including Procter & Gamble and General Mills, have found open-end transcriptions highly desirable for spot advertising purposes.

As mentioned above, the advantages of using open-end transcriptions are (1) top-flight talent and (2) low cost, for all talent costs to produce the original transcription are "prorated" among all stations carrying the show. In addition, a sponsor utilizing an open-end transcription will find his production problems reduced to a bare minimum, and the prestige of the performing artists accrues directly to the sponsor.

Practically every type of radio program on the air today, with the exception of news broadcasts and audience participation programs, is available through the various transcribed-program companies. The more popular open-end programs are mystery broadcasts, dramatic shows, and musical programs. Special transcribed seasonal broadcasts for Christmas, Thanksgiving, and other national holidays have found popularity among radio stations and sponsors.

There are two general methods of producing open-end transcriptions so that local commercial announcements may be inserted. If there is music on the program, a period of theme melody is provided at the beginning and end of the show which may be faded into the background while the local announcer reads the commercial. If there is no music, the program will stop completely and the local announcer will read the commercial while the open-end transcription is being re-cued to the following track on the disc. This same procedure with other tracks is followed at the end of the program. If there is a place for a middle commercial, the usual procedure is to have the program stop while the commercial is read rather than to introduce any theme or background music.

In addition to providing open-end programs, certain transcribed-program companies such as Harry S. Goodman also produce transcribed open-end spot announcements. These are of a service nature (time signals, weather forecasts, temperature reports) and are prepared so as to

leave a portion of the announcement open for the insertion of a cut-in announcement. Such standard service announcements are made up in sets covering a variety of time signals, a complete group of weather forecasts, and a wide range of temperature reports. The appropriate transcription track is played as the time or weather indicates.

Open-end transcriptions are usually paid for on a sliding scale. The more powerful the station and the larger the market, the more people will hear the program and the higher the rate. From the transcription company's point of view, the larger the coverage the less chance to sell additional transcriptions, since most open-end companies sell only one station per market. Most sliding scales are established considering one or more of the following points: the size of the market, the power of the station, the coverage, station rates, and per-capita-income index. Some transcription companies sell at flat fees, but this works to the disadvantage of the small station, for it is not in a position to make as much profit on the sale of the show as is the large station. In all cases, transcriptions are leased to the station or to the sponsor and are not sold. They remain the property of the transcription company and must be returned after use.

Among the more popular open-end transcription programs are the Wayne King Show, Favorite Story, The Guy Lombardo Show, Meet the Menjous, and Boston Blackie, all produced by the Frederic W. Ziv Company; Murder at Midnight and The Smiths of Hollywood, produced by Louis G. Cowan; The Shadow, A Date with Music, and Smiling Ed McConnell, produced by Charles Michelson, Inc.; The Playhouse of Favorites, The Art Van Damme Quintet, and The Haunting Hour, produced by the NBC Radio Recording Division; Jim Ameche, Story-Teller and Rendezvous with David Ross, produced by Harry S. Goodman.

Many of the music library services provide tracks featuring the voices of their musical stars introducing special programs and selections, as well as special scripts built around library selections, so that a station utilizing the transcription service may create its own special musical show for sale to clients.

### **Custom-built-transcription Companies**

Certain transcription companies offer creative departments and are equipped to take over the entire responsibility of producing a special program or spot announcement series which is tailor-made for an advertiser. They are prepared to develop plans from the idea stage through the actual production of the program or announcement.

When a custom-built-transcription company handles the creative work for a client, the company charges an additional fee for these activities. Custom-built-transcription producers will deal directly with advertisers,

usually those without advertising agencies, or will deal through an agency, usually one which does not have a creative radio department.

All custom-built-transcription companies do recording and transcribing work, but not all recording and transcribing companies are equipped to do creative work.

### PAYING FOR TRANSCRIBED TALENT

Both the American Federation of Musicians and the American Federation of Radio Artists have jurisdiction over the salaries paid to their union members and have established a scale which is to be paid to artists and musicians employed in making transcriptions. The AFM places no limitation on the use of such transcriptions.

On the other hand, AFRA differentiates between the uses which can be made of custom-built transcribed programs, open-end transcriptions, and spot announcements. The AFRA code states the following in regard to payment of talent for special transcribed programs and use of such custom-built transcriptions:

“Custom-built transcriptions may be used by one sponsor once only in each town or city, for any product of the sponsor or any affiliated company. In the event such sponsor repeats the use of the same recording, the artist shall receive for each such repeated use a fee equal to the compensation paid for the original performance excluding rehearsal.”

The same rule applies to payment of talent and use of open-end transcriptions.

“Open-end transcriptions may be used once only in each town or city. The said open-end transcriptions may be played a second time in each town or city only upon paying the artist for each repeated use, a fee equal to the compensation paid for the original performance excluding rehearsal.”

Note the difference in the way short programs and spot announcements may be used:

“In the case of recordings of 5 minutes or less, producer agrees that the date of the first release shall be within 26 weeks after recording is made and such recording may be used as sponsor desires for the ensuing 26 weeks after release in any one city. The use of such recordings may be continued in cycles of 26 weeks upon payment to the artist performing on such record of a fee equivalent to the original fee excluding rehearsal paid for the making of the original transcription.”

Many radio artists work at salaries above the minimum AFRA fee. AFRA regulations state that in the case of overscale artists, should the

transcriptions they make be used again, the sponsor or producer may be credited with the amount of the artist's compensation in excess of the minimum. To illustrate, if the minimum AFRA fee for a 1-minute class A transcription<sup>5</sup> is \$15.10 for the announcer, including rehearsal time, and the announcer is paid \$30.00 for his work, the sponsor or producer receives a credit of \$14.90 if the transcription is used for a second 26-week period. The cost would be only 20 cents in this case to have the series repeated on the air, unless the artist has a special clause in his contract which states that new negotiations must be made in the case of additional use of the transcription.

### MAGNETIC RECORDERS: WIRE AND TAPE RECORDERS

In addition to being able to record or transcribe on flat round discs, radio stations have been utilizing various types of magnetic recorders since the Second World War. There are two kinds of magnetic recorders: tape recorders and wire recorders. The difference in the name indicates the difference in the material on which the signal is magnetized.

Tape recordings have one advantage which wire recorders do not have. The tape can be edited much as movie film can in order to delete undesired portions, while wire cannot. But the wire and the tape used in magnetic recorders can be used time and time again by merely demagnetizing the recorded signal.

The first magnetic recorder was developed by the Danish scientist, Valdernar Poulsen, in 1898. It was a crude arrangement, and it was not until after the invention of the radio tube by De Forest in 1907 that magnetic recorders became practical. Little was done with such recording devices in the United States, since most experiment and development was devoted to perfecting recording and transcribing equipment for use with flat round discs. In 1936 Dr. S. J. Begun,<sup>6</sup> a pioneer in the field of magnetic recorders developed the first continuous loop recorder. But even by the beginning of the Second World War, magnetic recordings were used considerably more in Europe than in the United States.

Under the impetus of the war effort, United States scientists developed numerous models of wire and tape recorders which have been constantly improved and developed for radio use today. Magnetic recorders can be used to transcribe radio programs for rebroadcast, to cover news events

<sup>5</sup> Any type of transcription other than a music library transcription is classified as a class A transcription by AFRA. Class A transcriptions include custom-built transcribed programs, custom-built transcribed spot announcements, and open-end transcriptions.

<sup>6</sup> Dr. Begun is now director of the engineering department of the Brush Development Company, Cleveland, Ohio.

on the spot and to record telephone conversations and are valuable for other types of recordings for which no permanent record is desired.

Shortly after the end of the Second World War, magnetic recorder units which could be used to play music, just as records are used, were introduced to the consumer market. It is envisioned that once standardization is accomplished within the magnetic recording industry, advertisers will be able to transcribe on wire or tape. Small parcels of wire or tape could then be shipped to radio stations at considerably less expense than the cost of shipping and using records and transcriptions.

### TELEVISION FILM COMPANIES

Two types of television film companies are in business serving the needs of television advertisers. One is the custom-built-film company, an organization which will work directly either with a sponsor or with an advertising agency to build a television program or television announcements on film. The TV custom-built-film company, often called a television production company, is ordinarily capable of producing a film from the original idea to the shooting and processing of the film. Advertising agencies with clients using TV often turn television production problems over to such an organization. In such instances the agency will supervise the work of the TV custom-built-film company.

Although the custom-built-film company is ordinarily capable of producing TV commercials by various techniques, most of them specialize in one form or the other—cartoon technique, live film, and the like.

Another type of company is the TV program company. Firms such as Ziv Television Programs, Inc., and numerous independents make open-end TV films which are leased to sponsors in much the same manner as open-end transcriptions are leased to radio sponsors.

### SUMMARY

In recent years, more and more sponsors have turned to the use of transcriptions. By transcribing, the sponsor controls the program and commercial content of the show and can use top-flight talent from the entertainment centers of the country. Special effects can be utilized on radio transcriptions, and repeated use of such devices often does much to deliver a greater sales impact on the audience.

Instantaneous radio transcriptions are made when a sponsor requires only a few duplicates of a transcription, but if many duplicates are needed, pressings are used.

There are four types of radio transcription companies in operation in

the United States today, with many firms falling under two or more categories of service. The four types are recording companies, which make records and transcriptions; transcribed music library services, which lease transcribed musical selections to stations; transcribed-program companies, which produce open-end transcriptions; and custom-built-transcription companies, which create tailor-made programs and announcements for sponsors.

The counterpart of transcribing in the television industry is filming. Today, two types of television film companies are in business. One is the TV custom-built-film company, capable of creating and filming tailor-made programs and commercials for agencies and sponsors. The other is the television program company, creating open-end television films for lease to TV stations or advertisers.

Successful radio and television advertisers have found that both programs and announcements can be transcribed or filmed with commercial success. This success has done much to stimulate the growth of all types of transcription companies and is encouraging the development of numerous TV film companies today.

## Chapter 8: SPOT RADIO AND TELEVISION ADVERTISING

Spot radio advertising and spot television advertising, as defined in Chap. 1, is that form of commercial non-network radio and television advertising sponsored by national and regional advertisers who use stations of their own selection to reach markets of their own selection (in any “spot” in the country—hence the term). *Programs* as well as *announcements* originate at the individually selected stations, either live, by transcription, or by film.

Spot radio advertising may be a 2½-hour football broadcast, a full-hour barn dance, a half-hour transcribed mystery show, a quarter-hour newscast, a 5-minute weather summary, a participating announcement on a homemaker’s program, or a short 15-second station-break announcement. (A station-break announcement is a commercial message read between programs in the 30-second period when the local station identification is given.) Spot television advertising, too, may be accomplished by the use of programs as well as short announcements.

Spot radio and television advertising differ from retail radio and television advertising in that the latter is centered about one retail store or one community. In contrast, spot radio or television advertising is sponsored by regional and national advertisers who distribute over larger trading areas than a single retail community.

If you will turn back to Table 3 (page 10), you will note the growth of spot radio advertising (listed as national non-network) from the date when figures were first available in 1935. It is now a \$100,000,000 business and continues to develop and expand each year. There are many businesses in various stages of growth that might profitably use national spot radio or television advertising. The Colgate-Palmolive-Peet Company is the largest user of spot radio advertising.

A presentation of Free & Peters, Inc., pioneer radio station representatives, states the following about spot radio advertising:

“Spot Radio—non-network radio—is the method by which national and regional advertisers use stations of their own selection, to reach markets of their own selection. This method offers the advertiser several clear and exclusive advantages:

“MARKET SELECTIVITY—The ability to choose exactly the one or more markets to which he wishes to advertise.

“STATION SELECTIVITY—The ability to choose precisely the one or more stations that best meet his needs in each given market.

“PROGRAM SELECTIVITY—The ability to use in each market the type of program material preferred by the audience in that region or section.

“TIME AND TIME-ZONE SELECTIVITY—The ability to broadcast at the hour when best prospects are best reached (regardless of time zones).

“COST-CONTROL SELECTIVITY—The ability to allot to each market exactly the number of dollars justified by that particular market’s sales potentials, or by special competitive situations, and the like.

“OVER-ALL FLEXIBILITY—With spot radio, the advertiser can tailor and control his radio advertising exactly as he tailors and controls his sales effort. Spot radio is the precise opposite of scatter-bun advertising. It fits scientific selling perfectly.”

A presentation of the National Association of Radio Station Representatives, *Spot Radio Lets You Decide*, states the following about spot radio advertising:

Spot broadcasting never compels you to buy a fixed combination of markets and stations . . . never forces waste circulation upon you. Instead, spot broadcasting has a basic flexibility that lets you decide what will do the best job for you.

—— Via the stations that are best suited to reach the people you want most to reach,

—— At the listening times that are locally best,

—— In the exact markets you want most to influence,

—— With the kind of sales message that performs the best local job,

—— And at the cost your advertising budget can best stand.

You match spot broadcasting precisely to your sales picture.

You put it where your distribution is, or where you want it to be.

You sharpshoot your weak areas with extra emphasis.

You get the most from every advertising dollar you invest.

In other words, spot broadcasting lets you decide.

### DIFFERENCES IN TERMINOLOGY

Spot radio or television advertising goes by many names. It is often called national non-network advertising, spot broadcasting (or spot telecasting), non-network spot, national non-network spot broadcasting, and national spot. For a time during 1948 and 1949 there was a movement to popularize the terms “selective” and “national selective.”

The reader should understand that the various above-mentioned terms are often used to refer to spot radio or television advertising. However,

the more popular trade term, spot radio (or television) advertising, is used throughout this book.

### **NOT EXCLUSIVELY "SPOT ANNOUNCEMENTS"**

The term "spot radio advertising" is occasionally confused with the term "spot announcements." The latter is used loosely by radio personnel for any short commercial announcement, especially station-break announcements given between programs. Because of the popularity among advertisers of using 15- or 30-second and 1-minute announcements in a spot radio advertising campaign, certain radio men are under the false impression that the terms spot radio advertising and spot announcement are synonymous. A spot announcement may be part of a spot radio advertising campaign, but not all spot radio campaigns include the use of station-break announcements, participating announcements, or other forms of spot announcements.

To illustrate how spot radio advertising includes the use of programs, the Chesterfield ABC Club with Eddie Hubbard is broadcast 7 nights a week over a local Chicago radio station. Standard Oil (Indiana) sponsored play-by-play broadcasts and telecasts of various Big Ten football games. Both are examples of spot radio advertising. Although many spot advertisers buy live talent programs, certain ones use open-end transcriptions or network cooperative programs. Borg-Warner, for example, leased Ziv's Show Time From Hollywood for a series of broadcasts, and Procter & Gamble leased Ziv's The Barry Wood Show, another open-end transcription, for a spot radio advertising campaign. A network cooperative program may be sponsored by various national or regional advertisers in different communities.

Although The Walgreen Company (Walgreen Drug Stores) has national distribution, they use spot radio advertising only in the following cities, where they have "adequate store coverage": Chicago, Milwaukee, Minneapolis-St. Paul, St. Louis, Louisville, Memphis, New Orleans, Houston, Denver, and Salt Lake City on a year-round basis; and, on a December-to-May basis, Miami and Tampa, Florida. The vast majority of all Walgreen spot broadcasts are newscasts—mostly 5-minute programs, although some are 15 minutes long. In addition, Walgreen sponsors play-by-play baseball broadcasts in the Chicago area.

### **ROLE OF THE STATION REPRESENTATIVE**

Radio or television station representatives are responsible for the sale of a great percentage of spot radio time. Representing stations and

regional networks, they contact advertising agencies and advertisers to sell spot radio or television time.

The activities of the station representative will be discussed in detail in Chap. 23, *Selling Radio and Television Time*. At this point it is important only to understand that many spot time sales are made through the station representative.

### **ADVANTAGES CLAIMED FOR SPOT RADIO ADVERTISING**

Seven advantages are claimed for spot radio advertising, certain of which are also advantages of spot television advertising. They are:

1. Individual selection of radio or television stations.
2. Coverage tailored for the sponsor's marketing area.
3. Supplementary radio or television coverage in designated markets.
4. Overcoming of the problem of time zones and daylight saving time.
5. Overcoming of the problem of seasonal variation.
6. Local tie-in.
7. Concentration on a special group of consumers.
8. Controlling of costs.

#### **Individual Selection of Stations**

One of the fundamental advantages attributed to spot radio or television advertising is the freedom which the sponsor has in selecting his radio or television outlets. The sponsor has his choice of the cream of stations, regardless of their network affiliations. In one city he may select a strong independent station. For coverage in an adjacent city, he may buy time on the NBC station or he may choose the ABC, the CBS, or the Mutual outlet. He can use fifty or more 50,000-watt stations, whereas no one network has more than half that number with such power. There is no minimum number of stations that the sponsor must choose and no maximum.

In addition, when stations are individually selected, another advantage accrues. Spot advertising may be rescheduled to different broadcasting hours, and sponsorship may be shifted to different programs, if results are poor. It is also possible to shift the advertising schedule to another station, for spot radio and television advertising offers advertisers the choice of any or all radio and television stations in the country that have time available.

#### **Tailor-made Coverage**

An advertiser with a peculiarly shaped market area can use spot radio advertising to exert advertising influence into each nook and corner of the

market. By careful selection of stations, coverage can be planned to avoid waste circulation. As more television stations go on the air, the advantage of tailor-made coverage will ultimately be offered to spot television advertisers, although it is not present today.

### **Supplementary Radio and Television Coverage**

Spot radio and television advertising may also be used to supplement network coverage. This means that when networks are being used, the advertiser may bolster or support his campaign with additional spot broadcasting or television. He may wish to exert additional advertising pressure in certain markets, because of a potential for greater sales or because of increased activity on the part of competitors; or for any number of reasons. The advertiser may desire to intensify his campaign in certain important markets by using several radio or television stations, or both, in such markets instead of just one. This is common practice in national newspaper advertising, where advertisements are often placed in more than one newspaper in certain important cities.

In the spring of 1947 the American Tobacco Company made an extensive purchase of spot radio time. The sponsor blanketed the country with a series of spot announcements to supplement Lucky Strike's regular campaigns, in which network radio, newspapers, and magazines were used. The announcements were heard in over 900 markets extending from coast to coast.

### **Overcoming the Problem of Time Zones and Daylight Saving Time**

With four time zones in the United States, a simultaneous coast-to-coast network program aired at 8 P.M., a choice New York time, will be heard at less desirable listening hours as it is sent westward. In Chicago the program will be heard at 7 P.M. and in Denver at 6 P.M. The same program would be available as early as 5 P.M. for West Coast listeners. Naturally, not so many listeners or viewers are available for the program at 5 and 6 P.M. as are available at 7 and 8 P.M. As another example, 5:30 P.M. New York time would be a prime hour to reach a juvenile audience, but the same program on a network would be heard and seen progressively 1 hour earlier through the Central, Mountain, and Pacific time zones, much too early to reach many youthful listeners.<sup>1</sup>

This difficulty may be overcome by the use of spot radio advertising, for broadcasts may be scheduled at peak local listening hours. Even community listening habits, normal working hours, and other circumstances

<sup>1</sup> The national networks overcome this problem by the use of second broadcasts or rebroadcasts at a later hour for West Coast listeners and occasionally for Middle West listeners, especially children.

which result in variations in listening habits from city to city may be taken into consideration when spot advertising is scheduled.

If the most ideal time to reach the sponsor's audience is not available on one station in a given market, the sponsor may select that time period on another station.

### **Overcoming Seasonal Variation**

When spring arrives in Texas, there is still snow and ice on the ground in Wisconsin. Consequently, the same seasonal commercial cannot be directed to Texas listeners and Wisconsin listeners on the same date. However, by the use of spot radio or television advertising, a seasonal sponsor can follow the approach of any season of the year with appropriate commercials.

For example, the Standard Oil Company (Indiana) is a year-round spot radio advertiser, and all its advertising is tied in with temperature belts. Standard Oil schedules antifreeze commercials in North Dakota, northern Minnesota, northern Wisconsin, and upper Michigan as early as Oct. 15, or sooner if weather conditions require. As the cold weather penetrates farther south, the antifreeze commercials are heard in South Dakota, southern Minnesota, southern Wisconsin, Illinois, and Indiana. The use of spot radio advertising permits this handling of special seasonal problems.

Seasonal advertisers also find spot radio advertising a valuable medium to accomplish their advertising objective. The makers of Rem, a cold remedy, and Vicks Vapo-Rub are two examples of advertisers who use spot radio during the winter months to carry advertising messages to consumers. The Griffin Manufacturing Company, Inc. (Griffin shoe polishes) advertises a complete line of shoe polishes on a year-round spot basis but varies the emphasis on each product during certain seasons. During the winter months Griffin ABC and liquid waxes (colored) are advertised on all stations throughout the country. During the spring a certain proportion of Griffin Allwite copy is introduced in the southern stations only. In the late spring this proportion is increased, until by summer Allwite is the "lead product" advertised on all stations in the country carrying Griffin radio advertising. With the approach of fall the process is quickly reversed and the colored polishes are heavily promoted throughout the fall and winter months.

### **Local Tie-in**

Local live talent often has special influence over a listening audience. In Minneapolis, for example, Cedric Adams, a local newspaper columnist and a WCCO newscaster, has a strong regional following. The spot ad-

vertisers who sponsor Cedric Adams (Procter & Gamble, Coca-Cola, Phillip 66, and others) are able to capitalize on his large following. The advertisement in Fig. 26 tells the story of a national advertiser of greeting cards who was able to use a local live talent spot radio program with commercial success.



FIG. 25. Cedric Adams, a leading radio personality in the upper Middle West. Spot radio advertising enables a national advertiser to capitalize on his loyal listening audience. Like Cedric Adams, many regional radio personalities often develop into network stars. (WCCO.)

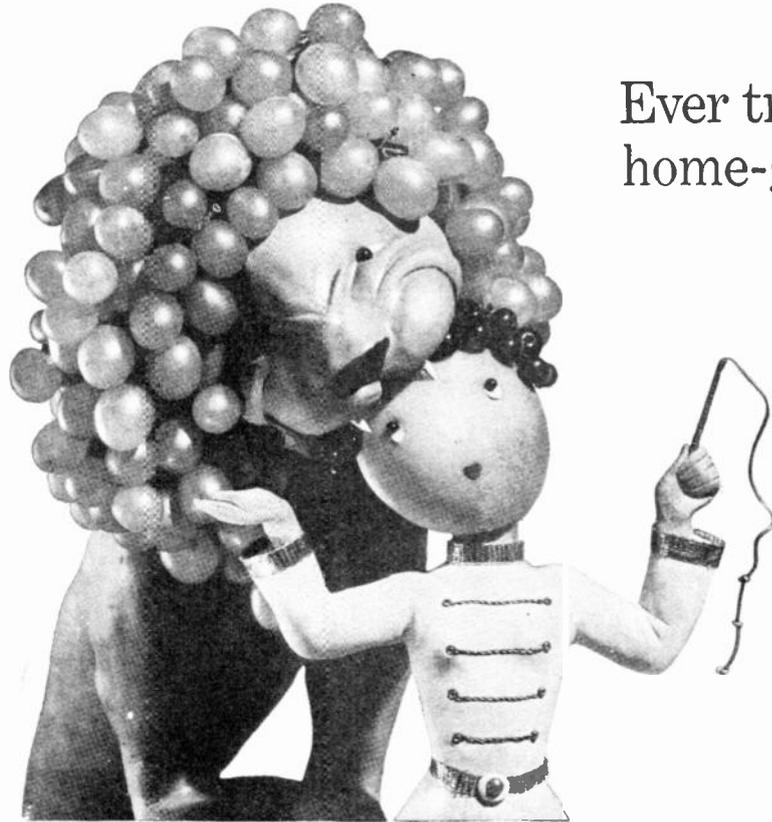
### Reaching Special Groups of Consumers

Spot radio advertising enables a sponsor to advertise directly to highly selective groups of listeners. As television grows, this advantage will also accrue to the spot television advertiser.

Special listener-consumers may include groups such as women, rural listeners, children, teen-agers, the college audience, sports fans, and innumerable others with common buying interests.

By using foreign-language programs and announcements, the spot radio advertiser can aim at the foreign-language audience. General Mills, for example, carried out a special spot radio campaign in foreign languages to reach this group in a campaign to sell Gold Medal flour.

Regional advertisers often sponsor sports broadcasts on a spot basis to direct commercials at an audience made up primarily of men, when men make up the majority of the consumer audience.



## Ever try home-grown talent?

It scared a Cincinnati greeting card manufacturer.\* He thought buying a local live talent show in a far-off market—Boston—was like putting his head in a lion's mouth... too risky.

Until Radio Sales showed him it wasn't a gamble at all. A Radio Sales Account Executive played him an audition record of "Uncle Elmer's Song Circle" on WEEI. Pointed out the natural tie-in between his sales story and the show. Furnished him with proof of its pulling power. The pay off...

The manufacturer bought this WEEI local live talent program. And his New England sales hit an all-time high! That was four years ago. He's still on—because sales are still climbing.

No wonder national spot advertisers now sponsor more than 750 local live talent broadcasts each week on the stations represented by Radio Sales. Their sales curves prove that you can get a sales-effective performance with local live talent supplied by Radio Sales. Without a bit of a risk.

\*A real life story

### RADIO SALES

*Radio and Television Stations Representative...CBS*

Radio Sales represents the best radio stations—the CBS net of over—  
in Boston, New York, Washington, D. C., Philadelphia\*, Richmond, the  
Carolina's, Alabama\*, St. Louis, Chicago, Minneapolis St. Paul, Salt  
Lake City\*, Los Angeles\*, San Francisco, and the West Coast's leading  
regional network. (\*And the best TV station in those markets.)

FIG. 26. A trade advertisement stresses one of the basic advantages of spot radio advertising. The manufacturer referred to is the Gibson Art Company, Cincinnati, whose agency is the Christiansen Advertising Agency, Chicago. (*Radio Sales*.)

## Cost Control

By the use of spot radio and television advertising, the sponsor is able to purchase a rather extensive advertising schedule within a limited budget, especially if an announcement rather than a program campaign is planned. Not only can costs be kept down in this manner, but, by the purchase of spot radio or television time, a sponsor is able to allocate to each of his markets exactly the number of dollars justified by that particular market's sales potentials or by special local competitive situations.

## PROBLEMS OF SPOT RADIO AND TELEVISION ADVERTISING

The limitations associated with the use of spot radio and television advertising may be summarized as (1) complicated time buying and lack of availabilities, (2) high administrative costs, (3) a possible lack of prestige such as the networks provide for the sponsor's program, and (4) the problem of live local talent.

It takes a wealth of carefully compiled, up-to-date information to properly select radio stations for spot radio and television advertising. Often the selection of stations is made without firsthand knowledge of local conditions, which may prove dangerous. Correspondence between stations and representatives as well as between agencies and stations for new data takes time and energy, and often availability data become obsolete overnight. Network preemption of time makes certain choice listening periods unavailable to the spot advertisers or necessitates shifts in time after spot programs have been on the air. Local commitments may also make other desirable time periods unavailable.

Even after the time-buying process is completed, administrative expenses, including correspondence, instructions, and follow-ups to stations, are costly. Although the radio or television station representative is able to assist in administrative tasks, much individual contact with stations is often necessary regarding copy, production, cut-in instructions, and the like. In contrast, the network advertiser contacts one person who funnels information to affiliates via network conference calls and other routine network communication channels.

It is hard, if not impossible, to create prestige for a spot announcement campaign, since the short station-break announcement or participating announcement has little editorial content and concentrates on a commercial message. Only on occasions can a pleasing transcribed singing commercial or a sponsored service announcement such as a weather report or time signal carry prestige with it.

In a spot program campaign every effort should be made to build the

program series. Big-name stars can be hired for custom-built transcriptions aired on a spot basis, or local talent with high prestige may be secured. Often the open-end transcription featuring name talent is a solution to this problem. The use of transcribed programs and transcribed announcements also eliminates a problem of poor local talent or poor local production techniques.

The limited number of television stations and the limited number of television sets installed to date means that many of the advantages of spot radio advertising do not yet apply to spot television advertising. For example, it is not possible to get extremely well-tailored coverage in all markets of the United States by the use of television today. Neither is it possible to supplement with television advertising in all markets. The spot television advertiser cannot concentrate on special groups of viewers such as the foreign-born or the rural resident. The growth of television, however, is rapidly removing certain of these present-day disadvantages.

### RECOMMENDED USES OF SPOT RADIO ADVERTISING

Weighing the advantages and disadvantages of spot radio advertising, this form of the medium is recommended for the following purposes:

1. To cover individual markets. By the use of spot radio advertising, the advertiser can direct promotion into markets where promotion is needed. The markets can be individually chosen, and as many or as few as the sponsor needs can be included in the spot radio advertising activity.

2. To supplement coverage in specific markets. Spot radio is excellent for use in applying additional sales pressure to an area already covered by radio, newspaper, and magazine advertising, in order to create multiple promotional impact. This can be done without waste circulation, for all spot radio effort can be directed to cover only those markets on which the sponsor desires to concentrate. In addition, spot radio is excellent to supplement network coverage in areas where outlets are either unavailable, limited in power or coverage, or available only by purchasing a group of stations, many of which may be outside the market area. Spot radio advertising, in the form of either programs or announcements, can be used to cover such assignments.

3. To provide radio advertising for small advertisers. Regional advertisers, or national advertisers too small to use network facilities, may find the tailor-made qualities of spot radio ideal for their purposes in covering their limited market areas. Stations located within the trading zone of the regional advertiser or small national advertiser may be selected to give a coverage not available in any other fashion. As such advertisers grow, they can expand spot radio advertising as their marketing area increases. Many

small advertisers (and a few larger ones, too) use spot radio exclusively to do their entire advertising job.

4. To aim at a special audience. Spot radio is excellent for aiming at specific groups such as bobby-soxers, college students, rural listeners, or foreign-language audiences. Programs can be selected in each market which will appeal directly to the listener-consumer whom the sponsor desires to reach.

5. To test radio programs and announcements. Many advertisers use spot radio on a limited basis to test radio ideas. By airing experimental programs or announcements employing various copy appeals in representative test markets and analyzing sales results and audience reaction, sponsors are able to determine which commercial idea is the most valuable. After a limited test of this nature the sponsor may either expand his spot radio advertising activities or air the program on a network basis.

6. To capitalize on local talent. Local talent often has a greater following in a community than national talent. This is because the local stars are heard on the air more often and are part of the community life. They are seen on the streets daily and are available for innumerable public appearances. The loyal following of local talent can be made into a loyal following of the merchandise such talent advertises, provided that the radio advertising campaign is carefully handled. Only through the use of spot radio advertising can the national or regional sponsor hitch his wagon to a local star.

7. To expand the market. Spot radio advertising may be used to focus advertising impact directly on a new market area under cultivation. The Griffin Manufacturing Company, mentioned earlier in this chapter, achieved national distribution by moving westward from market to market. The company used spot radio advertising in developing all new markets. Their expansion well illustrates the ability of spot radio to efficiently correlate advertising expenditures with a broadening pattern of distribution.

### RECOMMENDED USES OF SPOT TELEVISION ADVERTISING

Several recommended uses of spot radio advertising are also recommended for spot television advertising. Spot TV advertising is especially valuable for the small regional or national advertiser, as well as the large national advertiser. It is an ideal way not only to test television programs and other commercial ideas, but to gain experience in the new medium.

If local talent has built a following in a community, the spot television advertiser is in a position to associate the prestige of the local star with the product by buying the local talent TV production. Again, as television develops, the other uses of spot radio advertising will become recommended uses of spot TV advertising.

### ANNOUNCEMENTS OR PROGRAMS—WHICH?

The question of whether to utilize programs or announcements in the spot radio or television advertising campaign revolves around a study of the advantages of each, plus an estimate of the available budget. The sponsor must determine whether announcements or programs, in his particular case and with his individual advertising objective, will best help him meet his advertising needs. He will then check to see if he is able to budget the funds necessary to pay for his proposed campaign.



FIG. 27. A commercial transcription used for spot radio advertising. Two Halo singing commercials are on this transcription, which plays at 78 rpm. The commercial for this transcription is reproduced in Fig. 32. (Colgate-Palmolive-Peet Company.)

There are four advantages associated with the use of announcements. (1) Announcements are easier to schedule. A station may not have a program period available during a valuable time of the day or evening, but in most cases a desirable period in which to schedule a short announcement can be worked out. (2) Announcements give more air impressions per dollar. The same amount of money that will buy a half-hour program once a week and pay for reasonable talent costs will often buy from six to a dozen announcements on the station. These may be scheduled at various periods throughout the week to give repeated air

impressions. In this way many listeners who might have missed the program will be exposed to the commercial message. (3) Announcements can ride on the coattails of expensive programs and capture the program's carry-over audience; and announcements preceding the same program will be heard by those dialing for the broadcast. (4) Announcements can be less expensive. There is less financial expenditure for time, and even if special talent is to be used (if, for example, transcriptions are to be made), talent costs run less than talent costs for a program.

Three basic advantages are associated with the use of programs. (1) Programs can be built and keyed to attract the specific audience desired by a sponsor. It is not necessary to find appropriate editorial matter created by another sponsor, as when announcements are used. (2) The good will of the radio program accrues directly to the sponsor. Since there is little or no editorial matter created by the sponsor in an announcement campaign, there is nothing for which the listener or viewer can credit the sponsor. An exception to this is the service type of announcement giving time, temperature, and weather information used by certain sponsors. (3) Programs may be merchandised. It is practically impossible to merchandise an announcement schedule to the public, but programs can be promoted by both the station and the sponsor, to both the trade and the consumer.

The question of programs and announcements and whether to use the one or the other, or both, will be discussed again in the Chaps. 17 and 19, on broadcast advertising campaigns.

### SUMMARY

Spot radio advertising is that form of commercial radio advertising sponsored by regional and national advertisers broadcasting over facilities of individually selected radio stations. When television advertising is done in this manner it is termed spot television advertising. Spot radio and television advertising goes under many names, including national non-network, spot broadcasting (telecasting), non-network spot, and national non-network spot advertising. For a time there was a movement to popularize the terms "selective" and "national selective."

The basic advantage associated with the use of this form of radio or television advertising medium is the privilege of selecting stations individually. Sponsors have their choice of any and all stations, subject, of course, to time availabilities.

Spot radio and television advertising may be accomplished with programs as well as announcements. Although most spot announcements are part of a spot radio or television campaign, the term spot radio ad-

vertising or spot television advertising does not refer exclusively to a radio or TV *announcement* campaign. Football games, basketball games, half-hour dramatizations, 15-minute newscasts, and other programs may be part of the spot radio or television campaign.

Spot radio advertising is an extremely flexible advertising medium. It is recommended for sponsors desiring to put advertising effort into individual markets, to supplement coverage in special markets, for smaller national and regional advertisers, for directing advertising to a special audience, for testing radio programs and announcements, for capitalizing on local talent, and for developing new markets. As television grows, many of these recommended uses of spot radio advertising will become applicable to spot television advertising.

Many radio advertisers use this form of radio advertising in connection with other forms, especially network advertising. Other sponsors accomplish their radio advertising objectives exclusively with spot radio.

The great majority of spot radio advertising used by national advertisers is sold through radio or TV station representatives. The function and operation of the station representative and others in selling spot radio time will be found in Chap. 23, Selling Radio Time.

## **Chapter 9: COMMERCIAL RADIO AND TELEVISION WRITING**

Radio writing is a special branch of the writing art, consisting of writing for the ear rather than for the eye. Television writing involves writing for both the eye and the ear. While the audio message on television is written for the ear, there is an accompanying visual presentation which also must be created by the copy writer.

Commercial radio and television writing is radio and television salesmanship. It may be defined as the power of persuasion which skillfully overcomes various forms of buyer resistance, creates a desire for the product or service, and motivates people to purchase.

Radio and television writing may be divided into two major classifications: (1) commercial copy writing, writing the sponsor's advertising messages, and (2) continuity writing, writing the script for the programs, exclusive of the commercial announcements. This chapter will place emphasis on commercial copy writing.

### **COMMERCIAL COPY WRITING**

Commercial copy writing for radio and television is the art of creating a convincing and persuasive sales message for presentation over the air. The objective of the message is to leave a clear, favorable, and memorable impression on the listener or viewer, urging him to purchase the product or service advertised. In certain instances, radio and television commercials are designed to reach institutional rather than promotional objectives—to sell the listener or viewer, for example, on the company as an outstanding, reputable firm to do business with. In other cases, commercials may be created to reach both promotional and institutional objectives, to sell the product and the company at the same time.

In television it is possible to register important visual impressions, and most of the action shown on the TV screen during the commercial is the creation of the commercial copy writer.

### **Commercial Writing Technique and Style**

Writing technique is the mechanical or organizational factor which gives structure to a commercial radio or television message. Technique

imparts order, architecture, sequence, and completeness to copy writing. Although there are numerous ways to formulate radio and television commercials, most technique can be resolved into four steps: acquire attention, secure interest, build desire for the product, and ask for action. Technique is impersonal and is the type of thing that can be learned from the book.

Style, on the other hand, imparts flavor, color, light, and life to commercials created for radio and television. Style may be studied by listening to and viewing commercials critically, by reading good writing, including poetry, drama, and good prose; and by analyzing good motion pictures for style which is adaptable to television. Style can be imitated, but it cannot be taught, since it is personal and develops individually from within.

A knowledge of technique, however, can serve as a good foundation for style and enhances the writer's ability to create a convincing, sincere, selling commercial. Many of the suggestions for writing technique given in this chapter, therefore, will facilitate the development of style and help it to achieve appeal.

### **Before Writing Commercials**

Writing commercial copy for radio and television does not begin with inserting a blank piece of paper into a typewriter. It is necessary that the copy writer first of all accumulate considerable background knowledge.

Before writing, the copy writer must know the objective of the radio or television advertising campaign—what goal the sponsor is trying to reach through the use of one or the other medium, or both media. He must secure information on the product, the market, and the consumer. Often this can be found in research reports or general industry data, available through the advertising agency or the advertiser.

Such research, especially product research, must be supplemented, whenever possible, with individual studies by the copy writer to give him first-hand familiarity with the product. In certain cases no research information is available through the agency or the sponsor. In such instances the copy writer may request that special research be done, or he may have to acquire all information personally. The amount of background data the copy writer can accumulate in this manner will depend upon individual initiative, limited by the amount of time and money available for such investigations. Sources of information for copy writers will include the advertiser's sales manager, top-notch salesmen, and technical experts of the company, as well as middlemen, retailers, and consumers. Of course, the copy writer should use the product personally whenever possible, to gain information for commercials. He should constantly be alert for new information on the product, the type of data which a perpetual quest for knowledge will bring.

The copy writer must be familiar with competing products and the ad-

vertising of competitors. He must be able to explain his "selling wedges" or points of superiority over competing products.

Usually a copy policy or copy platform is created by the agency as a guide to all advertising to be written about the product. Such a copy policy usually summarizes data on the objective of all advertising of the sponsor (radio and TV, as well as printed media), includes information in capsule form about the consumer, emphasizes selling points and appeals to be stressed in the copy, lists the keynote idea, and gives other pertinent campaign data. If a copy policy is not available, one should be created from the background information the copy writer accumulates from various sources.

The copy writer should be completely familiar with the radio or television program for which the commercials will be written. He should know the style of the program announcer and strive to create a selling message that the announcer can deliver sincerely and convincingly. The copy writer should also have a knowledge of regulations and codes, if any, which govern the advertising of the product or service, as well as the format of the program.

It is vitally important that the radio and television copy writer keep informed about the sponsor's printed-media advertising. Coordination among copy writers makes for a better directed over-all campaign.

Once the copy writer is thoroughly saturated with facts he is ready to start writing. He should never rely on pure inspiration as the source of his copy. Thorough saturation, plus reflection on the product to be advertised, often results in inspiration, which gives commercial copy an additional touch of salesmanship.

### FORMS OF COMMERCIAL ANNOUNCEMENTS

Commercials may be presented over radio and television stations in two forms. The first of these is the individual announcement, often called a "spot announcement" or a "spot," which is broadcast or telecast between programs as a station-break announcement or which is aired on an announcement program. The second is the program commercial, broadcast or telecast as the commercial message of a program sponsored by the advertiser.

In the former case the sponsor pays for a designated number of words or a designated length of time (such as 125 words or 1 minute) on the air and fills the period with an advertising message. In the latter case the sponsor pays for a program period of a given length, broadcasts or telecasts appropriate program matter during most of the time period, and inserts commercial messages which total only 10 per cent of the evening program time and 15 per cent of program time during the day.

#### Individual or "Spot" Announcements

All types of individual "spot" announcements depend upon the popularity of the program or "editorial matter" which surrounds them to

gain an audience. The program matter may be in the form of a musical participation show broadcast between 2 and 2:15 P.M., with the commercial scheduled for broadcast at 2:07. Or the announcement may be scheduled between two commercial shows—as a station-break announcement following the Jack Benny program and preceding Amos 'n Andy, for example.

In the short time available for an announcement, it is up to the writer to capture the attention of the available audience and create a complete commercial message. This can be done by skillful writing, following the fundamental principles outlined later in this chapter. It can also be done by supplementing skilled writing with singing, musical devices, and other gimmicks suggested by the writer.

Just as the beamed program technique stresses the importance of beaming radio programs to a predetermined audience, individual announcements, too, should be beamed or directed in the same manner. Each commercial must be scheduled during hours when customers of the sponsor will be listening, and the commercial message must be written for the audience that will be available at the time the spot is aired. The appeal of the programs which surround the individual announcement will give a clue to the type of audience that will be listening.

Various maximum lengths have been established by radio and television stations for individual spot announcements, with, of course, various rates charged for each length. In radio, such maximum lengths are usually listed by length of time for transcribed announcements and by maximum number of words for live announcements. The more common standards are 15 or 20 seconds transcribed and either 25 or 30 words live; 30 seconds transcribed and either 50, 55, or 60 words live; 1 minute transcribed and either 120, 125, or 130 words live. Individual station rate cards will indicate maximum lengths for both live and transcribed announcements.

In television, similar standard time lengths have been established. These are the 10-, 20-, and 30-second, the 1-minute, and the 2-minute announcements.

### **Program Commercials**

Program commercials are advertising messages of the sponsor who is paying for the entire broadcast, including program or editorial content as well as commercial content. As has been pointed out, according to most radio station and network codes, including the NAB code, 10 per cent of program time during the evening and 15 per cent of program time during the day may be devoted to commercial messages. Both radio and television stations are guided by the above percentages. The maxi-

imum time period may be utilized in practically any manner desired, and it is ordinarily up to the copy writer to determine the proper length of each of the program commercials. The usual procedure, however, is to use an opening, a middle, and a closing commercial.

For example, on a half-hour evening dramatic program, the maximum amount of commercial time is 3 minutes. Each of the three commercials may be 1 minute in length. It may be that one commercial will have to be longer than 1 minute in order to cover the subject, running 1 minute 20 seconds. The copy writer may then write the others 40 seconds and 1 minute in length. Various other combinations are possible. The important factors for the copy writer to keep in mind are (1) total length of all commercials (not to exceed maximum time allowances as established by the individual stations or networks); (2) time necessary in order to tell the advertising message, for it may be that one commercial will have to be longer to cover a given subject; (3) consideration for the normal format, since most programs use three commercials; and (4) audience interest and attention to the commercial—since audience attention cannot be held for extended periods of time, the attention span of listeners or viewers must be considered. All four of these points work together to guide copy writers in creating program commercials of the proper length.

News broadcasts often have more stringent maximum commercial time lengths, and certain stations and networks prohibit the middle commercial on news programs. The National Broadcasting Company, for example, allows 15 seconds less commercial time on all 10- and 15-minute network commercial news broadcasts than is permitted during evening broadcast hours. The same time restrictions are applicable to television. NBC also requires the first commercial to be completed within the first 2 minutes of the newscast and not to exceed 1 minute in length. No middle commercial is to be used, and the closing commercial is to be given within the last 3 minutes of the program and is not to exceed 1 minute 15 seconds. Note in Table 12 the maximum commercial times as listed by the National Association of Broadcasters and NBC.

In recent years it has become common practice to use only an opening and a closing announcement on daytime serial dramas.

Program commercials may be introduced into a broadcast or telecast in three degrees of directness. First, there may be a *direct break* in the program and the commercial may be inserted. "And now, a word from our sponsor," is the way certain advertisers introduce a commercial. Although this is a relatively common practice, it is not the best way of bringing the program commercial into the show, since after phrases of this type listeners often "turn off their ears" and deaf-listen to the commercial.

Second, commercials may be *integrated* into the format of the program, with the transition being made in a smooth, polished fashion. The

Fibber McGee & Molly program is an outstanding example of this technique. Harlow Wilcox, the program announcer, saunters into the scene very unobtrusively, eases his way into a major speaking role, and delivers a conversational middle commercial. Following the commercial the announcer has an exit line and the entertainment portion of the program continues.

Third, commercials may be *incorporated* as part of the editorial portion of the program and have considerable humor or other editorial interest. The middle commercials on the Jack Benny program, featuring the Sportsmen's Quartet, are an example of commercials incorporated into the program which have extremely high listener interest. Many listeners feel that the quartet has as much entertainment value, while delivering the commercial message, as other portions of the Jack Benny program have.

**Where To Insert the Program Commercial.** The general rule to follow in the placement of commercials is to insert announcements at strategic points within the program where listener attention is high, but not at a point where listener antagonism will be aroused. If the logical break for a commercial is immediately before a contest winner is to be announced or just before a mystery is solved, the commercial must be inserted with considerable care so that listeners will not be prevented from absorbing the commercial message because they are preoccupied with thoughts of the program.

The precise location of each commercial will vary depending upon the type of program which the sponsor is broadcasting or telecasting. On symphonic broadcasts, for example, commercials fit well into the opening announcement and the closing announcement and between certain musical selections. Naturally, the sponsor would not want to annoy listeners by placing a commercial over the music or between movements of a complete symphony.

On dramatic programs the first commercial can be inserted after the opening billboard or theme. A middle commercial can be scheduled between acts, and the closing announcement usually follows the last act but is aired before the return of the star for a few final words and before the closing billboard.

In the previous section the use of standard program formats or program patterns for newscasts over NBC was described. Certain other networks and stations have created similar formats which dictate the position of the commercials or limit the number and length of commercial messages which may be given. When buying time on news programs, such points as standard format, including placement, length, and the number of commercials permitted should be investigated.

Research done by the Program Analyzer, a pretesting device for radio programs which will be explained in the next chapter, indicates that program commercials written in the same style as the editorial matter of the program attract higher listener attention than commercials which adopt an entirely different approach. If the program is a straight news report, the commercial should be kept in a serious vein. Commercials on symphony broadcasts should be in keeping with the dignity and tone of the broadcast, while those on dance music programs may be lighter. Commercials written in the same style as the program are more easily integrated into the program format, and such commercials tend to be better received by listeners.

If the program is a comedy show, the commercial can be written with a light touch. Examples are the handling of certain commercials for Swift & Co., General Mills, and the Philco Corporation on the Breakfast Club over ABC. Arthur Godfrey's radio salesmanship is due to his ability to deliver the sales message in the same interesting and casual manner as other portions of his program. Listeners must concentrate on his commercial message, since they can never tell when a sly, humorous aside by Godfrey will be inserted. (Godfrey rarely, if ever, reads commercials as written but ad-libs around prepared copy.)

### TYPES OF RADIO COMMERCIALS

In a previous section it was explained that radio and television commercial announcements may be scheduled in two forms: (1) individual or spot announcements and (2) program commercials. Whether commercials are aired as spot announcements or program commercials, they are of three basic types: (1) straight commercials, (2) dialogue commercials, and (3) singing commercials. In addition, there may be commercials which combine two or even three of the above.

#### The Straight Commercial

A straight commercial is a sponsored announcement read by an announcer without frills or fanfare. At a given point within a program or during a station break, the announcement is broadcast. The commercial may be in the form of an endorsement of the product, a straight selling pitch stressing product appeals or exploiting the characteristics of the product, or any other type. Usually only one voice is used for a straight announcement, but certain sponsors use two voices in order to give added emphasis. ✓

Another variation of the straight commercial is a personalized announcement. This is a straight commercial delivered by the star of the show or a member of the cast. Many sponsors feel that they can maintain high interest in the commercial by having the program star deliver the commercial personally, rather than introducing a commercial announcer. Gabriel Heatter, Galen Drake, Arthur Godfrey, and Ted Ma- 4

lone are examples of radio artists who deliver their own commercials. In addition, many sponsors have the program star add a statement or two to give a personal touch to a commercial that has been read by the program announcer.

### **The Dialogue Commercial**

Dialogue commercials run the gamut from brief conversations to completely dramatized presentations. The usual dialogue commercial opens with two people in conversation. After listener interest has been established, the conversation switches to talk of the product. Definite selling points and appeals are brought out in the conversation. In some dialogue commercials the commercial pitch is brought in much sooner than in others.

Dialogue commercials are more lively than straight commercials and consequently may arouse more listener attention and interest. Desire for the product is created in the conversation, and often a straight announcement follows at the end which makes a direct bid for action. Even though a straight announcement may be given as part of a dialogue commercial, the announcement is still typed as a "dialogue commercial," either because most of the selling message is presented in this manner or because the dialogue is an important device in creating listener attention and interest.

✓ Included in this classification is the testimonial commercial, which has become increasingly important in recent years. The commercial announcer, rather than delivering the entire commercial himself, will interview a member of the program audience or an ordinary user of the product. Their conversation will, of course, be about the interviewee's personal experience with the product. With skillfull handling, the major selling points and appeals of the product will be given by the interviewee. Because testimonial commercials are given by someone who listeners are certain has used the product, because they are true-to-life experiences, and because of the sincerity of the presentation, a testimonial commercial of this nature is high in salesmanship qualities. Often a final straight announcement is given by the announcer to summarize the important points about the product. Since very few of the interviewees in a commercial of this nature have ever had radio experience and they may become excited and nervous on the air, certain sponsors tape-record or transcribe such interviews in advance of the broadcast.

Rather than use average consumers as interviewees in testimonial commercials, other sponsors prefer to use endorsements by famous radio, television, or movie stars. Chesterfield, for example, follows this style, while Philip Morris prefers the former method, using average consumers.

## The Singing Commercial

The singing commercial is not exclusive to radio nor can it be considered a child of the radio age. Soldiers' marching songs, college and high school pep tunes, and political campaign songs can be considered "singing commercials," and history records their existence long before the arrival of radio.

No one knows exactly when the first singing commercials were used over the radio. In the earliest days of radio broadcasting, many programs opened with special theme songs containing lyrics about the company and the product.

For example:

"When your smoke dream's disappearing,  
Cloudy skies will all be clearing,  
You can all afford a Henry George  
To smoke your troubles away."<sup>1</sup>

" . . . from the boundless everywhere  
Comes the magic name, 'Majestic'  
Mighty monarch of the air."<sup>2</sup>

From such beginnings have developed the modern singing commercial, and in the past 10 years, singing jingles have enjoyed increased importance as a method of presentation of commercial messages. Two factors have contributed to this: (1) the desire to create a "different" type of commercial with high attention and interest value, and (2) the creation of better, cleverer types of jingles with increased sales impact, resulting from increased experience with such forms of presentation.

The psychology of the singing commercial makes it a natural for radio. Primarily, singing is natural for people, for when we feel happy, we whistle, hum, or sing. A melody with lyrics has great memory value and is the easiest way to teach the public a specific selling message. Singing commercials lend themselves to constant repetition with less annoyance than a repetition of the same words without music.

One of the first singing commercials to capture the public fancy was the singing jingle of the Pepsi-Cola Company, aired over a national network for the first time in October, 1939.

"Pepsi-Cola hits the spot,  
Twelve full ounces, that's a lot,  
Twice as much for a nickel, too,  
Pepsi-Cola is the drink for you.  
Nickel, nickel, nickel, nickel,  
Trickle, trickle, trickle, trickle." (FADING)

<sup>1</sup> Henry and George program, CBS, 1928.

<sup>2</sup> Majestic Hour, NBC, 1929.

A brief analysis of this tune will indicate why it still enjoys such popularity.<sup>3</sup> The tune, based on "Do Ye Ken John Peel," a familiar old English melody, is simple, light, and lively. It follows a natural musical pattern and is sung in one octave. The lyrics are full of selling points and strike at two basic appeals: the desire for personal adequacy when it says "hits the spot," and the desire to save money, "twice as much," "twelve full ounces," "that's a lot." The name of the product is repeated twice, and the whole singing commercial rhymes both lyrically and musically.

A musical gimmick is a form of singing commercial used for attention, identification, and signature purposes in programs and commercials. The singing of "J-e-l-l-o" on the Jack Benny program of the early 1930's is credited as one of the earliest of such devices used on the air. Gillette's three chimes ("Look sharp! Feel sharp! Be sharp!") and Eversharp-Schick's melody following "Push, pull! Click, click!" are other examples of musical gimmicks.

### TYPES OF TELEVISION COMMERCIALS

New ideas for the presentation of television commercials appear almost daily. It is possible, however, to classify most television commercials into six major types: (1) audio only or video only, (2) still picture(s) and narration, (3) demonstration and narration, (4) dramatization, (5) participation, and (6) animation. Certain of these methods may be combined in a single commercial.

Television commercials may be telecast live or from film. The live television commercial can incorporate the local touch, use local talent that has built a loyal audience, and be modified slightly in each presentation, if desired. On the other hand, live television commercials are dependent upon good talent and good technicians. A single misjudgment of lighting, focus, dollying, framing; a wrong movement, or a speech flub may decrease effectiveness. To avoid such errors, the sponsor may choose to use film.

A commercial on film can be done over, if anything goes wrong, or edited to produce a flawless commercial. The use of film also frees the advertiser from the physical limitations of the TV studio. The ability to use the out-of-doors for a background, to incorporate foreign scenes, to utilize famous-name talent not otherwise available, may also influence the use of films for the TV commercial. Obviously, the film commercial involves extra costs, but when a commercial is to be used over and over again, these costs become somewhat less important.

In certain instances, both live talent and film may be used for a single

<sup>3</sup> When Pepsi-Cola was selling for 6 cents, the third line was sung, "Twice as much for your money too," and the lyrics of the last two lines were omitted.

commercial. A demonstration, for example, may be on silent film, while the studio announcer reads the commercial. This, however, poses a problem of synchronization.

### **Audio Only or Video Only**

This type of TV commercial, as its name implies, utilizes either the audio or the video but does not use the two simultaneously. An audio-only commercial is the type that can easily be inserted into the telecast of a baseball game or a football game, since no special video preparations are necessary. Such commercials, however, are subject to distraction from the unrelated video picture. A video-only commercial features the product on the screen, but no audio message accompanies it.

Neither of these methods is used to any great extent in television today, since, simple and inexpensive as they are, they fail to take full advantage of television as an advertising medium. They are used occasionally for openings or closings to commercials which are of a different type.

### **Still Picture(s) and Narration**

Another simple and inexpensive type of TV commercial is the use of still pictures and narration. The picture may be televised from slides, photographs, or drawings or by actually telecasting the product itself. The audio message is usually read by the studio announcer. Several different still pictures are ordinarily telecast during the course of the narration.

This type of TV commercial is not spectacular and does not utilize the advantage of motion which television offers. More effective methods of presenting television commercials are available than this pioneer type.

### **Demonstration and Narration**

The demonstration and narration type of television commercial takes full advantage of television as an advertising medium. The product can be demonstrated in a desirable setting and can be more sales-stimulating when accompanied by sincere, well-written narration.

The video demonstration can be done live or on film. If the demonstration is live, narration can be done either by the demonstrator or by the station announcer. If an announcer is selected to do the narration, he is ordinarily not pictured on the television screen.

Some of the most successful TV commercials use the demonstration technique with the narrator "off stage." This technique permits the actors to concentrate on the demonstration and the announcer to do the oral selling—a highly desirable arrangement.

If sound film is utilized, the narration, again, may be done by the demonstrator or by the announcer. A few advertisers place the demonstration on silent film and have the audio message read by the station announcer. Although this permits modification of the commercial to incorporate local information on the product, this advantage is often offset by poor synchronization between the audio and the video.

### **Dramatization**

A dramatized television commercial differs from a demonstration commercial in that a dramatization can show people in everyday situations using the product. A "real life" version is presented on television. Often this type of commercial has a story theme associated with it to increase attention value.

A few dramatized TV commercials are done live. Since the live TV commercial is limited to a few scene changes and is costly, dramatized commercials are generally put on film. Since the film can be used over and over again, the advertiser can afford to hire more expensive and consequently better talent.

It must be kept in mind, however, that the cost of sound film runs extremely high—at least three times the cost of making silent pictures. Commercials are not adaptable to copy changes, since the audio message is frozen on the film, and lip movement is ordinarily visible to the viewer.

Sound demonstration commercials, as well as sound dramatization commercials, can also be used in movie advertising without additional cost to the sponsor, provided that the TV film is processed on 35-millimeter film.

### **Participation**

When the average customer gives a testimonial for a product, the endorsement often seems to convey extra believability and extra impact to the public. This type of commercial presentation is often used on the radio and has its counterpart in television when the TV camera televises an individual who is asked to comment on the product.

There are certain problems associated with this type of TV commercial, most of which stem from the uncertainty of the statement and the action of the participant. A release must, of course, be secured from persons who engage in any form of endorsement advertising, whether in television, radio, or any other advertising medium. Just as endorsements are often transcribed in advance for radio, so, too, the television advertiser uses film as a precautionary measure when utilizing this technique.

## Animation

Animation commercials may be fully animated, semianimated, or stop-motion commercials. Because of the technique involved, animation commercials are processed on sound film.

The fully animated or cartoon-type commercial is shot from cartoon drawings. Chevrolet's "Father Time" TV commercial (see Fig. 34, page 202) is an example of this technique. The semianimated commercial consists of drawings which are repeated over again to show action (cycle motion), or it may have some portions fully animated and other portions merely still pictures. Stop-motion commercials are made by taking motion pictures of the objects to be featured, one frame at a time. Between shots all objects are moved slightly. The Lucky Strike "Dancing Cigarettes" (see Fig. 30, page 188) commercial is an example of this technique.

Sound animation films can make an extremely novel presentation of the product and are ideally suited for extensive repetition as spot announcements, although their production costs generally run the highest of any of the types of TV commercials mentioned.

## TIMING RADIO AND TELEVISION COMMERCIALS

Commercial copy for radio and audio copy for television must be written to fit given time segments. Broadcasters' codes prescribe the maximum time permitted for commercial messages, and sponsors must adhere to such restrictions. (See Table 12.)

One of the best ways of timing commercials properly is to use the announcers' word rate chart. By knowing the pace at which an announcer will read a commercial and knowing the maximum time length allotted for the commercial, the number of words to be written can be readily determined. Likewise, if the copy writer knows the word rate of the announcer and has written copy of a certain number of words, by consulting the chart he can immediately determine how long it will take for the announcer to read the commercial. Study the announcers' word rate chart in Appendix A.

Although the use of the announcers' word chart is the most accurate way of timing commercials, such charts are not always available to small advertisers. In such cases there are two other methods which may be used as rough guides to timing. One method is to read the commercial aloud, and the other is to set the typewriter to a given width.

If the writer reads a commercial aloud to himself at the pace he wishes the announcer to read, he can use a stop watch or a second hand of a clock to make approximate timing. One advantage accrues to the

TABLE 12. TIME LIMITATIONS ON COMMERCIALS  
(In minutes and seconds)

Length of program, minutes	NBC-news programs (day and night)	All other NBC programs		NAB code	
		Before 6 P.M.	After 6 P.M.	Before 6 P.M.	After 6 P.M.
5	1:00	1:15	1:00	1:15	1:00
10	1:45	2:10	2:00	2:10	2:00
15	2:15	3:00	2:30	3:00	2:30
20	....	3:30	2:40		
25	....	4:00	2:50	4:00	2:50
30	....	4:15	3:00	4:15	3:00
40	....	5:00	3:45		
45	....	5:45	4:30	5:45	4:30
60	....	7:00	6:00	7:00	6:00

\* NBC states that the general time limitations on television commercials are the same as those applying to sound commercials. As the commercial use of television develops in NBC, policies will be adapted to the needs of the medium. Twenty- and forty-minute programs, included above, apply only to television programming. NBC does not permit a middle commercial on radio news programs.

SOURCE: NAB and NBC.

writer who reads his message aloud for timing purposes: the oral reading gives him a chance to listen to his own writing. He can find out whether the commercial can be delivered without tongue-twisting phrases and whether the commercial sounds proper to the ear.

Setting the typewriter to standard line widths will also serve as a rough guide to timing. Four lines of pica (regular) typewriter type approximately 5 inches in width (or sixty characters) will time to roughly 10 seconds. Four lines of elite (small) typewriter types set just a little over 4 inches in width (or sixty characters) will time to 10 seconds. According to another rule of thumb, slightly longer lines with ten or eleven words per line will time to  $3\frac{1}{3}$  seconds per line.

All methods other than the use of the word rate chart are merely rough timing guides and call for extremely close liaison between the writer and the person who is to deliver the commercial. The latter can inform the copy writer if the commercial should be longer or shorter, and by working with him, the copy writer can create copy that will time to the second.

Recent studies have indicated that radio announcers today read at a speed of 140 to 160 words per minute. Certain intimate types of commercial presentation are best read at a much slower pace, perhaps as slow as 90 to 100 words per minute. Other rapid-fire bargain-type commercials must be read as fast as 180 to 190 words per minute. Sponsors

hire announcers whose style and pace best fit their commercial needs, and writers must create copy that fits the announcer's pace.

In spot announcements, the writer is, of course, unable to personalize his writing for individual announcers, since many persons will be reading the spots. In most cases spot announcements are limited to 30, 60, or 125 words, regardless of the announcer's pace. However, writers often indicate that a commercial is to be read in a certain manner, by marking "slow," "with enthusiasm," "punch hard," etc., directly on the copy.

### PHYSICAL FORM OF RADIO COMMERCIALS

Specifications vary among radio stations and advertising agencies as to the precise way radio commercials should appear in script form. Each organization has its own requirements.

From the many varieties of formats used today it is possible to draw up a standard form. This form will be useful for beginners and acceptable under most conditions by any radio organization. It should be modified as necessary to meet individual broadcasters' requirements. A suggested standard form for radio spot announcements is illustrated in Fig. 28.

---

STATION OR NETWORK: <i>WWWW</i>	SPONSOR: <i>Downtown Department Store</i>
CITY: <i>Center City, Va.</i>	PROGRAM: _____
DAY: <i>Friday</i>	COMMERCIAL TITLE: <i>Hostess Curtains #3</i>
DATE: <i>Oct. 13, 1950</i>	AGENCY: <i>Metropolitan Adv. Agency</i>
LENGTH: <i>30 seconds</i>	WRITER: <i>Lynn Carter</i>
TIME: <i>1:24:30 p.m.</i>	SPECIAL INSTRUCTIONS: <i>None</i>

1. For every window of your charming home . . .
2. crisp, organdy HOSTESS CURTAINS from the
3. DOWNTOWN DEPARTMENT STORE. You'll find them
4. washable, lovely and snowy white. What's more
5. your new HOSTESS CURTAINS have the popular
6. shirrette feature you and all your friends
7. will admire. The price, only \$5.95 a pair.
8. Mark this down on your shopping calendar:
9. "See the lovely organdy HOSTESS CURTAINS
10. *today*, at the DOWNTOWN DEPARTMENT STORE."

FIG. 28. Standard form for a radio commercial. Although forms vary from station to station, the above is acceptable under practically any circumstance for spot announcements.

Note the complete amount of information found in the heading of the script. All the vital information anyone would have to know about the commercial is listed on the top. The radio station or network is given, together with the city and the date the commercial is to be broadcast. The day of the week is shown, to eliminate any possible error which might occur through misfiling of the commercial. The time the spot announcement is to be read is indicated as another double check against error. The length of the commercial is also shown.

Other standard information includes the name of the sponsor, the name of the program (if the copy is to be read as a program commercial), and the title of the commercial. The agency name is also given, although most agencies have their names printed on the headings of the copy sheet. In case there is an error in the commercial, the copy writer, whose name is shown on the copy, can be contacted directly to eliminate any loss of time. Some agencies go as far as to list the telephone number of the writer, and such precautions guard against costly errors and oversights.

Note how the title of the commercial is listed as "Hostess Curtains (#3)." By keying each commercial in this manner, it is possible to better identify them and to rotate each from a pool of related commercial announcements.

Every line of the commercial is numbered down the left-hand side. This facilitates last-minute changes and also may be used as a guide in creating copy of the proper length.

The commercial message itself is typed in the center of the page on short lines to facilitate reading. Words which are to be emphasized are written in solid capitals or underlined. Punctuation is done to facilitate reading rather than for grammatical reasons.

If the example in Fig. 28 were a program commercial, the name of the program would be listed in the heading and a designation such as "opening commercial," "middle commercial," or "closing commercial" would appear somewhere on the copy sheet—usually immediately above the message. Occasionally this information is listed under "special instructions," although this space is ordinarily reserved for such comments as "read slowly," "punch hard," or other voice instructions.

Note the difference between the script form for a radio commercial and the form for a television commercial as indicated in Figs. 29 and 31. Pay particular attention to the column on the TV script which indicates camera directions.

THE AMERICAN TOBACCO COMPANY LUCKY STRIKE—TELEVISION  
N. W. AYER & SON, INC.

SPOT #27 (FINE TOBACCO—FROM  
SPOT #11—SQUARE DANCE)

(NOTE: *Two counts equal one second.*)

(One Verse or One Chorus Timed at Eight  
Seconds. Metronome Count—120)

AS PRODUCED

WEEK OF MAY 25, 1949

*Visual*

(FILM)

1. LUCKY STRIKE PACKAGE SUPERIMPOSED ON LEAF. MEDIUM FOREGROUND.
2. LUCKY STRIKE PACKAGE MOVES TO FULL SCREEN. LEAF FADES OUT.
3. PACKAGE DIMINISHES FROM FULL SCREEN TO NOTHING, REVEALING FOUR COUPLES OF LUCKY STRIKE CIGARETTES IN SQUARE DANCE FORMATION (HEADS AND SIDES). VERTICAL CIGARETTE STANDS ON UNOPENED LUCKY STRIKE PACKAGE.

*Audio*

(MUSIC: FOUR BARS OF "TURKEY IN THE  
STRAW." CHORUS.) 8 counts

CALLER:  
Places, all!

4. IN ON DANCING CIGARETTES

FIG. 29. Lucky Strike television commercial for the American Tobacco Company's (Lucky Strike) "Dancing Cigarettes" television film. The commercial runs for 1 minute and was produced on film by the Jam Handy Organization, Detroit. Television Broadcasters Association gave this "televisual" an award of merit "for the skillful application of commercial techniques to television broadcasting." (*American Tobacco Company and N. W. Ayer & Son, Inc.*)

THE AMERICAN TOBACCO COMPANY  
 LUCKY STRIKE—TELEVISION  
 N. W. AYER & SON, INC.  
 SPOT #27 (FINE TOBACCO)—Continued

<i>Visual</i>	<i>Audio</i>	
5. CIGARETTES DANCE CLOCKWISE	(MUSIC: START OF MELODY.) All join hands and circle left.	8 counts
6. CIGARETTES REVERSE DI- RECTION MOVE COUN- TER-CLOCKWISE. THEY RETURN TO ORIGINAL POSITION.	(AFTER CIGARETTES HALF-WAY ROUND.) Circle right. Listen to me. LS . . . LS—MFT. (END OF MUSIC VERSE.)	8 counts
7. CIGARETTES SWING AROUND WITH THEIR CORNER CIGARETTES	Allemande your corners, like swingin' on a gate. Right to your honey with a right and left eight.	8 counts
8. CIGARETTES DANCE IN GRAND RIGHT AND LEFT. THEY RETURN TO ORIGI- NAL POSITION AFTER TWO CIRCLES.	Grand right and left. Around you go. Lucky Strike means <i>fine</i> tobacco. (END OF MUSIC CHORUS)	8 counts
9. CIGARETTES SWING WITH PARTNERS. IN SYNC WITH ORAL ("LS —MFT") SUPERIMPOSE LETTERING "L.S./M.F.T." OVER DANCING CIGAR- ETTES. FADE OUT LET- TERING. HOLD DANCING CIGARETTES.	Meet your honey. Give her a whirl. All swing around with your little girl. (END OF MUSIC VERSE) Smoke 'em! Smoke 'em! Then you'll see. LS . . . LS—MFT. (END OF MUSIC CHORUS)	8 counts 16 counts
10. CIGARETTES PROMENADE IN A CIRCLE.	Promenade and don't you fall. Promenade around the hall.	
11. WHEN CIGARETTES COM- PLETE A HALF-CIRCLE PROMENADE, THEY START PROMENADING IN A STRAIGHT LINE TO THE RIGHT. CAMERA PANS WITH CIGARETTES TO RIGHT.	(END OF MUSIC VERSE)	16 counts

FIG. 29. (Continued)

THE AMERICAN TOBACCO COMPANY  
 LUCKY STRIKE—TELEVISION  
 N. W. AYER & SON, INC.  
 SPOT #27 (FINE TOBACCO)—Continued

*Visual*

12. AS CAMERA PANS RIGHT, VERTICAL CIGARETTE ON LUCKY STRIKE PACKAGE MOVES FROM RIGHT INTO CENTER, MIDDLE FOREGROUND.
13. DANCING CIGARETTES PROMENADE IN A CIRCLE AROUND VERTICAL CIGARETTE.
14. CIGARETTES PROMENADE OUT OF CIRCLE AND DANCE OFF SCREEN TO RIGHT. VERTICAL CIGARETTE STANDING ON LUCKY STRIKE PACKAGE LIGHTS AND SMOKE BEGINS TO RISE.
15. DOLLY OUT ON LIGHT VERTICAL CIGARETTE. MORE SMOKE RISES. PAN UP WITH SMOKE. VERTICAL CIGARETTE FADES OUT.
16. DISSOLVE LUCKY STRIKE PACKAGE GROWS FROM NOTHING THROUGH SMOKE. SMOKE FADES OUT. LUCKY STRIKE PACKAGE CONTINUES TO MOVE TO FULL SCREEN. HOLD PACKAGE FULL SCREEN. FADE OUT.

*Audio*

Promenade straight down the pike.

It's time right now for a *Lucky Strike*.

12 counts

(MUSIC: END OF MUSIC CHORUS. 4 counts THEN REPEAT EIGHT BARS OF CHORUS.)

16 counts

(ON LAST FOUR BARS OF CHORUS)

Yes, for smoking that you're bound to like,  
 You just can't beat a Lucky Strike!

FIG. 29. (*Concluded*)

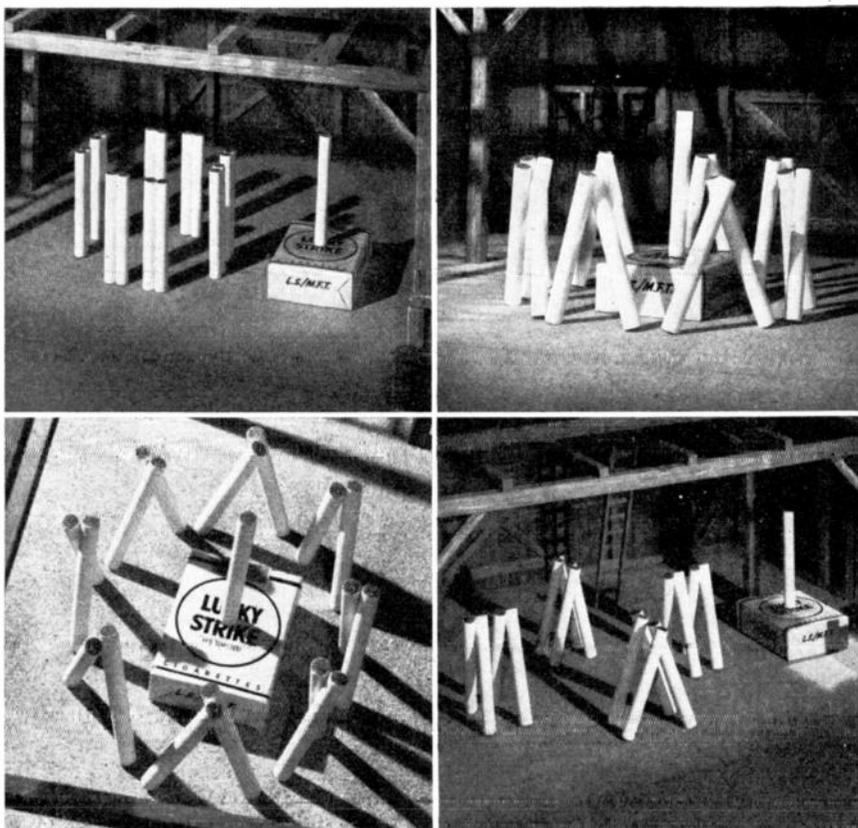


FIG. 30. Scenes from Lucky Strike's "Dancing Cigarettes," 1-minute television commercial film. (The numbers in parentheses refer to the numbers on the commercial, reproduced in Fig. 29.) *Upper left*, "Places, all!" (4.) *Upper right*, "All join hands and circle left." (5.) *Lower left*, "Circle right. Listen to me." (6.) *Lower right*, "Promenade and don't you fall." (10.) (*Jam Handy Organization.*)

#### PRINCIPLES OF WRITING COMMERCIAL COPY FOR RADIO AND AUDIO COPY FOR TELEVISION

It has often been said, "If you can write, you can write for radio." The important thing to do is to start writing and write constantly.

There are several well-defined principles which can be used as guides for radio and TV commercial writers. These are signposts which have sprung up over the years as a result of both the good and the bad experiences of commercial writers. Where experience says "No," a warning sign is erected. Where experience says "Yes," a principle is applied.

Since radio and television are dynamic media, the method of applying various principles is constantly subject to modifications and altera-

tions. What is considered an unimportant method today may be the important idea or the top commercial gimmick of tomorrow. Each hour of broadcasting offers radio and television writers an opportunity to strive for the different, a challenge to break away from the well-marked path and strike out for the new and unique.

When new ideas work, others are quick to climb on the band wagon. When they fall flat, other writers avoid them.

The principles which follow are to be considered only a guide in writing commercials for radio and in creating audio copy for television. The principles must be modified to fit the product and the program, as well as the advertiser.

1. Get the facts. The copy writer must saturate himself with information on the product, the market, and the consumer and have as much firsthand knowledge of the product as possible. Good commercials are based on fact, not on mere inspiration or guesswork. ✓

2. Create a copy policy or follow one already prepared. A copy policy which lists important information about the product and the advertising of the product is invaluable and should be followed. ✓

3. Limit the number of ideas in a commercial to one major thought. To stress more than one important idea is to confuse the listener or the viewer. It is possible to mention, in addition to the major idea, one or two less important ones. However, these should actually be an elaboration or further proof of the basic idea or thought. If this principle is not followed and numerous ideas are presented, the listener or viewer may not remember a single point of the commercial message. ✓

4. Back up the major point with two or three solid, substantial selling points and appeals. These are points of salesmanship which may make the listener want to buy the product. The proper use of selling points and appeals to support the major idea in the commercial injects salesmanship into the message. ✓

5. Put across the name of the product, the name of the sponsor, or both as early in the commercial as possible. Many people listen only to the first portion of a commercial and then will only half listen to the rest. When the name of the product or the sponsor is inserted in the opening of the commercial, listeners are more apt to hear these two important statements. ✓

6. Select words and phrases for their sound value. When writing commercial copy, write for the ear and not the eye. Even though it doesn't look correct on the platen of the typewriter, if it reads well and sounds right—use it! ✓

7. Read the commercial aloud just as though you were the announcer. This helps in the selection of words and phrases for their sound value. It can also be a guide to timing a commercial. ✓

8. Write to *one* listener. Although 50,000 listeners or viewers may be in the audience, each commercial must be written to sell to one individual. ✓

## TV—SECOND CUP OF COFFEE—November 7

LINN BURTON:

READ OFF CAMERA WHILE  
ASSISTANT DEMONSTRATES  
APPLIANCE

CAMERA ON GRILL

PUT SANDWICH IN GRILL.  
CLOSE TOP TO SHOW HOW  
IT ADJUSTS FOR THICKNESS  
FOLD TOP BACK AND TURN  
HANDLE TO MAKE SUPPORT  
SO TURNED-BACK TOP WILL  
REMAIN STATIONARY  
POINT OUT SPOUT

LAY GRIDS IN PLACE

POINT OUT REGULATOR

POINT OUT HEAT INDICATOR

SET SIGN CARD BESIDE GRILL  
FOR FINAL CAMERA SHOT

When you have guests for Sunday night supper or serve refreshments after an evening of Canasta, you want to serve something tasty that isn't difficult to prepare. And for that informal snack, The Fair suggests you use the beautiful and practical Westinghouse table grill. The Westinghouse table grill brings hot food preparation right to the table. In that way the hostess won't miss a minute of her party.

As a sandwich grill, this Westinghouse appliance toasts even the thickest "Dagwood" without flattening it. It grills all kinds of party snacks . . . and the top folds back to double the grilling surface. Then, this same surface does a neat job of frying bacon and eggs, hamburgers, fritters and French toast, too.

Here's the drain spout that drains off accumulated grease. But that's not all!

By simply adding waffle grids you can use the table grill for melt-in-your-mouth waffles in no time at all.

Here is a heat regulator to adjust the temperature for sandwiches and waffles.

Here is the heat indicator that flashes a warning when the right temperature has been reached. This Westinghouse sandwich grill is 22.95 . . . the extra waffle grids are just 2.95. See this Westinghouse sandwich grill demonstrated this week in the 6th floor housewares department at The Fair, State Street, Chicago.

FIG. 31. A live television commercial, as prepared by the radio and television department of The Fair, Chicago. This commercial was telecast over Station WBKB, Chicago. (*The Fair.*)

Establish a mental picture of one listener and write to that person. Know as much as possible about individuals who are consumer-listeners or viewers.

9. Work for cadence and rhythm. The commercial should utilize word patterns that are rhythmic and have cadence, since they tend to be more easily remembered than a drawn-out sequence. This does not mean that copy has to rhyme, since rhyme may defeat the purpose by causing listeners to become so interested in its cleverness that the message is lost. Cadence is especially important in the main idea: "With men who know tobacco best, it's Luckies two to one."

10. Clarify all statements. If there is any possible doubt about audience comprehension of the main idea or supporting statements, utilize clarifying phrases and statements rather than a mere repetition of that idea.

11. Don't signal ahead that a commercial is coming. Work commercials into logical portions of the program skillfully and avoid such phrases as "And now a word from our announcer." American listeners can "turn off their cars" on such occasions.

12. Utilize repetition. By repeating phrases over and over again, the sales theme is driven home and the writer is taking steps to keep the product uppermost in the listeners' minds.

13. Use the "you" attitude. Put the listener into the picture and talk in terms of the listener interest rather than in terms of the product. Keep the copy intimate with such words as "you" and "I." In so doing, the copy writer must not prepare copy which violates rules a station or network may have relative to employee testimonials.<sup>4</sup>

14. Use fragmentary sentences if they convey the complete thought. It is not always necessary to follow the normal rules of rhetoric. In ordinary everyday speech, people do not use complete sentences all the time. Neither is it necessary for radio or TV copy writers to use them.

15. Avoid stock phraseology. It's easy to say, "Never-to-be-repeated bargain," "Once in a lifetime sale," "Can't be beat," "And don't forget," "And now, friends," but don't fall into the trap. Watch for these worn-out phrases and eliminate them, for they lack commercial impact. You can express the same idea in fresher phrases with a little thought.

16. Be specific. Listeners are less interested in "supertailored suits" than they are in "suits that are hand-stitched, with double reinforced seams." They are apt to be more interested in a commercial that explains specifically how a product held up after thirty-two washings in hard water than in a general, broad, over-all summary statement. Lead listeners from generalities into the specific, since specific points are more readily remembered.

17. Be natural. Never force a commercial which is unnatural. If it doesn't sound right, strike it off and start over.

<sup>4</sup>NBC announcers or other employees of the company do not give personal testimonials on the air, nor personally endorse the advertiser's product, nor ask listeners to purchase the sponsor's product as a favor to themselves. Promises for the performance of the product are given in other than the first person singular by NBC employees in any case where they imply personal endorsement.

18. Respect the listeners' feelings. Use tact and good taste. Don't be offensive—don't be smart. Cleverness has its place in radio and TV copy, but don't sacrifice good taste for it.

19. Write the commercial to fit the program's style. Fit it into the spirit, style, and tempo of the sponsored show. If the program is a comedy show, for example, use a commercial that has a light touch. Consider working an element of the program, such as a program personality, into the commercial.

20. Keep copy conversational. When writing dialogue commercials, especially, be careful that the copy is written, in so far as possible, as it would be said in normal conversation. Commercials that use overly commercial or unnatural continuities often lack sincerity.

21. Write for the announcer. Each announcer has a different style of delivery. On the more popular programs, announcers are selected because their announcing style fits both the program and the product. Write so that the announcer can read the commercial in a natural and sincere manner. Don't give a dignified voice style a bobby-sox type of commercial.

22. Follow current regulations and codes. Be aware of what station and government regulations say about your product. Know the special regulations which apply to the type of program you are using.

8-23-49

4-1-49

**HALO SHAMPOO**

59" SPOT

RECORDED:

ANNCR: (IN COLD) Remember, Soaping *dulls* hair . . . *Halo glorifies* it!  
So—

JINGLE: HALO EVERYBODY HALO  
HALO IS THE SHAMPOO THAT GLORIFIES YOUR HAIR  
SO HALO EVERYBODY HALO

ANNCR: Yes, *there's* your cue to lovely, *naturally* lustrous hair! "Soaping" your hair with even finest liquid or cream shampoos hides its natural lustre with dulling soap film. But *Halo* Shampoo is not a soap, not a cream. Made with a new patented ingredient, *Halo glorifies* your hair with your very first shampoo. And even in hardest water, *Halo* gives oceans of fragrant, "soft-water" lather, rinses away quickly, needs no after-rinse. *Halo* removes embarrassing dandruff from *both* hair and scalp . . . leaves hair soft, shining, easy to manage. Ideal for *children's* hair, too. Ask for *Halo* at any drug or cosmetic counter.

JINGLE: SO HALO EVERYBODY HALO  
HALO SHAMPOO HALO

FIG. 32. Script for a Halo Shampoo singing commercial. Sherman & Marquette advertising agency produced the commercial for the Colgate-Palmolive-Peet Company. (*Sherman & Marquette.*)

23. Strive for the unusual. Devise different ways of talking about the product, use new phraseology, but avoid tongue-twisters, except as possible gimmicks. ✓

24. Write and rewrite. The first time a copy writer puts words down on paper they may not sound right. He must check to make certain he has written what he wanted to say. Revisions and rewriting are natural and necessary. ✓

Commercial copy should be double-spaced for easy reading by the announcer. Avoid hyphenating the last word of a line, in order to maintain a neat-appearing right-hand margin. Rather, type out the word completely, since this, too, makes for easier reading by the announcer. If at all possible, keep a commercial on a single page; *i.e.*, the last few lines might well be single-spaced to avoid carrying a few words or a single sentence over to a second sheet of paper. }

### Do's and Don'ts of Radio Copy Writing—the Joske Study

During 1945, Joske's of Texas made a study of retail radio advertising in cooperation with the National Association of Broadcasters in an effort to learn as much as possible about the most effective procedures and techniques in the application of radio advertising to retail promotion problems. The following do's and don'ts of copy writing are reproduced for the guidance of retail radio copy writers:<sup>5</sup>

“Do write with programs and listeners in mind, so that copy conforms to the objective of the beamed programs. ✓

“Don't write from abstract inspiration.

“Do tone all copy to represent Joske's as a dignified and friendly institution. ✓

“Don't allow trick ideas, which might appeal to a few listeners, misrepresent the nature of the store to others. ✓

“Do make all copy confidence-building. Make it an informational service to radio listeners, even to the extent of pointing out vital limitations of any merchandise or service. ✓

“Don't oversell, or misrepresent the true value of any merchandise or service and thus destroy the listeners' confidence.

“Do select the most important reasons why a listener would want the merchandise or service, and show that this merchandise supplies that want. ✓

“Don't use remote or illogical reasons.

“Do write so the announcer can talk directly to listeners and tell them about personal advantages or benefits. ✓

<sup>5</sup> *Radio for Retailers* (The Joske Study) (National Association of Broadcasters Washington, D.C., 1946), Chap. 3, pp. 7-8.

- “Don’t nullify radio’s personal appeal by giving the announcer copy which disregards the listeners’ self-interest. Not ‘Joske’s has something with these attributes . . . .’ But . . . ‘You can have something that will do this for you.’
- ✓ “Do write in the listener’s language.
    - “Don’t use technical store terms. Not ‘this merchandise’ but ‘these coats.’
  - ✓ “Do use short, simple understandable words and sentences.
    - Don’t use affected unconversational words or sentences. Not ‘myriads’ but ‘so many to choose from.’
  - ✓ “Do use specific facts to build believable statements.
    - “Don’t use unsupported generalized statements. Not ‘Thousands of people have had Joske’s insulate their home with Rock Wool,’ but ‘Is yours one of the 3,000 homes that have been insulated with Joske’s Rock Wool?’
  - ✓ “Do remember the time of day copy will be heard by listeners.
    - “Don’t write copy that invites customers to ‘shop today’ or ‘shop now’ when it is heard after store hours. Use ‘tomorrow.’
  - ✓ “Do use words and thoughts which allow the announcer to be naturally sincere and enthusiastic.
    - “Don’t write feminine expressions for a male announcer or statements he cannot express with ease and confidence.
  - ✓ “Do stress thoroughly the advantages of each type of merchandise or services of the department or store.
    - “Don’t try to sell more than one or two ideas or types of merchandise in one commercial.
  - “Do be sure that your copy is easy to read aloud. Read it aloud yourself,
    - ✓ write for the ear.
      - “Don’t write copy that must be seen to be understood.”

### **NAB Formula for Retail Copy**

The National Association of Broadcasters has suggested a three-step formula for creating retail radio copy. The formula is designed to aid copy writers in producing commercials that will create immediate traffic and sales for the item advertised as well as favorable listener impressions that will bring customers to a store weeks or even months later.

- ✓ Step 1. Decide upon the main idea that is to be stressed in the commercial.
  - Keeping the main idea in mind, write the copy in terms of listener interest (the “you” attitude) and in conversational sentences.
- ✓ Step 2. Prove the main idea in the copy.
- ✓ Step 3. Encourage listeners to take action to buy the advertised goods or services.

Note how this formula has been applied to a piece of retail copy:

*Original Copy*

Gems of the ocean . . . truly lovely pearls . . . can always be counted upon to add the finishing touches to a new spring ensemble. At the jewelry department at Blank's, you will find all types of pearls to adorn your dresses and suits. Especially inviting are the simulated rope pearls. These sixty-inch rope pearls come in green, pink, bronze, grey, and the ever-popular white. Priced at one ninety-eight plus tax, you'll find them a valuable accessory this spring and all year 'round. There are also one, two and three strand pearls priced at one ninety-eight to three fifty plus tax. Stop in and choose the type you most prefer in the jewelry department on the street floor at Blank's.

*Revised NAB Formula Copy*

You can wear pearls with anything this spring . . . even with a sporty woolen suit. And when you have a long, sixty-inch rope of simulated pearls from Blank's jewelry department, you've got something you can wear a different way with everything. Wear grey pearls in one long rope over a dark sweater. Wear the same grey pearls over a grey or black dress. Wear pink pearls with a navy blue suit. Wear the same pink pearls with white this summer. Get bronze, green or white pearls. Knot them . . . double loop them . . . wind velvet ribbon through them and tie them into a wide choker. Wrap them around your wrist for a lucky bracelet. Just walk into the first floor jewelry department at Blank's where you see the sign "Simulated Rope Pearls, \$1.98 plus tax." Try them on in front of the mirror. Fold them. Twist them. See how many different ways you can wear them. Then, get the color pearls you want to wear with everything this spring and summer. If you wish, just call Blank's personal shopper. She'll send you the pearls you want on the next delivery from Blank's.

### SPECIAL NOTES ON WRITING TELEVISION COMMERCIALS

Television is an intimate medium which demands and receives the undivided attention of the viewer. Since this is true, it means that it is not necessary to fight for attention with as much effort as in radio, where people often enjoy programs without concentrating on the broadcast. Viewers, concentrating on TV commercials, are able to absorb more product information, and less repetition is necessary.

Commercial messages in radio are often "punched" by an announcer,

who projects his voice and goes through innumerable oral gymnastics in order to accent a selling phrase and drive home a point. Since television is a face-to-face medium, this method not only lacks salesmanship but may also be a breach of good taste, since it would be just that if done by a door-to-door salesman. Television commercials must be more conversational and less "punched"—delivered with more personal persuasion.

Today most television screens are small. For this reason, the success of a commercial should not depend upon showing a great deal of small detail. All action must be simple, close up, and with as little detail as possible. In certain instances, the workings of a particularly small device may be an extremely strong selling point. In such cases, a large demonstration model should be built which will show the necessary detail. Black-and-white charts placed on film may be another solution to the problem of showing detail on television.

Television's powerful impact is well known. But because of TV's impact, writers have a greater responsibility to turn out commercials which are exceptionally well done. This is because, while good TV commercials should sell more merchandise than radio commercials, poor TV commercials may have *increased negative effect*, since television appeals to two major senses. The television writer should create commercials which are completely in good taste, devoid of any possible double meaning, and completely acceptable.

Television offers greater possibilities for product demonstration. This advantage should be fully exploited. However, this possibility also demands a thorough familiarity with a product and imposes a great responsibility on the person giving the demonstration as well as the person writing the message for the demonstrator. Since a slight slip would be disastrous in television, the use of film is often suggested for demonstration commercials to eliminate the chance of error, unforeseen accidents, and the off-chance that the product may not perform as advertised.

There are other problems associated with television writing which will appear and be solved as more writers experiment with their ideas. Today's well-paced radio scripts and smooth movie scenarios went through the same stage of development as television writing in under-going today.

### **Do's and Don'ts of Television Copy Writing**

Television is still an infant industry. It offers innumerable unexplored ideas, gimmicks, and devices for commercial treatment. At this stage of its development the following do's and don'ts appear to have risen

as guideposts to the TV commercial writer. Certainly they are not hard and fast rules, but they have been followed by many practitioners.<sup>6</sup>

Don't create a radio commercial for use on television. ✓

Do show the product and use action in so doing.

Don't waste words telling what can better be demonstrated. ✓

Do integrate the television commercial with the television program in so far as possible.

Don't fail to entertain as you sell. ✓

Do allow a certain portion of your time to creating audience interest first.

Don't hit as hard in a TV commercial as is usually done in newspaper and magazine advertising. ✓

Do pace the TV commercial more slowly and avoid the sledge-hammer treatment and bold sensationalism.

Don't oversell and thereby overstep your invitation into the TV home. ✓

Do be honest, sincere, plausible, and true to life.

Don't sell too many ideas. ✓

Do pitch one main idea.

Don't fail to keep the audio message and the video directions parallel on the copy sheet. ✓

Do plan the visual portion of the TV commercial first and build around it.

Don't use actors for your salesmen. ✓

Do use actors for demonstrators but commercial announcers for audio selling.

Don't fail to take advantage of motion, demonstration, and action. ✓

Do submit at least four copies of each TV commercial, since many persons are engaged in its production—more copies as needed.

### Television Script and Commercial Form

Script and commercials for television are prepared much like those for radio, with one exception. The television script contains an extra column for video data.

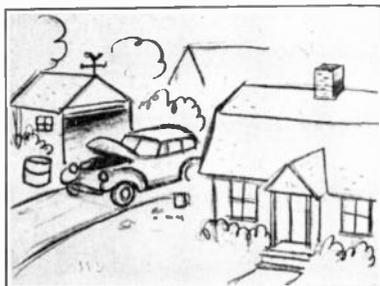
Included in the extra column is information on camera movements, the type of shot called for (close-up, medium shot, long shot, etc.), and special effects, including cuts, fades, superimpositions, and the like. Stage directions for actors are also typed in the video column.

### The Television Story Board

The birthplace of most television film commercials is the story board, a layout showing the relation between picture action, speech, and music.

<sup>6</sup> Several of the do's and don'ts were adapted from ideas suggested by William Reed Johnston, radio and television group head for J. Walter Thompson Company, Chicago, writing in Barton, Roger (ed.), *Advertising Handbook* (Prentice-Hall, New York, 1950), p. 211.

"FATHER TIME AND THE MOTOR BLOCK"—Prod. # 7



SCENE 1 7.05

MLS, downshot, of pleasant suburban home. A 1940 Chevy is in front of the garage, hood raised. Tools, oil, parts, etc. are strewn about.

NARRATOR: EVER HEAR ABOUT THE OCCASION WHEN FATHER TIME LOST A JOB? WELL, IT SEEMS . . .

Cut to:



SCENE 2 6.14

Closer shot, Father Time floats down into the scene and looks the car over.

. . . THE OLD GENT SWOOPED DOWN ON A CHEVROLET THAT HAD LED A VERY GOOD BUT VERY LONG LIFE.

Cut to:



SCENE 3 12.13

CU Pop Time, looks at car ruefully.

FATHER TIME: SEEMS A SHAME . . . SHE STILL LOOKS GOOD!

NARRATOR: BUT, HE REASONED . . .

Cut to:



SCENE 4 2.06

Back to same shot as Sc. 2—Pop sharpens scythe, prepares for the coup de grace when the family cat leaps onto the hood.

. . . ANY CAR THAT'S GONE A HUNDRED AND TWENTY THOUSAND MILES SHOULD BE READY FOR THE GLORY ROAD, SO . . .

Cut to:

FIG. 33. Television story board. The basic idea for the "Father Time" 1-minute television film cartoon commercial for the Local Chevrolet Dealers Association (dealers in New York, New Jersey, and Connecticut) was conceived by the Campbell-Ewald advertising agency. The agency prepared the original script and went into conference with Archer Productions, Inc., a television production organization. Working closely with the advertising agency, Archer Productions, Inc., prepared the story board and produced the television film. (Campbell-Ewald and Archer Productions, Inc.)



SCENE 5

3.04

CU cat

CAT: HOLD IT POPS! THIS FAMILY  
CAN'T AFFORD A NEW CAR!!

Cut to:



SCENE 6

3.15

CU Pop Time

P. TIME: BUT IT'S GONE A HUNDRED  
AND TWENTY THOUSAND MILES!

Cut to:



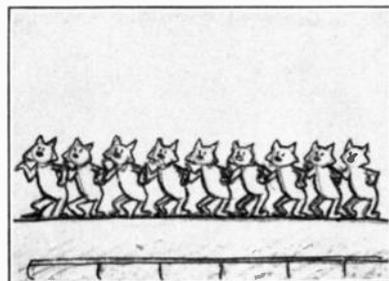
SCENE 7

1.14

CU cat, argumentatively.

CAT: NOW LOOK . . . DO I . . .

Cut to:



SCENE 7A

3.08

Longer shot of cat. Dissolve on eight other  
images, all in dialog.

CATS: . . . TOSS IN THE SPONGE  
WHEN I LOSE ONE OF MY LIVES??

Cut to:

FIG. 33. (Continued)



SCENE 8

3.01

CU Pop

POP: BUT A CAR HAS ONLY ONE  
LIFE . . .

Cut to:



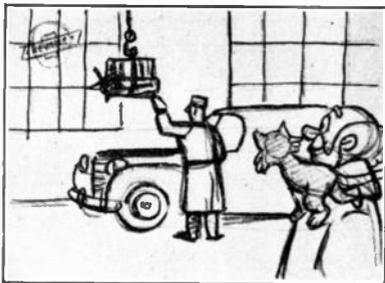
SCENE 9

6.06

CU cat, adamant

CAT: A CHEVROLET HAS SEVERAL.  
ALL YOU GOTTA DO IS PUT IN A NEW  
MOTOR!

Dissolve to:



SCENE 10

14.15

Scene in dealer's shop, where a crane is lowering a new engine into a '40 Chevy. Pop and cat in rt. forgd. watching.

NARRATOR: SO FATHER TIME  
WAITED, AND THE CHEVROLET  
DEALER INSTALLED A NEW MOTOR.  
AND ONCE AGAIN THE CAR WAS  
READY FOR YEARS OF REAL DRIVING  
PLEASURE.

Pan over as a Scottie pokes his head into the scene.

SCOTTIE: IT COSTS NO MONEY  
DOWN . . . JUST A FEW DOLLARS A  
MONTH!

Dissolve to:

FIG. 33. (Continued)



SCENE 11

10.04

Pop and cat are riding gleefully in the back seat of the car.

NARRATOR: NOW THE OLD CAR STARTS QUICK AS A CAT, PURRS ALONG LIKE A KITTEN, AND THE OWNER NO LONGER FEEDS THE KITTY TO PAY FOR REPAIRS AND UPKEEP.

Cut to:



SCENE 12

7.0

CU Pop, slaps knee

POP: HEE HEE! NO WONDER I LOSE SO MANY PROSPECTS TO THE CHEVROLET DEALERS!!

Dissolve to:



SCENE 13

8.07

Shot of Chevrolet Service sign. Cat pops out from behind it.

CAT: FOR YOUR CAR, OLD AGE NEEDN'T BE A CAT—ASTROPHE(!)

###

90 feet.

FIG. 33. (Concluded)

The story board is used as a blueprint to guide the production of the television film commercial. It is also used as a tool for presenting a television idea to a client for approval. The story board helps the client to visualize the pictures and action which will carry his sales message to the viewing public.

In practice there are innumerable varieties of story boards, since practically every advertising agency and television production firm has developed its own form.

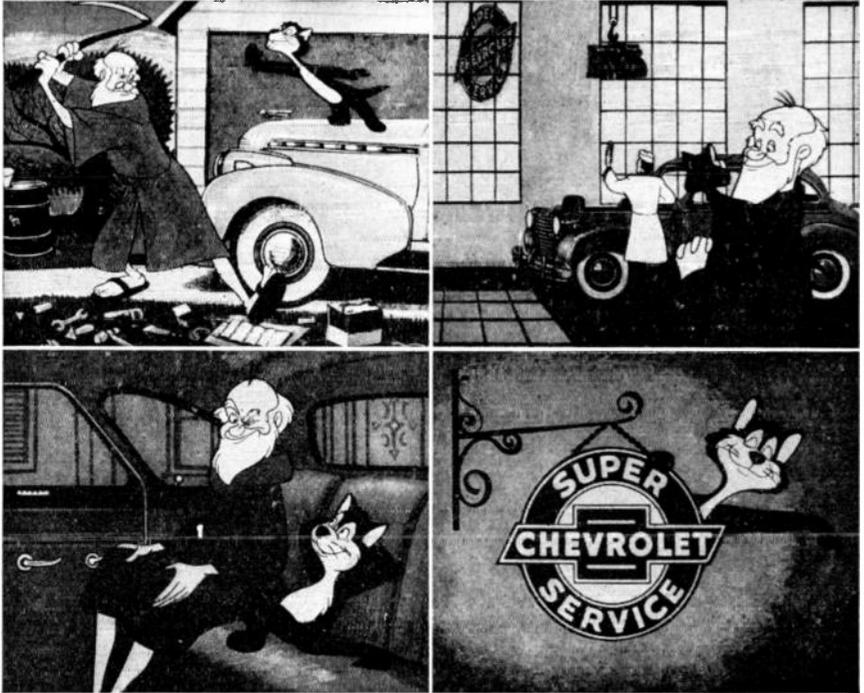


FIG. 34. Scenes from Chevrolet's "Father Time" 1-minute cartoon TV film. (The numbers in parentheses refer to the scenes on the story board, reproduced in Fig. 33.) *Upper left*, "Any car that's gone 120,000 miles" (4). *Upper right*, "So Father Time waited" (10). *Lower left*, "Now the old car starts quick" (11). *Lower right*, "For your car, old age needn't be a cat-astrophe!" (13). (Campbell-Ewald, Inc.)

Some are elaborate three-column affairs. One column contains the commercial message to be delivered orally; a second column contains a description of the video action; while a third contains sketches or drawings of the proposed picture or scene. Other story boards are much simpler, with a column for the audio message and a column for the video action.

Regardless of the type of story board, all data, sketches, or descriptions are kept parallel so that any point can be readily checked for both audio and video.

Story boards may be created after the commercial message is written, may be developed simultaneously with the message, or may be created before the commercial is prepared. There are no hard and fast rules.

Story boards are constantly subject to revision. As new ideas develop they may be incorporated into the story board. Minor changes are always being made, even up to the time the actual shooting of the television film commercial begins.

A Chevrolet story board can be seen in Fig. 33.

### SUMMARY

When writing for radio, writers have a specialized job, for they are writing for the ear rather than for the eye. In television, writers are creating for both the eye and the ear.

Radio copy is classified as commercial copy writing, which is the creation of advertising messages, and continuity writing, which is the creation of script for programs exclusive of commercial copy.

Commercial messages may be aired on radio and television stations as short spot announcements or as program commercials. Radio commercials may be presented as straight commercials, dialogue commercials, and singing commercials. Television commercials may be classified into six basic types: audio only or video only, still pictures and narration, demonstration and narration, dramatization, participation, and animation.

Both radio and television copy writers must be able to create copy of designated time lengths. The commercial may be timed by the use of the announcers' word rate chart. As a rough guide to timing, a writer may read the commercial aloud at the pace the announcer will read it or set the typewriter width to a given measure which will read in standard time lengths.

The principles of radio and television copy writing and continuity writing should be used as guides in the preparation of copy, since radio and television are dynamic industries that are changing daily.

A qualified commercial writer must be a person of varied talents. He must be essentially a salesman, convincing and sincere in his selling presentation. He must be a dramatist, able to handle certain types of scripts, and when working with music, he must be a poet as well as a

musician. Above all, the radio writer must be a student of psychology. He must keep his fingers constantly on the public pulse, respond to outside stimuli, and be an endless searcher for new information.

In spite of all that can be read on the subject of radio and television writing, the only way to learn how to do such work is to actually do it. Writing and rewriting is the key to success, once the fundamental techniques pointed out in this chapter are mastered and the background requirements of a successful copy writer are met.

## Chapter 10: SELECTING AND TESTING PROGRAMS

The old argument in newspaper advertising over which is the better advertising policy, the use of frequent small-space advertisements or of infrequent large-space advertisements, has its counterpart in radio and television advertising. In radio and television, the spot announcement campaign can be considered the equivalent of the small-space printed advertisement. The program can be thought of as the complement of the large-space printed advertisement. This chapter presents the case of the program and discusses both programs and their testing.

Many advantages accrue to the advertiser who sponsors his own radio or television program, as mentioned in Chap. 8. Primarily, the program is a tailor-made advertising vehicle designed to attract the sponsor's prospects and customers. Since the sponsor dominates the time period for the length of the broadcast or telecast, the entire show is heard exclusive of messages from other advertisers. Through the use of the program, listeners develop a favorable association in their minds between the program and the advertiser, a step toward product sales. The program can be thoroughly merchandised to the trade and to the public.

Commercials on the program can be keyed to fit smoothly into the show. The entire broadcast or telecast, reinforced by the effect of daily, three-times-a-week, or weekly repetition, is a polished sales vehicle to sell one advertiser's goods or services.

The good will the program creates accrues directly to the program sponsor. This is in contrast to newspaper or magazine advertising, where any credit for fine editorial content goes to the medium.

When using programs, the sponsor can build an association between program talent and the advertised goods or services. A definite association has been made between Horace Heidt and Philip Morris; between Jack Benny and Lucky Strike; between Milton Berle and Texaco, to mention only a few. Whenever such program stars are heard on the air, make public appearances, or appear in the news, listeners are reminded of their radio or television sponsor and the advertised goods or service.

### BASIC TYPES OF PROGRAMS

Classified as to program content, there are three basic types of radio or television programs: (1) music programs, (2) speech programs, and (3) combination music and speech programs. A basic listing of programs follows:

- I. Music programs
  - A. Popular music
  - B. Semiclassical (salon)
  - C. Classical (symphony, opera, concert)
  - D. Oldtime
  - E. Hillbilly and western
  - F. Foreign
  - G. Religious
- II. Speech Programs
  - A. News
    1. Current events
    2. Sports results
    3. Livestock, grain, and other market data
    4. Weather information
  - B. News commentary
  - C. Radio columnist (*e.g.*, Hollywood Reporters)
  - D. Sports
  - E. Audience participation
  - F. Straight talks
    1. Farm talks
    2. Political talks
  - G. Round-table discussions
  - H. Comedy
  - I. Quiz
  - J. Religious
  - K. Dramatic
    1. Complete drama
    2. Mystery drama
    3. Serial drama (daytime serials, children's serials)
    4. Situation comedy
  - L. Educational
  - M. Homemaking
- III. Music and speech programs (variety programs)  
(Any combination of the above two types)

### SPONSORSHIP ARRANGEMENTS

Radio and television stations and networks classify programs as either sustaining or sponsored. A sustaining program is one presented without

sponsorship. The entire cost of the program is borne by the station or network.

There are three types of sponsorship arrangements for programs. One is the individually sponsored program; second is the cosponsored program; while the third is the cooperative program.

### **The Individually Sponsored Program**

The individually sponsored program, more commonly called "a sponsored program," is a broadcast or telecast sponsored by a single advertiser. The sponsor pays all time and program costs. In return for this, he is permitted approximately 10 per cent of his evening program time or 15 per cent of his daytime program time for commercial advertising messages.

A *cowcatcher* announcement is one aired at the very beginning of a radio program, as soon as the broadcast goes on the air and the program has been introduced to listeners. For example, The F.B.I. in Peace & War (sponsored by Lava soap) opens with the announcer giving the name of the program and adding, "but first . . ." At this point a cowcatcher announcement for Prell Shampoo may be aired. After this commercial is broadcast, the F.B.I program begins.

A *hitchhike* announcement is one broadcast at the very end of a program, immediately before the broadcast goes off the air. A hitchhike commercial, for example, for Crisco may be aired at the end of the Lowell Thomas newscast, sponsored by Ivory soap.

The National Association of Broadcasters' code requires that the program be introduced before a cowcatcher announcement can be aired. The code also requires that the final program sign-off be announced after a hitchhike announcement. This prevents an excess of back-to-back commercial announcements surrounding station-break periods.

Although most sponsors feature the same product on their opening, middle, and closing commercials, certain sponsors choose to utilize cowcatchers, hitchhikers, or both, while others elect to advertise two or three different products; one each in the regular opening, middle, and closing commercials. Others feature one product for a week on the program, another during a second week, and so on.

### **The Cosponsored Program**

A cosponsored program is one sponsored by two or more advertisers. The usual procedure is to divide the program into specific time segments. For example, a half-hour program cosponsored by two adver-

tisers may be divided into two 15-minute segments. Two cosponsors of a baseball broadcast may each sponsor four and one-half innings of play.

Program cosponsors are never direct competitors. The Breakfast Club, for example, is sponsored by General Mills, Swift & Company, and the Philco Corporation. Arthur Godfrey Time is sponsored by Liggett & Myers Tobacco Company, The Gold Seal Company, The National Biscuit Company, among others.

Although the above are examples of network programs which are cosponsored, such sponsorship arrangements are more characteristic of local advertising than of national advertising.

In cosponsored programs, a problem of sponsor identification confronts the advertiser. He must make certain that listeners are aware of the sponsorship in order to capitalize on the good will the program creates. How this can be done will be explained later in this chapter. The problem of associating talent with cosponsors also needs careful consideration on the part of the sponsor and the agency.

### **The Cooperative Program**

The cooperative program (also called a dealer cooperative program) is one paid for jointly by the manufacturer and the retailer. The manufacturer's product is featured on the program, together with information on where the product can be purchased locally.

The usual arrangement is a 50-50 split on time costs only. At times, however, a cooperative program may be paid for by the manufacturer, the retailer, and the wholesaler or distributor as well. Under other cooperative plans, a national advertiser may agree to pay a proportion of the production costs as well.

Cooperative plans will be explained more fully in Chaps. 16 and 19.

## **ORIGIN OF RADIO AND TELEVISION PROGRAMS**

Radio programs may originate as studio or remote broadcasts or, in certain cases, as both a studio and remote broadcast. Studio programs may be live or transcribed, or both. Remote programs may be either live or transcribed, more often the former.

Television programs may originate as studio or remote telecasts or as both a studio and remote. Studio programs for television may be live or on film, or both. When a radio program is also telecast at the same time, it is termed a "simulcast." Arthur Godfrey's Talent Scouts, for example, is a simulcast, aired on both the CBS radio and the CBS television networks.

The live program, transcribed program, network cooperative program, and film program will be discussed in detail.

### **The Live Program**

The live program can be played before a studio audience and offers the advantage of spontaneity and realism. The live program can be tailor-made for the listening audience and is received by the listener or viewer simultaneously with the actual presentation. The fact that the live program can be presented before a studio audience is important, since audience reaction is contagious. Listeners may be stimulated by the studio audience's laughter and applause to better enjoy the program and to be more receptive to the program commercials.

Many live programs travel from city to city for numerous broadcasts in a campaign series. Talent may make theater engagements or appear in connection with local events, such as fairs, carnivals, home shows, and the like. When a program travels, merchandising activities can be increased to tie in with the local activity. Personal appearances by program talent do much to build public interest and acclaim for radio and television stars.

Among the programs and stars that travel are Dr. I.Q., Original Amateur Hour, WLS Barn Dance performers, Horace Heidt, and many others.

### **The Transcribed Program**

A transcribed program offers the advantage of a flawless production, free from errors that might occur in a live show from miscues, improper timing, or fluffs. It offers name talent, a variety and quantity of talent, and low-cost talent. The transcribed program may be a custom-built transcription, a syndicated open-end transcription, or a program built around transcribed or recorded music.

A transcribed program cannot be as timely as a live program. Neither can a transcribed program incorporate the local touch, unless it is a custom-built transcribed show. Methods of circumventing such problems as timeliness and the local touch are explained in Chap. 7.

### **The Network Cooperative Program**

A network cooperative program is a broadcast originated by a network but available for local sponsorship. The program may be fed to network affiliates from New York, Hollywood, or practically any other city. Certain portions of the network program are set aside for the insertion of commercial announcements by local station announcers.

These portions are designated by special cue lines, indicating when the local announcement is to be read. Advanced cue sheets or program information will inform the local station of the network cue as well as the length of time available for each local announcement. The time length, however, is usually standardized, *i.e.*, the opening commercial is always the same length, as are the middle and closing commercials.

Since the local commercial announcement blends smoothly into the network program, the entire production sounds like a big-time network show created especially for the local advertiser. It offers the local sponsor a network-caliber program with high prestige at a low cost.

America's Town Meeting of the Air, Breakfast in Hollywood, and Fulton Lewis, Jr. are examples of network cooperative radio programs. Du Mont offers the wrestling matches on TV as a network cooperative show. Other TV network cooperative shows are being developed.

### **The Television Film Program**

It is necessary to differentiate between a specially filmed television program and a kinescope (also termed kinescope recording, kinescope film, etc.). This section will discuss the former—shows filmed especially for presentation on television. A kinescope is merely a film made of a live television show directly off the kinescope tube (the TV screen). It is used to carry network television shows to stations not directly connected with the network through the coaxial cable or microwave relay stations.

Television film programs are in two forms: a custom-built TV program filmed for an individual sponsor and a syndicated open-end television program. As the titles indicate, the former is created for one sponsor and ordinarily includes commercial announcements. The latter is a package program which may be leased to various sponsors. The two are equivalent to the custom-built transcribed radio program and the open-end transcribed radio program.

Many of the advantages and disadvantages of the transcribed program for radio apply to TV film programs. However, costs of producing films are considerably higher than the cost of transcribing. A television film, though, may be used at sales meetings and conventions, the commercial film may be used for theater advertising, and certain national advertisers already have experimented with running a specially filmed television program (including commercials) in theaters.

Because of the fact that only a limited number of viewers see TV programs today, many TV sponsors plan to reuse their filmed video programs. General Mills, for example, has already telecast *The Lone Ranger* for a second time in certain markets. *Crusade in Europe*, origi-

nally sponsored by Time and Life, Inc., has been made available to ABC television stations for local sponsorship.

### PROGRAMS FOR SPOT ANNOUNCEMENT ADVERTISERS

Two types of programs have been established by radio and television stations for spot advertisers. One is termed a participating program and the other an announcement program.

#### The Participating Program

A participating program is designed by the radio or television station to permit the insertion of short commercial messages of various non-competing spot advertisers. Such programs are not available for full sponsorship by an individual advertiser.

In its strictest interpretation, the commercial on a participating program is not prepared by the advertiser or the advertising agency. The commercial is prepared by the person conducting the participating program (or by a member of the writing staff), based upon product information supplied by the advertiser. All Housewives' Protective League broadcasts are prepared by the announcer who conducts the program.

The commercial is worked into the program in such a manner that it becomes practically a part of the editorial content of the show. It blends into the broadcast in a smooth manner, harmonizing with program content. There is no sharp transition into a commercial.

Many women's service programs are classified as participating programs, including Margaret Arlen's (WCBS, New York) and Mary Margaret McBride's (WABC, New York).

#### The Announcement Program

An announcement program is one designed, much like a participating program, to include the announcements of several noncompeting spot advertisers. In an announcement program, however, the sponsor furnishes prepared commercial copy or transcribed commercials.

Since many stations are willing to accept prepared commercials on participating programs, the terms "announcement program" and "participating program" have been used rather flexibly—at times even interchangeably. In the definition given by the National Association of Broadcasters subcommittee established to investigate station rate cards and rate structures, however, a participating program is one which will accommodate commercials prepared by the station, and an announcement program is one which will accommodate commercials prepared by the advertiser or its agency.

### PROGRAM PREFERENCES

In Chap. 5, certain general types of program preferences were indicated. These, you will recall, were not to be considered as conclusive but were only a general guide to assist in the selection of a type of program for sponsorship.

The Schwerin Research Corporation points out,

“We have tested comedy programs that appeal much more to men than to women; ones that appeal evenly to both sexes; and ones that appeal much more to women than to men. The same holds true for all other major program types. The prospective sponsor can make a gigantic mistake by choosing a program simply by type without determining what groups it really appeals to.”

Any radio program will attract some listeners. The problem of the sponsor is to use a program which will attract an audience made up of the maximum number of consumers and potential consumers of the goods or services advertised.

### SELECTING A RADIO OR TELEVISION PROGRAM FOR SPONSORSHIP

Three major factors play important roles in selecting a program for sponsorship: (1) the customer, (2) the sponsor and his product or service, and (3) the time-buying factor. Although this section refers to selecting a radio program for sponsorship, these three basic points enter into the selection of a television program as well.

All three are applicable whether the sponsor is analyzing a program which is available for sponsorship or whether he is developing his own program. In the former case, the program availability must be studied to determine whether or not it meets the demands of the consumer, fits the needs of the sponsor, and meets certain time-buying requirements, notably cost and scheduling. In the latter case, a study of the consumer and the sponsor will result in certain decisions which are then considered from the time-buying viewpoint.

It is not unlikely that in certain cases a study of the consumer, the sponsor, and the time-buying problem may indicate that a sponsor should not use a program as his radio or television advertising vehicle. The study may disclose that an announcement campaign will do the job more effectively, due to such factors as a limited advertising budget or the lack of desirable program availabilities.

Often a study of the consumer and the sponsor will indicate that several types of program may do a selling job for the advertiser. Note how

sponsors on the air during the fall and winter (1950) season use various types of programs to sell similar products or services:

Candy:

- Mounds and Peter Paul...Local newscasts (news)
- Mars .....Dr. I.Q. (audience participation)
- Mars .....Curtain Time (drama)
- Oh Henry .....True Detective Mystery (mystery)
- M & M Candies .....Joe DiMaggio Show (kids sports)

Insurance:

- Metropolitan .....CBS News (news)
- Equitable .....This is Your FBI (mystery)
- Prudential .....Family Hour of Stars (drama)
- Prudential .....Jack Berch (music)

Other examples of how various types of programs successfully serve sponsors handling similar products may be seen by examining the shows aired by cigarette manufacturers and tooth-paste and food companies. The sponsorships make it obvious that no one type of program is the only solution for a given advertiser.

Since the consumer study and the sponsor study will reveal that several types of programs may be used as the vehicle for a radio or television campaign, the time-buying factor becomes one of the most important in making the final decision. The presence of a desirable news program availability, for example, may weigh the decision in favor of this type of program, although audience participation, popular music, serial drama, or a mystery program may attract the same type of audience.

If a sponsor already has one program on the air, the second program may be selected to reach a different type of consumer-listener. For example, Bayer Aspirin was advertised on the American Album of Familiar Music and on Mystery Theater, two different programs appealing to different audiences. Other examples include the selection of a second program to aim at a rural audience when the original program is keyed to the urban listener, or the choice of a program of interest to teen-agers when the original program is keyed to adults.

In spite of the fact that this book lists three major factors for consideration in selecting a program for sponsorship, the entire problem is not as exacting as this approach might indicate. Although each of the three elements should be thoroughly and equally considered before taking any action, the time-buying factor often dominates the final decision. The entire problem of program selection requires a good deal of judgment.

### The Consumer as a Factor in Program Selection

By considering the consumer first as a factor in program selection, the advertiser follows the highly desirable beamed program technique. This

technique involves determining the group of people to whom radio or television advertising will be directed and then selecting the type of program which will enable the sponsor to reach this predetermined audience.

Obviously, the first step in analyzing the consumer as a factor in program selection is to obtain information on the consumer. Program planners should know

1. Who uses the product?
2. Who purchases the product?
3. Who influences the purchaser of the product?
4. Who is the consumer—a mass audience or a class audience?
5. What is the general occupation group of the consumer?
6. What is the general income group of the consumer?
7. What is the general educational level of the consumer?
8. What are the shopping habits of the consumer?
9. When is the consumer available to listen to the radio?
10. What is the preference of the consumer in regard to type of radio or television program?
11. Who are potential consumers?
12. What are the listening habits of potential consumers?
13. What is the preference of potential consumers in regard to type of radio or television programs?

(For other information on the consumer analysis, see Chaps. 17 and 19.)

The sponsor must thoroughly reorient himself to view programing through his consumer's eyes. A sponsor's personal taste for classical music or news analysis, for example, must be thoroughly suppressed when a consumer study reveals that his customers prefer swing music or audience-participation programs.

With both the campaign objective and basic consumer facts in mind, there are certain time-buying factors related to the consumer. Among these are: (1) What is the best day or what are the best days to air the program in order to reach the consumer? (2) What is the best hour of the day to air this type of program to reach the consumer? (3) What is the most desirable program length to appeal to the consumer? Thus it can be seen that the consumer as a factor in program selection is closely linked to the time-buying factor in selecting a radio or television program for sponsorship. Actually, all three factors are closely interwoven in selecting a radio or television program for sponsorship.

### **The Sponsor and the Product or Service as Factors in Program Selection**

Having studied the consumer group to determine which program or programs are logical ones to appeal to it, there are two additional factors

in program selection. One is the sponsor (and the product or service), and the other is the time-buying problem. The latter will be taken up immediately following this section.

Earlier in this chapter it was explained that no one program is suited exclusively to one type of sponsor—*i.e.*, many different programs may do an equally successful selling job. All programs which seem to meet the requirements of the consumer-listener must next be studied from the point of view of the sponsor.

Four key questions must be asked of the proposed program or programs: (1) Can the program be aimed at the specific advertising objective established for the campaign? (2) Does the program properly reflect the character of the sponsor and the product? (3) Does the program do credit to the sponsor? (4) Is the program a logical advertising vehicle to carry the sponsor's advertising messages?

In most cases a program properly selected to appeal to a given consumer group will meet the above requirements. However, when a sponsor is using radio to attain a special advertising objective, the sponsor himself may become an important factor in final program choice.

To illustrate, a consumer study might indicate that mystery programs, comedy shows, audience-participation programs, and concert music programs may all reach a given group of consumers. Since the sponsor's radio advertising objective is institutional in nature, this may suggest the use of the concert music program as a logical program to appeal to the proper audience and at the same time help the sponsor in attaining his institutional advertising objective.

### **Time-buying Factors in Selecting a Program**

Up to this point, by analyzing the consumer and the sponsor, several types of programs may have suggested themselves as logical vehicles for a radio or television advertising campaign. The final factor in program selection is often the key one—time buying.

(Since it is such a key factor, the process of program selection may at times begin at this point. In such a case, desirable availabilities are studied from the point of view of the consumer and the sponsor before the final decision is made.)

The following time-buying factors, directly related to program buying, should be studied in arriving at the final decision. In addition to a study of the available program types, the most important factors include a study of adjacent programs and adjacent sponsors, competing programs and competing sponsors, and audience, and station or network policy.

It is important always to analyze availabilities not only from the point of view of preceding and following programs and sponsors, but from the

point of view of competition on the air at the same time, as well. Periods with extremely strong competition should be avoided whenever possible. However, a study of the audience of competitive programs may indicate that competing audience groups and the desired audience of the proposed program may be mutually exclusive, or at least they may be different enough to warrant buying the availability.

The audience should be studied from the point of view of audience flow from various programs, since often a program which is properly scheduled will inherit a large ready-made audience. Audience turnover is another important factor for investigation.

When buying in the face of strong competition, it is highly desirable to select a program of a different type, to contrast with the strong program. It would be extremely hard and impractical, for example, to build a comedy-variety show which would take an audience away from the Jack Benny program or the Bob Hope Show. However, a different type of program such as a giveaway, a dramatic program, or a musical show may attract great numbers of listeners. The giveaway, *Stop the Music*, drew a great number of listeners during 1948 and 1949 from *The Fred Allen Show*, a comedy-variety program.

Another time-buying factor is station or network policy. Policy may not only affect the choice of program type but may also influence program length. For example, when a station or network block-programs a series of mystery shows, the only program which may be aired in a time availability is a mystery program. In order to take advantage of a desirable time period, the sponsor may utilize such a program. If, however, a mystery program is not the type of a show which will attract the customer of the sponsor, the availability should not be considered.

Station or network policy also affects program length. In the middle of an evening sequence of half-hour programs, a network would hardly permit an advertiser to schedule a 15-minute show. For a time, one of the major networks permitted an advertiser to sponsor a 5-minute newscast in the middle of a series of half-hour network programs. However, it was felt that this short program did much to disperse the network audience and break up the mood of the network block programming, and the contract was not renewed.

### **An Established Program or a New Program?**

An advertiser may sponsor an established radio program or he may sponsor a new show, created especially for him. Many advertisers, both local and national, seem to prefer sponsoring an established program. A show that has been on the air for a period of time has created following among listeners, and certain of the unforeseen obstacles or "program

bugs" have been eliminated. If the program has been on the air as a sustainer, the sponsor can step in and build sponsor identification. If the program has been on the air under other sponsorship, the new advertiser has an additional task. Not only must he build association between the program and his product, but he must do everything he can to make the association so strong that misidentification in favor of the former sponsor does not occur.

### BUILDING SPONSOR IDENTIFICATION

Sponsor identification is an index of audience association which measures the percentage of listeners or viewers interviewed who correctly associate a program with the sponsor or the sponsor's product. Sponsor identification does not measure program popularity nor sales effectiveness directly. Yet it is closely related to another factor which does have an effect on sales of the product—association. The sponsor should strive for high sponsor identification, since identification leads to product association and is a step toward product sales.

The following are characteristics of programs with high sponsor-identification indexes and may be considered as guides to building sponsor identification:

1. The programs capitalize on listener attention at the opening of each broadcast and stress the product name in the billboard. To illustrate, "Coca-Cola brings you Edgar Bergen with Charlie McCarthy!" "The Jack Benny Program, presented by Lucky Strike!"

2. Audience participation programs and variety programs require almost continuous audience attention and, in general, are high in sponsor identification. On the other hand, most popular music and news programs are less identifiable and often lack individuality. Consequently they tend to be lower in sponsor identification.

3. Commercials are written to arrest attention and create an impression—they do not smoothly slip by the listener. In the like-dislike chart (Fig. 39, page 227), note how commercials that are extremely well liked or extremely disliked tend to be better remembered by listeners. Irritating commercials, however, are to be avoided, since they bring criticism to the entire radio and television advertising industry and may have a negative sales effect in the long run (even though they may bring the sales curve up in the short run.)

4. Commercials are spread as far apart in the program as possible to capture a larger audience and impress the product and company name on more listeners.

5. Commercials are placed at a point of high audience attention but not at the point where the transition to the commercial is annoying. Listeners

do not like to be “tricked” into hearing a commercial, but this does not preclude making the commercial an integral part of the program.

- ✓ 6. The name of the product or the sponsor is featured in the program title. One complication is that the sponsor’s name may be omitted from the program title in free newspaper log listings. To overcome this, some sponsors settle for a distinctive program title, even though it may not contain either the sponsor’s name or the name of the product.
- ✓ 7. Special gimmicks have been developed to make the product name stick in the listener’s mind. “Right [write] with Eversharp!” and the Lemac gimmick (Camel spelled backward) are examples.
- ✓ 8. Complicated product names are often spelled out carefully on the air. C-r-e-s-t-a B-l-a-n-c-a is spelled out to the accompaniment of a clever musical gimmick. Even the product Tide is spelled out in certain program commercials.
- ✓ 9. Programs that have been on the air for a long period of time (even though sponsors may have changed), programs that have been under one sponsorship for a long period of time, and programs with high program ratings, in general, enjoy high sponsor-identification indexes.

There are several programs on the air which from day to day, week to week, or month to month advertise different products made by one manufacturer. Although sponsor-identification figures are low because of the rapid rotation of advertised products, the sales figures continue to run high for the advertiser. For most advertisers, however, a high sponsor-identification index indicates association between the program and the product and is a necessary step toward product sales. Every portion of the program should be analyzed carefully to study the possibility of adding one more element of association between the program and the sponsor or his product.

### TESTING AND PRETESTING PROGRAMS

Testing and pretesting of programs for radio and television means a qualitative study of each element of program content. By subjecting a program to criticism of a cross-section audience, an evaluation can be made of the opening billboard, commercials, dialogue routine, musical selections, closing announcement, and all other portions of a program.

When such qualitative studies are made of a program before the series goes on the air, the term “pretesting” is applied. Testing and pretesting are valuable tools not only in program selection but also in program development and improvement. Obviously any portions of a program which show up as weak elements are modified to improve the series without costly on-the-air experimentation. Through pretesting, a new program can go on the air with a certain amount of known audience approval built into the series.

To some sponsors, the cost of testing and pretesting seems relatively high. For this reason it is used by only a few of the larger advertisers, stations, and networks and by practically no local advertiser or small station. Nor is pretesting or testing always necessary for radio and television advertising success. Certain programs obviously possess the elements of successful showmanship, and no money need be spent to indicate such points.

On the other hand, money spent for testing of programs is often well spent. One research organization pretested fifteen programs for one sponsor before he selected the two best to put on the air. The cost of all this pretesting came to less than the cost of broadcasting any two shows for one week. And the money spent for pretesting meant that the sponsor was ultimately able to buy the best program for his purpose without running the risk of buying a show with an unknown potential.

Pretesting is especially valuable to check a new program idea. The basic program idea, program talent, for the format, script, and program gimmicks can be analyzed by a typical audience and their reaction recorded for further study. By pretesting in this manner the sponsor is able to iron out any rough spots in the program format. These alterations can be made at low cost at this prebroadcast point. The result is that the program will go on the air with certain improvements, the result of pretesting, which might otherwise not have been apparent until after the series had been on the air for a considerable length of time.

In pretesting a dramatic program, for example, story lines, characters, and the opening billboard, and perhaps even the script writing, are among the important points which may show up as weaknesses. The opening portion of a dramatic show is extremely important in establishing sponsor identification. In addition, this portion of the program can also be used to create a general interest in listening. When rewritten after audience testing, it often leads to increased audience approval of the complete broadcast, while building sponsor identification at the same time.

Sometimes the voice or personality of a member of the cast may be unappealing to the test audience. Changing the actor or modifying the voice quality often brings about an improvement in the test rating of the program. Questions of good taste in program content may be pretested, as well as gags in comedy shows and the content of commercial announcements. When the recommendations which arise as a result of pretesting a new program are followed, the program will go on the air with a certain degree of proved audience approval.

At least as important as pretesting is the continued testing of a new program after it goes on the air, especially during the critical early months. It is during this period that improvements indicated in the pre-

test can be put into effect, speeding up the process through which a program "catches on" with the listening public.

Programs which have been on the air for a period of time may also profit by testing. Certain portions of the program may show up as low points. Other portions of the broadcast which seem relatively unimportant may show up as high points. The program format may then be modified to stress portions which have high test-audience approval. Portions of low interest may be eliminated or modified so that they will have higher interest value.

Testing of radio programs and pretesting of new ones may be done in several ways. Two of the more popular are the Program Analyzer (the CBS Stanton-Lazarsfeld method) and the Schwerin System. Both these methods test by sampling a cross-section audience in order to determine how the total audience of the program reacts or will react.

Other methods of testing include checks in test cities, tests in limited markets, or even testing programs on regional networks.

### **The Program Analyzer**

The Program Analyzer is a method of studying and analyzing radio programs qualitatively, designed by Frank Stanton, president of the Columbia Broadcasting System, and Paul F. Lazarsfeld of Columbia University. The device is used exclusively by CBS in the network field and McCann-Erickson, Inc., in the agency field.

Tests can be made on small groups of people with a special recording device known as "Little Annie" or on larger audiences with "Big Annie."

A careful cross section of people is brought to the test studio. Each person is given a green and a red push button and told to keep the green button pressed down as long as he likes what he hears; to keep the red button pressed down as long as he dislikes what he hears; to press neither button when he feels indifferent. A recording of the program to be tested is then played to the test audience, whose reactions as indicated by pressing the push buttons are then recorded.

"Little Annie" is a recording device consisting of a moving tape and twenty pens, each connected to a pair of push buttons. The pens record the second-by-second reactions of the test audience. The test is repeated with successive groups until a cross section of 75 to 100 is reached. "Big Annie" can record the attitudes of as many as 100 listeners at a single session. However, it does not permit analysis of individual reactions as does "Little Annie." The recording machine consists of two synchronized recording units, each with a moving tape and a single swinging pen. One unit totals and records the positive reaction, the other the negative reaction, for each second of the program.



# REACTION TRENDS FOR LISTENERS AND PROGRAM MANAGERS

CBS RESEARCH DEPARTMENT—PROGRAM ANALYSIS DIVISION

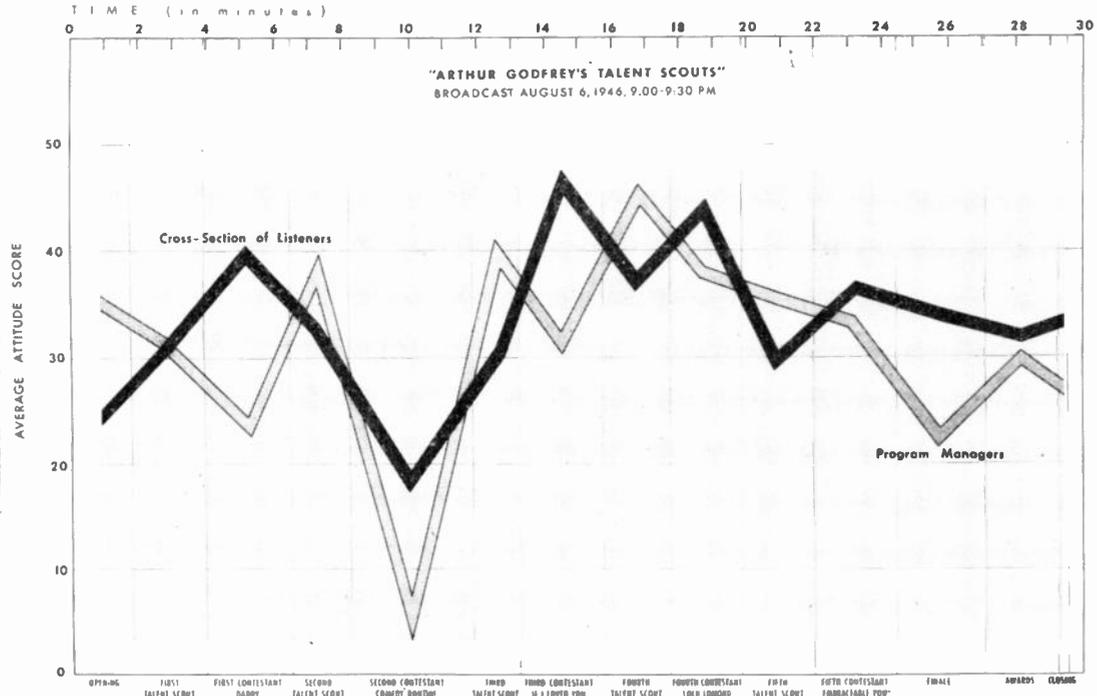


Fig. 36. What program experts think radio listeners want and what the latter actually prefer may often be two different things. This is pointed out by the above CBS Program Analyzer profile of an early Arthur Godfrey Talent Scouts program. In several instances (notably the first, third, and fourth contestants), the opinion of the program experts differed from that of the representative listening audience. (CBS.)

Following the test session, each member of the audience fills out a questionnaire and is questioned in an oral interview by a psychologist. Each test yields three sets of data: (1) the spontaneous reactions as expressed by the push-button device ("Little Annie" only), (2) the most considered reaction on the program as expressed in the written questionnaire, and (3) the oral response obtained by the psychologist during the interview.

Results of the Program Analyzer tests can be charted in the form of a program profile. If desired, the reaction of various groups to the program may be charted individually, such as the reaction of men, the reaction of women, or the reaction by age groups. Such breakdowns will give qualitative evaluation in even greater detail for further study. Figure 35 is the program profile of a proposed radio variety program. Figure 36 points out the need for a testing device to register the reactions of a cross section of the listening audience. Until testing devices were employed, the whole question of program appeal and listener gratification was largely a matter of conjecture. It was necessary to rely on the opinions and intuition of writers, directors, producers, and other so-called "program experts." In Fig. 36 the profile indicates how the reaction of the program experts, in this case program managers, differed from the reaction of the test audience. Although this finding is not conclusive, nevertheless it is indicative of the fact that what program personnel and sponsors *think* the audience wants may not *be* what the audience wants.

### The Schwerin System

The Schwerin System of pretesting and testing radio and television programs and commercials is the result of the work of Horace Schwerin and a number of associates. Experimenting with audience reaction research before the Second World War, using the Stanton-Lazarsfeld Program Analyzer, Schwerin further developed his method through large-scale research studies carried out for the army. Out of this background came the knowledge and methods of the Schwerin System.

Under the Schwerin System, about 300 persons are invited to a studio for each test session. This audience has been roughly pre-selected to provide adequate representation of all important groups. After being oriented and filling out detailed questionnaires on their personal and listening characteristics, the audience members hear a recording of the program and react to it at frequent intervals, using a score-sheet method. This is followed by a discussion period in which audience members volunteer their comments on what they have heard; the test director phrases these comments back for the whole audience to vote on.

The data thus collected are then tabulated. Profiles which show the

ups and downs of audience liking throughout the program are reported to the client, along with liking scores that tell what groups in the audience liked or didn't like the program or various portions within it. Material gathered from discussion sessions is also used to interpret why listeners liked or disliked various portions of the program.

The Schwerin System has tested well over 1,500 radio and television programs since it began regular testing in the fall of 1946, and numbers networks (NBC and Mutual), sponsors, agencies, producers, and talent among its clients. Though it does a sizable amount of pretesting, it also stresses the importance of testing programs already on the air, in order to effect improvements that will raise liking and draw larger audiences and in order to make sure that programs are effectively appealing to the kinds of audience that clients want to reach.

Summarizing his program research results in 1949, Horace Schwerin pointed out five factors which make for success or failure of a radio program: (1) familiarity, built around the knowledge that those who are familiar with a program like it more than those unfamiliar with it and that thus consistency and continuity in a program make for success; (2) approach, involving getting a program off on the right foot by capturing the fancy of the audience in the opening minutes; (3) mood, maintaining the same pace and mood within each program and not violating the program mood; (4) emphasis, highlighting various elements within each program; and (5) direction, involving directing the entire appeal of the program to consumer-listeners or consumer-viewers.

Schwerin also pointed out the waste which results from programs canceled either because they weren't given enough time to build an audience or because they never should have been sponsored in the first place. Pretesting will help to overcome this latter situation.

**Qualitative Analysis of the Quiz Kids Program.** Figure 37 shows the audience reaction to the televised edition of the Quiz Kids program. The Schwerin Research Corporation tested this show when it was first telecast by mailing out score sheets in advance to TV set owners in Chicago, Cleveland, and Detroit. Viewers checked their reactions on score sheets as numbers appeared on their TV screens, while they were viewing the Quiz Kids program at home.

As a second step, the Schwerin Research Corporation tested a kinescope film of the same program by regular studio methods. Note the close similarity in the contours for matched samples from the home and studio groups. This and a large number of other experiments have given the Schwerin Research Corporation considerable confidence that television programs may be tested either in homes or in regular testing studios.

### Other Testing Methods

In addition to the Program Analyzer and the Schwerin System, several other devices are used today to test radio programs. The basic principle remains the same—obtaining a cross section of the radio audience at which the program will be aimed and sampling this group.

The Hopkins televote machine has been in use since 1940 in the pre-

## Studio vs Home — Matched Audiences

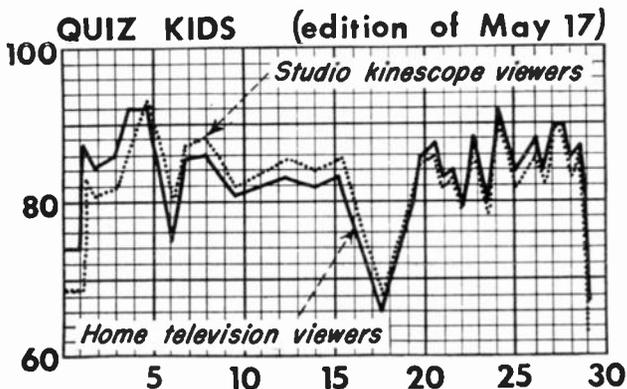


FIG. 37. The program profile of the television program, Quiz Kids, prepared by the Schwerin Research Corporation. (Miles Laboratories, Inc., and the Schwerin Research Corporation.)

testing of films. Since 1947 the device has been used by Dr. George Gallup to pretest radio programs. A sample cross-section audience is brought to the test studio. Each person listens to the program and expresses negative or positive reactions to the program by turning a dial. The reactions are recorded electronically in an adjoining studio on a continuously moving tape. Thus a complete program profile is immediately available showing the relative enjoyment level of each component of the show. Additional qualitative information is then gathered by questionnaires.

Various radio researchers are experimenting with radio testing and pretesting systems based on a lie-detector principle, with the thought in mind of obtaining a device for more accurate program testing.

Certain agencies and sponsors hire research firms or psychologists to evaluate and pretest program content. For over 10 years, General Mills, Minneapolis, has been using a psychologist to aid the sponsor in present-

ing Jack Armstrong programs which will be highly acceptable to both parents and children. One such psychologist is Dr. Martin L. Reymert, Director of the Mooseheart Laboratory of Child Research of Mooseheart, Illinois. Dr. Reymert examines a preliminary outline for an entire series of Jack Armstrong adventures. Each individual program is reread at least three times before it goes on the air. Frequently the program is read to small groups of children at Mooseheart and their reactions and questions observed. Necessary changes are incorporated into the script.<sup>1</sup>

### Pretesting Program Commercials

The commercial portion of the program may be pretested in much the same manner as other elements of program content. However, pretesting in this manner does not mean that the sales effectiveness of the program commercial can be determined. It means that the audience's like

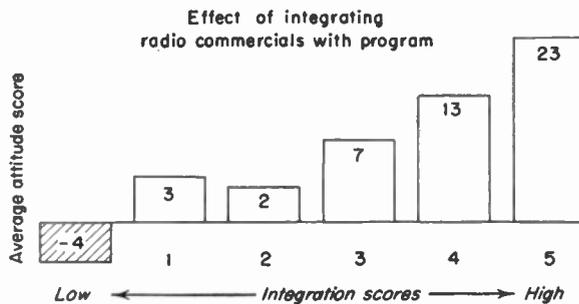


FIG. 38. This figure indicates the greater the integration between the program and the commercial, the more enjoyable the commercial. It must be remembered this study registers *like and dislike* of the commercial and is not a measure of the *sales effectiveness* of the message. (CBS.)

or dislike for the commercial message can be determined in advance. Pretesting of program commercials has indicated that when commercials are blended into the programs in a skillful manner and presented in the same style as the program editorial content, audience reaction is more favorable than when program commercials are sliced into the program. This can be seen in Fig. 38, determined by the Program Analyzer. Thus pretesting can be used to determine just what influence the advertising content has on the listener's enjoyment of the program as a whole. It can also be used to determine listener attitudes toward specific selling points, gimmicks, mode of presentation, remembrance, and belief of the commercial message, but does not directly measure sales effectiveness. Chap. 20 takes up how the latter is done.

Figure 39 indicates that commercials which are extremely well liked

<sup>1</sup>Green, Harold E., "Psychologists Help Radio Program Become a National Institution," *Printers' Ink* (Nov. 7, 1947), p. 32.

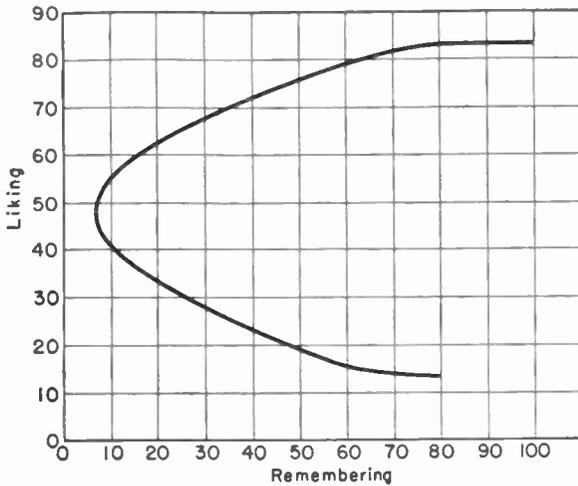


FIG. 39. The curve indicates that listeners remember commercials that are extremely liked or extremely disliked. However, the curve does not show the secondary effect which extremely disliked commercials may have on sales over a long period of time and the antagonism which such commercials generate against the radio and television industry. (*Schwerin Research Corporation.*)

or extremely disliked are remembered. Although the curve is the result of a series of carefully controlled experiments made in the army during the war, the study is of importance to radio and television advertisers. The pattern of the tests can best be seen in a description of the series of tests:

1. "GI" commercials, urging better care of shoes, were tested on matched samples. On the basis of the tests, the announcements were next ranked in order from best to least liked.
2. The shoe-care habits of a number of groups of soldiers were then carefully studied, without the knowledge of the soldiers.
3. Different matched samples were next exposed to each of the commercials that had already been rated.
4. The shoe-care habits of the soldiers were then studied again. The curve shows the relationship between each commercial score and the percentage of soldiers whose shoe-care habits improved as a result of being exposed to each commercial.

The chart, however, does not show the secondary effect which extremely disliked commercials may have on sales over a long period of time. Nor does this study register the antagonism such types of commercials generate against the radio and television industry in general.

### Pretesting in Test Markets

General effectiveness of radio programs, as expressed in terms of sales, can be determined through the use of test markets (test cities). A new

radio or television program idea can be aired in a test city which is representative of the national market. Regular advertising is carried on in a control market. Any increase in sales in the test city, over and above the regular increase registered in the control city, can be attributed to the radio program, and its selling power can be judged in this manner. A minimum of 13 weeks is required for such tests in most cases.

Occasionally a national advertiser will test a program idea on a regional network and make similar sales comparisons in a group of cities rather than one test city. By the use of test cities, the sponsor is able to save considerable sums of money should a program idea prove to be a poor sales idea.

Certain advertisers use pretesting in test markets to determine both audience acceptance of a program and sales effectiveness. Other organizations check for either one or the other, while some, unfortunately, do no pretesting at all.

### SUMMARY

In selling by radio and television, the use of a program campaign offers a sponsor several advantages. Primarily, programs offer a tailor-made advertising vehicle designed to attract the customers and potential customers of an individual sponsor. Programs permit building an association between the show and the sponsor and give the sponsor dominance over the time period. Programs are thoroughly merchandisable to the trade and to the listening or viewing public alike. They offer many other advantages not present in an announcement campaign.

Considerable time and energy must be put into the selection of the proper type of program for the sponsor. The three basic factors of program selection are the listener, the sponsor (and the product or service), and the time-buying factor. Often several programs may suggest themselves as logical vehicles for sponsorship, but one or the other basic factor, usually the time-buying one of program availability, becomes an important one in making the final decision. However, no final decision should be made solely on the basis of one factor alone. All the factors are interdependent, and all should be considered in arriving at the final program choice.

The sponsor should strive to build high sponsor identification for his program. Identification is a step toward associating the program with the product which, in turn, leads to product sales.

Pretesting of new programs helps to determine whether or not a program is the proper choice for a given advertiser. Pretesting often saves an advertiser from sponsoring a program not suited to the audience and consequently not suited for sponsorship. New programs, especially,

should be subject to occasional testing to strengthen any program weaknesses. Testing of new programs during their initial broadcasts as well as after they have been on the air for a considerable length of time is also desirable.

Constant alertness is required on the part of those entrusted with selecting and servicing the program. Every effort must be made to provide the best possible editorial matter in order to attract the desired listener-consumer or viewer-consumer and provide the proper setting for program commercials. When this is done, the advertiser has taken a step toward maximum sales results from his radio or television program campaign.

## Chapter 11: PROGRAM RATINGS

Program ratings are perhaps one of the most important and significant data which radio audience reporting services provide at the present time. They are a barometer which tells whether a program is good or bad—whether its public acceptance is increasing or sinking. Ratings measure the fundamental aim of a program—to obtain as large an interested, favorably minded audience as possible so that the commercial message will have the opportunity to register on immediate prospects now and latent prospects eventually.

Program ratings may be defined as a comparative index to program popularity. Numerous other factors, however, in addition to the showmanship of the artists and entertainers and the production of the broadcast or telecast, enter into a program rating.

For one thing, the audience of the preceding and of the following programs may affect the rating of the program in question. The day of the week and the time of the day make certain people available and others unavailable, which reflects in higher or lower ratings. Competing programs on the air at the same time register their effect, as do program sequence, the quality of the radio and television stations used, and the impact of any merchandising activity associated with the program.

The term “audience rating” rather than “program rating” is used by certain persons in the trade. This may prove a dangerous term to use, since it implies that audience size is reflected in the ratings, whereas ratings are not a direct indication of the number of persons who listen to or view a particular radio or television program.

### PROGRAM RATING RESEARCH METHODS

There are five basic methods of obtaining information in compiling comparative indexes to program popularity, using the (1) mechanical recorder, (2) telephone survey, (3) diary, (4) interview, and (5) mail questionnaire.

Two of the above methods may be combined in order to arrive at a program rating. The U.S. Hooperatings, for example, combined the telephone survey method with the diary method in computing a rating. The method used to determine a program rating depends upon the amount of

money available, the type and amount of information desired, and the amount of time available, as well as the degree of accuracy required. From the sponsor's point of view, the first two points are the most important.

### **Mechanical Recorder**

The mechanical recorder is a device which can be attached to a radio or television receiving set to record listening and viewing data on tape or film. By placing this unit in a proper cross section of homes, it is possible to obtain detailed information on program listening from a constant sample on a 24-hour-a-day basis. (Technically speaking, such devices measure tuning rather than listening. However, as mentioned in Chap. 5, it has been shown that tuning exceeds listening by only a negligible percentage.)

The data recorded by the device are tabulated to give complete information on program listening, including flow of audience, minute-by-minute ratings, cumulative audience, frequency of listening, program duplication, and other data not obtainable through other methods. Thus the mechanical recorder method can not only be used to determine program ratings but is extremely valuable for detailed study of a program.

Since the mechanical recorder provides detailed information, the cost of such service is considerably higher than a service which reports program ratings only. Among other limitations of the method is that final tabulations take considerable time, especially when compared with the telephone survey method, although technical improvements are speeding up report deliveries. In addition, the mechanical recorder method gives no indication as to who in a family is listening at a given moment.

### **Telephone Survey**

Occasionally the telephone is used to obtain recall-type information on program listening, but the most popular way the telephone survey is used today is to obtain coincidental data on programs that are on the air at the time the telephone call is made. It is perhaps the more popular survey method, for it is one of the oldest methods, is relatively flexible, fast, and less expensive than most methods.

Criticisms of the coincidental telephone method include the facts that nontelephone and rural homes are not reached, the method cannot be used to measure early-morning or late-evening listening, interviews are made on a shifting, random-sample basis, and telephone interviews are necessarily brief. This precludes the possibility of securing detailed information by telephone, although such data as composition of the listening audience and sponsor identification can be secured in this manner.



diary is usually kept for a limited period of time such as 1 or 2 weeks—on occasions, a bit longer. Each program to which the radio or television set is tuned is recorded by the listener or viewer on a special form provided by the research organization. In addition to information on individual programs, the diary often requests data on the audience by sex and age for each quarter-hour period (see Fig. 40).

The diary provides data on the program and the audience, including information on early-morning and late-evening listening or viewing, not readily obtainable by a telephone survey method. One drawback to the diary method is that by keeping a diary family members often become extremely conscious of their dialing habits and may not select the programs they ordinarily would. Listening may become both artificial and excessive. In addition, should the person listening fail to record programs, he may be unable to recall exactly what stations or programs he heard, and errors and omissions caused by procrastination as well as by carelessness may be present.

Families are contacted by mail and requested to keep diaries. In return for this service a small fee may be paid or premiums may be given to the cooperating families.

### **Interview Method**

The personal-interview method is the procedure followed to gain basic information for program ratings by individual talks with radio listeners or television viewers. Personal interviews can be taken in two ways: (1) the coincidental method or (2) the recall method.

Coincidental interviews are rarely used because of the expense involved in hiring a large enough interviewing staff to interview simultaneously with the program presentation to obtain a sufficiently large and valid sample.

Most personal interviews are accomplished by using the recall method. Persons interviewed are asked to recall programs they have heard within a given prior period, usually within the past 24 hours. Some research organizations show interviewers a program log of the broadcasts or telecasts within the period under survey as an aid in their recollection. When this is done it is known as an "aided recall" survey.

Considerable care must be taken in phrasing questions in order to avoid bias in the final results. In addition, enough interviews must be taken to establish the proper cross-section sample from which to arrive at an accurate rating. The method is expensive, and returns from an elaborate survey are slow. However, the personal-interview method can be used to obtain information of considerable detail from listeners and viewers.

### Mail Questionnaire

Data may be secured for computing program ratings by mailing special questionnaires to respondents. Although listener diaries are also mailed to families, the mail questionnaire referred to in this section ordinarily asks for information on specific programs—sometimes only one program. In contrast, the listener diary requests data on weekly listening habits.

As in the listener diary, accurate checks must be made on the returns so that in the final tabulation a proper cross section of data is utilized. By the use of inducements such as premiums and special offers and by careful and thorough follow-through, a favorable percentage of incoming returns can be established. Although this method is ordinarily considerably cheaper than the interview method, at times the effort to obtain an accurate sample of replies increases the cost of mail questionnaires to the point where they are almost as expensive as the personal interview method.

Other advantages and disadvantages of the listener-diary method apply, in general, to this method. Today the mail questionnaire is one of the least accepted methods of determining a program rating.

### PROGRAM RATING ORGANIZATIONS

Many organizations have been established throughout the United States to produce program rating data. Certain of these firms specialize in reporting program ratings or radio research. Others carry on radio research as well as other types of marketing studies.

The three leading national organizations publishing program ratings on a regular basis are C. E. Hooper, Incorporated, A. C. Nielsen Company, and The Pulse, Incorporated. Broadcast Measurement Bureau (BMB) is not discussed in this chapter on program ratings because BMB reports measure only how many families listen to a radio or television station and where these families are located. BMB does *not* measure what programs people listen to.

#### C. E. Hooper, Incorporated

C. E. Hooper, Incorporated, publishes seven types of reports. They are

1. *Radio Hooperatings*—local reports issued up to three times a year.
2. *TV Hooperatings*—local reports issued up to three times a year.
3. *Hooperatings Pocket pieces*—continuous comparative indications of TV program talent appeal issued monthly.
4. *Network Audience Analysis of City-by-City Radio Program Audience*—network radio station ratings published annually in the summer.

5. *Monthly City-by-City Broadcast Audience Report*—a detailed report on radio and television listening and viewing published monthly.
6. *Hooperatings Chartbook*—Graphic presentation of radio-TV share of broadcast audience and other comparative data issued monthly.
7. *Area Coverage Index*—published on individual order only.

On Mar. 1, 1950, the A. C. Nielsen Company purchased four reporting services from C. E. Hooper, Inc. The services, now discontinued, were the national network radio report (*Program Hooperatings*), the Pacific Regional report (*Pacific Program Hooperatings*), the network TV report (*TV Network Hooperatings*), and national projectable reports (*U.S. Hooperatings*).

*Radio Hooperatings* are individual reports on local radio listening published in approximately 100 cities. This report is based on the coincidental telephone method and provides local ratings for programs on each station for quarter-hour periods from 8 A.M. to 6 P.M. and by half-hour periods from 6 to approximately 10 P.M. Station audience indexes report sets-in-use and share-of-audience information by individual periods for all stations in the local area. *Radio Hooperatings* are based on calls to radio-only homes and do not report TV information. Prior to the separation of *Radio Hooperatings* from *TV Hooperatings*, the two were combined in *City Hooperatings*.

*TV Hooperatings* report information similar to that of *Radio Hooperatings* except, of course, that all data are on television and the *TV Hooperatings* are based on telephone calls to TV homes, with no record of the radio audience in the city.

*Hooperatings Pocketpieces* give television program ratings on a TV-home base in a group of cities served by inter-connected TV stations. In the center fold of the *Pocketpieces* are graphic "homes using sets" comparisons for 1948 (pre-TV), with current data.

The *Network Audience Analysis of City-by-City Radio Program Audience* report provides quick reference to network radio programs city-by-city audience profile. It is a compilation of network radio station ratings and is published annually in August.

*Monthly City-by-city Broadcast Audience Reports* contain complete information on radio and television ratings in a given locality. The report is divided into three sections. The first contains general indexes on the share of the broadcast (radio and TV combined) audience and, graphically, radio sets-in-use and share-of-audience information for network and unaffiliated stations for those cities where Hooper radio audience indexes are published. The second section of the report contains detailed information on TV ratings and share of the TV audience for each of the leading TV cities. The last section contains audience indexes

RADIO		1/3, 1/17, 2/7, 2/21 '50								TUESDAY EVENING	
TIME	SETS	WCBS (AM-FM)	WINS (AM)	WJZ (AM-FM)	WMGM (AM-FM)	WNBC (AM-FM)	WNEW (AM)	WOR (AM)	TV OTHER AM & FM		
		Rating Share	Rating Share	Rating Share	Rating Share	Rating Share	Rating Share	Rating Share			
6:00 P.M.	A 29.4 r 20.4	See Multi Page A 3.6 11.9 r 4.2 20.6	Various A 0.6 1.9 r 0.6 2.9	Various A 1.1 3.8 r 1.5 7.4	Ted Husing A 0.4 1.3 r 0.3 1.5	Various A 2.8 9.4 r 2.7 13.2	Make Believe Bl A 4.0 13.1 r 3.1 25.0	Various A 2.8 9.4 r 3.6 17.6	A 15.0 r 2.4		
6:30	A 31.4 r 27.0	See Multi Page A 3.0 9.2 r 4.6 16.9	Various A 0.4 1.2 r 0.3 1.2	Various A 0.6 1.8 r 0.6 2.4	J. Herron's Orcl A 0.4 1.2 r 0.6 2.4	A 3.5 11.1 r 5.2 19.3 See Multi Page	Make Believe Bl A 3.5 11.1 r 4.6 16.9	Various A 4.3 13.5 r 6.5 24.1	A 16.3 r 4.6		
7:00	A 35.2 r 27.7	See Multi Page A 7.0 19.5 r 8.4 30.4	A 0.4 1.2 r 0.4 1.3	See Multi Page A 0.4 1.2 r 0.4 1.3	Various A 0.2 0.6 r 0.4 1.3	See Multi Page A 2.5 7.1 r 3.5 12.7	Make Believe Bl A 4.9 13.6 r 6.3 22.8	Various A 2.7 7.7 r 4.2 15.2	A 17.5 r 4.2		
7:30	A 40.5 r 31.3	See Multi Page A 4.7 11.4 r 6.8 21.4	Various A 0.4 1.0 r 0.3 1.0	C'NTSPY(See Mul) A 9.2 22.2 r 12.6 39.8	Hardy Family A 0.4 1.0 r 0.3 1.0	Everyman's Story A 1.6 4.0 r 1.9 6.1	Various A 1.4 3.5 r 1.9 6.1	See Multi Page A 3.1 7.4 r 3.5 11.2	A 20.5 r 4.2		
8:00	A 49.0 r 34.1	MYSTERY THEATRE A 7.8 15.6 r 12.2 35.8	Various A 0.4 0.8 r 0.3 0.9	CARNEGIE HALL A 4.7 9.4 r 7.4 21.7	Books-Trial * A 0.2 0.4 r 0.3 0.9	CAVALCADE-AMER. A 3.1 6.3 r 5.1 15.1	Magic-Music A 1.0 2.0 r 1.6 4.7	A 2.1 4.3 r 3.2 9.4	A 30.7 r 3.9		
8:30	A 46.9 r 32.8	MR. & MRS. NORTH A 6.2 13.1 r 9.4 28.8	Music-The Night ⊕	Gentlemen-Press A 2.3 4.9 r 3.2 9.9	Basketball A 0.4 0.8 r 0.6 1.8	BOB HOPE A 6.0 12.7 r 8.9 27.0	Magic-Music A 1.0 2.1 r 1.5 4.5	A 4.1 8.6 r 5.9 18.0 See Multi Page	A 27.4 r 3.2		
9:00	A 44.7 r 34.6	LIFE-LUIGI-pn A 8.2 18.0 r 11.9 31.6	Music-The Night A 0.2 0.4 r 0.3 0.9	Am.Town Meeting A 2.9 6.5 r 4.6 13.2	Basketball A 0.4 0.9 r 0.6 1.8	BOB HOPE A 5.8 12.9 r 9.2 26.3	Various ⊕	Mystery-My Hobby A 3.3 7.3 r 4.0 11.4	A 23.1 r 2.4		
9:30	A 45.9 r 32.2	Escape A 3.6 7.9 r 6.1 18.8	Music-The Night ⊕	Various-pn A 2.1 4.6 r 3.2 9.9	Basketball A 0.8 1.7 r 0.6 2.0	F.McGEE & MOLLY A 8.7 19.2 r 13.4 41.6	Meet Mr.Crosby A 0.2 0.4 r 0.3 1.0	Myst.Traveler A 3.8 8.3 r 6.1 18.8	A 27.1 r 2.5		
10:00	A 37.9 r 25.1	A 5.8 14.6 r 7.9 30.6	Various ⊕	Time For Defense A 0.6 1.5 r 0.9 3.5	Basketball A 1.2 2.9 r 1.5 5.9	BIG TOWN A 5.8 14.6 r 8.2 31.8	Various A 0.8 2.0 r 0.6 2.4	See Multi Page A 1.9 4.9 r 2.7 10.6	A 23.4 r 3.9		
10:30	A 31.9 r 22.8	A 3.7 11.5 r 5.4 23.5	Various A 0.2 0.6 r 0.3 1.2	Various A 0.2 0.6 r 0.3 1.2	Basketball * A 1.3 4.0 r 1.4 6.2	PEOPLE ARE FUNNY A 7.3 22.4 r 10.4 45.7	Various A 0.4 1.2 r 0.6 2.5	Symphonette A 0.9 2.9 r 1.4 6.2	A 18.3 r 3.1		

FIG. 41. A typical page from the *New York City Hooperatings Pocketpiece*. (C. E. Hooper, Inc.)

TELEVISION		1/3, 1/17, 2/7, 2/21, '50								TUESDAY EVENING	
TIME	SETS	WABD (5)	WATV (13)	WCBS-TV (2)	WJZ-TV (7)	WNBT (4)	WOR-TV (9)	WPIX (11)	AM & FM OTHER TV		
		Rating Share	Rating Share	Rating Share	Rating Share	Rating Share	Rating Share	Rating Share			
6:00 P.M.	A 29.4 t 36.4	Small Fry A 2.4 8.0 t 6.7 18.5	A 0.8 2.5 t 2.1 5.7	Chuck wagon A 1.9 6.2 t 5.2 14.3	Off Air	Gobo's Circus A 5.0 16.6 t 14.1 38.6	Telefax News ⊕	See Multi Page A 2.8 9.2 t 7.8 21.4	A 17.4 t 12.7		
6:30	A 31.4 t 32.2	Magic Cottage A 3.6 11.1 t 9.0 27.9	See Multi Page A 3.0 9.3 t 7.6 23.5	See Multi Page A 3.4 10.5 t 8.5 26.5		Easy Does It A 1.9 5.8 t 4.7 14.7	A 0.2 0.6 t 0.5 1.5	See Multi Page A 0.7 2.3 t 1.9 5.9	A 19.3 t 7.4		
7:00	A 35.2 t 37.0	Capt. Video A 7.3 20.4 t 18.2 49.3	Western Film A 2.6 6.8 t 7.0 16.0	A 1.6 4.6 t 4.1 11.0		KUKLA (See Multi Page) A 3.0 8.5 t 7.6 20.5	A 0.2 0.6 t 0.5 1.4	See Multi-Page A 0.6 1.7 t 1.5 4.1	A 20.9 t 21.0		
7:30	A 40.5 t 48.7	Various A 1.3 3.2 t 3.7 7.5		See Multi Page A 1.7 4.1 t 4.7 9.7		See Multi Page A 8.6 20.7 t 23.6 48.4	A 1.3 3.2 t 3.7 7.5	A 1.2 2.8 t 3.2 6.5	A 24.2 t 12.1		
8:00	A 49.0 t 71.3	Ct.-Curr. Issues A 0.3 0.7 t 0.9 1.3	Human Interest-pr A 0.2 0.5 t 0.7 1.0	Feature Film * A 0.3 0.7 t 0.9 1.3		TEXACO-BERLE A 25.5 52.4 t 68.3 96.1	Opera Concert ⊕	Golden Gloves pr A 1.0 2.4 t 2.7 4.4	A 21.6 t 2.3		
8:30	A 46.9 t 71.0	Ct.-Curr. Issues ⊕		Feature Film * A 0.6 1.3 t 1.7 2.4			A 0.2 0.4 t 0.6 0.8		A 22.5 t 3.1		
9:00	A 44.7 t 59.6	CAV. OF BANDS-pr A 7.5 16.1 t 19.0 29.7	Western Film A 0.4 0.8 t 1.0 1.7	A 5.0 11.1 t 13.9 23.3		FIRESIDE THEATRE A 7.6 16.8 t 21.0 35.3	Boxing A 1.1 2.5 t 3.1 5.2		A 23.8 t 4.2		
9:30	A 45.9 t 63.2			SUSPENSE A 11.5 24.8 t 28.8 45.5		LIFE OF RILEY A 3.6 7.9 t 9.1 14.4	Boxing A 1.3 2.9 t 3.3 5.3	Wrestling-pr A 2.1 4.9 t 5.6 9.5	A 20.9 t 4.2		
10:00	A 37.9 t 55.4	Feature Theatre A 3.9 9.8 t 10.2 18.4	Off Air	Wrestling * A 4.0 10.3 t 10.7 19.3		ORIG AMATEUR HR A 8.2 23.0 t 22.9 44.7	Boxing A 1.7 4.2 t 4.4 7.9		A 18.4 t 6.4		
10:30	A 31.9 t 47.5	Feature Theatre A 2.9 9.0 t 8.6 18.0		Wrestling * A 2.6 7.9 t 7.5 15.7			A 1.3 4.0 t 3.8 7.9		A 16.2 t 3.2		

FIG. 41. (Continued)

PROGRAM RATINGS

reporting share of the audience on a radio-only, TV-only, and combined broadcast basis.

*Hooperatings Chartbooks* are graphic presentations of radio-TV share of broadcast audience comparisons for approximately 40 TV cities. Also shown are homes using sets and broadcast audience percentages reflecting AM with AM, AM with TV, and TV with TV duplication within homes. Subscribers receive a single volume with space to permit recording of continuous trends provided monthly by Hooper.

*Area Coverage Indexes* are reports based on a record of family audience listening, with data obtained from mail ballots sent to a cross section of homes in the area surveyed on individual order by a radio or TV station. The area is specified in every case by the subscribing station. The *Area Coverage Index* shows the "percentage of mentions" of stations by various periods of the day and evening.

### A. C. Nielsen Company

Basic data for radio and television program ratings and all other reports of the A. C. Nielsen Company are obtained by the use of a mechanical recorder, the Audimeter. The Audimeter is attached to radio and television receiving sets and records minute-by-minute listening or nonlistening (and viewing) on a roll of tape or film from which station and finally program data can be tabulated.

Audimeters are placed on a scientific sampling basis in large-city, medium-city, small-town, and rural homes, with proper distribution among telephone and nontelephone homes. The area where the A. C. Nielsen Company has installed Audimeters can be seen in Fig. 42. This area is called the "national area" and encompasses 97 per cent of the total radio homes in the United States.

The latest type of Audimeter to be used by the Nielsen Company is a mailable one, *i.e.*, its film with the listening record can be changed every 2 weeks or even more frequently by the survey family and mailed to the Nielsen Company for recording and tabulating. This procedure is replacing the former operation whereby Audimeter tapes were changed by Nielsen field men once a month. Nielsen researchers periodically make audits of food and drug products present in all homes from which listening or viewing records are tabulated.

There are four types of Nielsen Radio and Television Index reports.<sup>1</sup> They are (1) the *NRI Complete Reports*, (2) *Nielsen-Rating Reports*, (3) *Special Reports*, and (4) *Optional Reports*.

<sup>1</sup> With the sale of C. E. Hooper network reporting services to A. C. Nielsen Company, the latter is now publishing *National TV Nielsen-Ratings*, based entirely upon the operation of Audimeters.

## NATIONAL NIELSEN RADIO INDEX COVERAGE

### AREAS PROPORTIONAL TO RADIO HOMES\* TOTAL U.S. 100%

◻ COVERED BY NRI — 97% OF U.S.A.

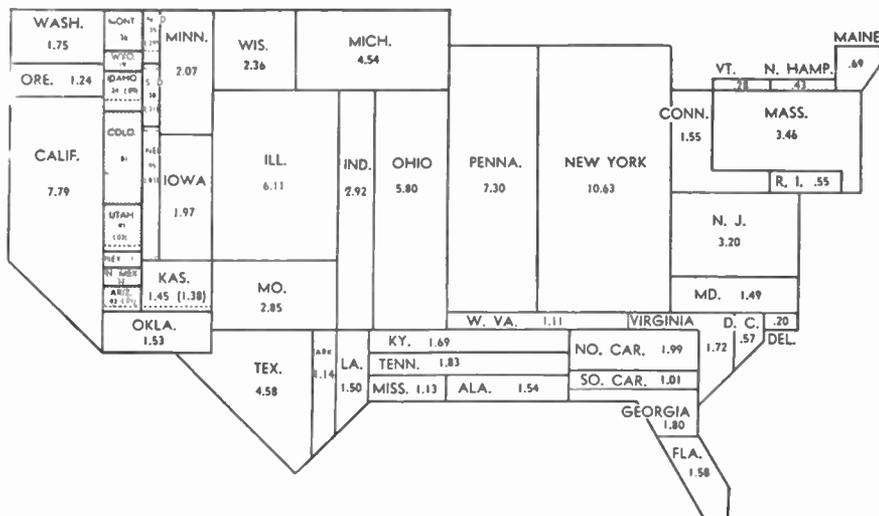


FIG. 42. The Nielsen "national area." The map is drawn with areas proportionate to the number of radio homes in each state. The sample (an area sampling method) is representative of all radio homes and reflects the relative importance of states, counties or county groups, city sizes, family sizes, income levels, and other family characteristics. (A. C. Nielsen Company.)

The *NRI Complete Reports* are issued once a month and cover Audimeter reports of the first and third report week out of each month. (The first report week begins on the first Sunday of each month). *NRI Complete Reports* cover national network programs and include the following data:

1. Total radio use. Such data are shown in terms of average hours listened per home per day, by market sections and all days of the week, Monday through Friday, Sundays, and Saturdays.

2. Full network audience. The average audience per minute for each quarter hour for all four national networks reported from 6 A.M. to midnight.

3. Nielsen program ratings:

- a. Nielsen-Rating. The Nielsen-Rating is defined as the audience during all or any part of the program (except for homes listening only 1 to 5 minutes), expressed as a percentage of all NRI homes. It is perhaps the most useful type of Nielsen rating, since Nielsen research indicates that substantially all homes included in the Nielsen-Rating hear virtually the entire program. This Nielsen-Rating is therefore used as the foundation for many kinds of analytical data found in the *NRI Complete Reports*.

b. Number of homes. This figure is obtained by applying the Nielsen-Rating (per cent) to the current estimate of total U.S. radio homes.

c. Homes using radio (average audience basis). The number of homes using radio during the average minute of broadcast is expressed as a per cent of all radio homes.

d. Average audience. The audience during an average minute of the program, expressed as a per cent of all NRI homes.

e. Share of audience. The audience during an average minute expressed as a per cent of homes using radio during an average minute of the broadcast.

f. Total audience. The audience during all or any part of the program, expressed as a per cent of all NRI homes.

4. NRI analysis data:

a. Minute-by-minute program audience. This report shows the total homes reached during each minute of the program, expressed as a per cent of all radio homes.

b. Cumulative audience. The audience reached by several successive broadcasts of the program, expressed as a per cent of total radio homes.

c. Average number of broadcasts received. These data are based on all broadcasts occurring over four report-week periods.

d. Frequency of listening. These data show frequency of listening during the last four report weeks and during the average report week.

e. Homes per dollar. Such tables show homes reached per dollar of expenditure for time and talent.

f. Flow of Audience. The program's gains and losses during a broadcast, expressed as a per cent of total radio homes.

g. Commercial audience analysis. Three types of information are reported: (1) commercials broadcast during the interval reported upon, (2) the commercial audience or homes receiving one or more commercials, expressed as a per cent of all radio homes, and (3) commercial impacts, the average number of commercials received per NRI home reached by one or more commercials.

h. Distribution of commercial exposure. Such data are reported four times a year to sponsors having two or more programs on the air at the same time. These reports include information on commercial messages broadcast, cumulative commercial audience, commercials per 100 NRI homes, and the brand share of the program's cost for each program used for each brand.

*The Nielsen-Rating Report* as the name implies is confined simply to ratings. It is issued weekly and includes the following data on approximately 300 network programs: (1) Nielsen-Ratings, (2) number of homes reached, (3) homes using radio, (4) average audience, (5) share of audience, (6) total audience, and (7) full network audience. *The Nielsen-Rating Report* is published in pocket size (see Fig. 43) and gives early information on program ratings. In addition, the reports contain

tables showing the rank of the top programs, the rank of all programs, program-type comparisons (by audience reached and by homes per dollar), and total radio and usage trends.

Regular Nielsen-Ratings appear once every 2 weeks in the pocket piece. However, Extra-Week Ratings are available on an optional basis for intervening weeks.

NATIONAL Nielsen-Ratings AND NUMBER OF HOMES

EVE • SUN JAN 15, 1950

Rank	Program	Jan 15	Jan 8	Jan 1	Dec 25	Dec 18	Dec 11	Dec 4	Nov 27	Nov 20	Nov 13	Nov 6	Oct 30	Oct 23	Oct 16	Oct 9	Oct 2	Sept 25	Sept 18	Sept 11	Sept 4	Aug 28	Aug 21	Aug 14	Aug 7	Jan 15
A	Presidential Hope of State (Revised)	3732	2946	1728	44																					
B	Our Men Brands (Revised)	584	148	253	197	204	190	5892	162	4085	1375															
C	Joe Bonny (Revised)	94	84	27	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18	18
M	Ray Rogers (Revised)	4753	4360	364	3339	1614																				
N	The Carleton (Revised)	4517	4439	4571																						

Fig. 43. A typical page from the National Nielsen-Ratings Report. (A. C. Nielsen Company.)

Special Reports is the name given to a third Nielsen Radio Index service. These are tabulations and analyses not available through regular NRI reporting procedures. They can be produced under special order to obtain vitally needed data for programming or time-buying situations as needed by subscribers including such valuable studies as the extent of audience duplication between two or more radio programs and between a radio and a television program.

*Optional Reports* is the name which classifies six optional reports, available subject to their specific election by NRI subscribers. They include extra-week ratings, television reports, station area reports, non-network service, the consumer index, and special tailor-made research.

National Nielsen Television Index Complete Service and Ratings Service in general follow the same pattern as respective National Nielsen Radio Index Services. The basis for the National Television Index Service is the television-home portion of the 1500-home national NRI sample, plus supplemental homes in the New York Area, for which New York TV Nielsen Service is also available separately.



FIG. 44. A representative of the A. C. Nielsen Company explains the *Nielsen Radio Index Complete Report* to a client.

Station area reports are available for four station areas. They are New York, Chicago, Los Angeles, and the WLW area.

Non-network service provides data on Pacific Network programs, spot radio programs, and spot announcements of individual advertisers.

For the solution of special marketing problems, the A. C. Nielsen Company conducts tailor-made studies for subscribers. Such studies (data obtained by personally conducted bimonthly audits in NRI sample homes) are in addition to the data available through the Nielsen Consumer Index, Drug Index, Food Index, and Variety Index.

The services of the A. C. Nielsen Company are sold to clients on a sliding scale, commensurate primarily with the number and duration of

programs a client has on the air. Advertising agencies as well as sponsors, networks, and stations subscribe to this service on various terms. ✓

**The Pulse, Incorporated**

The Pulse, Inc., is a radio and television research organization utilizing the personal-interview roster method (aided recall) for determining ratings for radio and television programs. Although The Pulse reports local listening and viewing for only a limited number of cities, ✓

MULTI MARKET TELEPULSE		TOP TEN NETWORK PROGRAMS				February 1-7, 1950	
		Program Average Rating					
				Feb.	Jan.		
Taxaco Star Theatre	NBC	Tue.	57.3	58.4			
Toast of the Town	CBS	Sun.	42.0	39.8			
Godfrey's Talent Scouts	CBS	Mon.	40.5	39.3			
Godfrey & His Friends	CBS	Wed.	38.4	37.6			
The Goldbergs	CBS	Mon.	33.7	33.7			
Stop the Music	ABC	Thu.	33.2	31.6			
Fireside Theatre	NBC	Tue.	33.0	33.8			
Studio One	CBS	Mon.	29.2	30.8			
Kraft TV Theatre	NBC	Wed.	28.9	27.2			
Suspense	CBS	Tue.	28.1	28.2			

AVERAGE 1/2 HOUR TV SETS-IN-USE		% OF HOME TV SETS IN TOTAL POPULATION			
Entire week, 12 Noon-12 Midnight					
	Feb. 1950	Jan. 1950	Feb. 1950	Jan. 1950	
Boston	24.1	20.5	20.3	19.0	
Chicago	26.7	24.1	23.0	20.1	
Cincinnati	33.7	30.3	17.1	15.7	
Cleveland	25.0		21.1		
Los Angeles	26.0	24.1	22.8	21.4	
New York	31.6	28.1	27.3	26.3	
Philadelphia	28.0	29.4	27.2	26.0	
Washington	23.3	21.5	24.0	21.9	
All Markets Combined	28.4	26.2	24.8	23.6	

BMB 1949 RADIO FAMILIES IN PULSE AREA	
Boston	839,110
Chicago	1,481,870
Cincinnati	282,910
Cleveland	430,940
Los Angeles	1,291,580
New York	3,129,690
Philadelphia	964,220
Washington	371,890
ALL Markets Combined	8,792,210

Fig. 45. A page from the *Multi-Market Telepulse Report*. (The Pulse, Inc.)

these cities represent leading radio and TV centers. Pulse reports are issued on a regular and continuous basis.

Two reports are issued each month: (1) *Station Audiences Reports* and (2) *Telepulse Reports*. The latter report is not sold separately but must be purchased together with the station audiences report.

The *Station Audiences Reports* indicate radio listenership by quarter-hours from 6 A.M. to midnight. Each day is currently divided into four periods and surveyed as follows by the personal-interview roster method:

8 A.M.—12 noon . . . . .	Interviews made between 12 and 1 P.M.
12 noon—4 P.M. . . . .	Interviews made between 4 and 5 P.M.
4—7 P.M. and 6—8 A.M. . . . .	Interviews made between 7 and 8 P.M.
7 P.M.—midnight. . . . .	Interviews made between 9 and 10 the next morning

Pulse surveys are generally made during the first week of each month, and sampling for the *Station Audiences Report* is done on an area sampling basis. One of the most important steps in conducting the actual interview with respondents is to determine when the radio or television sets were actually turned on. To obtain this information, the Pulse interviewer utilizes an association technique. For example, consider the 8 A.M. to 12 noon period. The interviewer, as indicated above, will survey this period between 12 and 1 P.M. After the introduction and preliminaries necessary for the establishment of rapport, the interviewer asks if any radio or television receivers were on between 8 and 12 that morning. Each hour is then considered separately.

The respondent is reminded of the ordinary household activities which go on during each of the hours under survey. For example, the following probes might be employed when the interviewer is questioning listening between 8 and 9 A.M.: "That's around breakfast time," "When did the family awaken?" "When did you have breakfast?" "When did the grown-ups leave for work?" "When did the children leave for school?" Such questions help respondents to reconstruct their activities for the period being surveyed, and it is easier for them to associate radio or television use with such activities.

Once the times of radio or television use have been determined, the respondent is invited to study a roster of radio programs for each radio and television station in the city, listed by quarter-hour periods. This enables the person being interviewed to report his listening or viewing habits specifically.

Pulse reports are issued for individual cities. Monthly surveys are made in New York, Chicago, Washington, Philadelphia, Boston, Cincinnati, and Los Angeles. Reports are titled *The Pulse of New York*, *The Pulse of Chicago*, etc.

The *Telepulse Report* supplies information and ratings on television viewing activities by quarter-hour periods among television homes as well as data on radio listening in TV homes. Interviewing for data on TV viewing between 12 noon and 12 midnight is done between 4 and 9 P.M. of the following day. This time for interviewing minimizes the "not at home" bias. ✓

Respondents to be interviewed to supply the basic data for the *Telepulse Reports* are selected on a random-sample basis from a card file of television homes in the city where the data for the report is taken. The aided-recall interview is conducted like the one described above for securing data for the *Station Audiences Report*. Information is also tabulated and reported by quarter-hour periods. At the present time *Telepulse Reports* are issued for New York, Chicago, Washington, Philadelphia, Cincinnati, Los Angeles, Boston, Columbus, Cleveland, Dayton, St. Louis and San Francisco.

These data are summarized in a monthly *Multi-Market Telepulse Report*, illustrated in Fig. 45.

### Interpreting Program Rating Reports

The more popular terms used in radio program rating reports are (1) the program rating, (2) sets in use, and (3) share of the audience. Similar terms are used in TV rating reports, although for clarity this section refers only to radio rating terms.

A *program rating* of 20.0 means that 20.0 per cent of the sample investigated, whether by the coincidental telephone method, diary, Audimeter, or other technique, reported listening to a given program. The program rating is an index of program popularity under a specific set of conditions—talent, competition on the air, preceding and following programs, production, and the like.

Since most program ratings are designed only as program popularity reports, they should not be subjected to special treatment such as cost per rating point nor projected to give a specific number of listeners or sets included in the program audience. Certain program rating services, however, issue projectable ratings. Explanatory data included in the front of each report will shed light on this specific point.

If the 20.0 rating mentioned above were a projectable rating, it would be possible to interpret this in terms of the approximate number of radio homes listening to the program. This would be accomplished by taking the rating and applying it as a percentage to the total number of radio homes in the United States, in the case of a national rating, or in the case of a local rating, by applying it to the total number of radio homes in a given area. In our hypothetical example, 20.0 per cent (national

rating) of 40,700,000 radio homes yields 8,140,000 radio homes in the national audience of the program.

To interpret a projectable program rating in terms of actual numbers of listeners to the program, one additional step is necessary. Having applied the rating percentage to the correct number of radio homes, this figure must now be increased by the number of listeners per set at the hour of the program. Assuming there were 2.1 listeners per set in the audience of the program with the 20.0 rating, the projected figure equals 17,094,000 as the approximate number of listeners to the program.

Again, it must be emphasized that most program ratings cannot be interpreted in this manner, since they are designed merely to report on program popularity. Projections of ratings to exact figures can be done only with ratings that are designed to be projectable.

A *sets-in-use* figure of 40.0 means that 40 per cent of the sample reported a radio set turned on at the time of the program. The term "homes using radios," is used synonymously with sets in use. Again, the projection of this figure to an exact number of radio sets turned on at a given hour is not always possible.

A *share-of-audience* figure is obtained by dividing the program rating figure by the sets-in-use figure. In the case of our example, with a rating of 20.0 and a sets-in-use figure of 40.0, the share of the audience would be 50.0. This means that 50 per cent of all the radios in use at the time of the broadcast were tuned to one given program.

### Other Developments in Program Rating Services

Among the more recent experiments in program research is that announced by the Columbia Broadcasting System, called Instantaneous Audience Measurement Service (IAMS). It operates by the radar principle. A small transmitter, about the size of a portable typewriter, is attached to a radio receiving set. Once each minute an ultra high frequency signal is transmitted by this device to a central receiving station. Information is recorded for both instantaneous analysis and later study. This device is not yet in commercial use.

A similar device is used by the Sindlinger Corporation of Philadelphia. Their measuring system is called Radox and operates on a radar principle similar to the CBS Instantaneous Audience Measurement Service. Radox is now operating commercially only in the Philadelphia area and offers a depth of information similar to that offered by the A. C. Nielsen Company. Plans are to expand the activities of this organization to other cities.

George Gallup has established a Radio Research Division under the name of Audience Research, Inc. The division is set up to offer six major

research services. These include (1) a national popularity audit of radio personalities, (2) a popularity audit of musical hits, (3) an analysis of program structure (by use of the Hopkins televote machine for recording qualitative opinion of program content), (4) radio test-town service, (5) a pretest technique for new radio ideas, and (6) a quarterly evaluation of advertising impact.

Jay & Graham Research, Inc. publishes *TV Videodex Reports*, a TV-only program rating service. Data for *Videodex Reports* are tabulated by the diary method from a panel representing a random sample of TV owners within a 40-mile radius of the TV cities under survey. This panel is kept up to date by sampling the increment of new TV set owners periodically and shifting the sample accordingly.

Currently *Videodex Reports* are published monthly for seventeen cities. Each city report, with information on 1 week's viewing per month, is in two sections. One contains program ratings, sets in use, share of the audience, and the average number of viewers per set. The other contains detailed information on the composition of the audience, opinions of the program, and opinions of the commercials.

*Network TV Videodex Reports* are also issued monthly. Each report contains a network rating, the total number of homes viewing the program, and individual city ratings in each city where the TV program is carried and where Videodex panels are established. Like other TV reporting services, Videodex services are scheduled for expansion as TV grows.

### **Individual Audience or Program Rating Services**

Numerous radio and television stations are located in cities and towns where Hooper, Nielsen, or The Pulse do not operate. Stations and advertisers in these areas often desire information on their own local ratings. At the same time, studies can also be made to determine where a station's audience is located, who listens and to what extent, and certain other characteristics of the local audience. Such studies fall under the general classification of individual audiences or local program rating studies.

One example of such service was pointed out earlier in this chapter—Hooper's Area Coverage Index. You will recall that by a return-mail ballot, Hooper obtains detailed information on a station's coverage and circulation and determines program ratings in the area under survey.

Other organizations which make individual audience or program rating studies include Robert S. Conlan and Associates, Crossley, Incorporated, and Bensen & Benson, to mention only three.

Robert S. Conlan and Associates employ the coincidental telephone method to secure data for individual audience studies. Program ratings and potential audience percentages are listed in Conlan Reports. Ratings or potential audience percentages may be applied to the total number of radio homes in a listening area to determine total estimated audience.

Crossley, Inc., employs a number of methods for measuring the radio audience, adapting the method to fit the specific need of the research task.

Benson & Benson gathers basic data by the diary method, utilizing the controlled-incentive mail technique. The diary produces a complete quarter-hour-by-quarter-hour record of family listening for an entire week. The final report lists program ratings and share-of-audience data for the station being surveyed, as well as for all competition in the listening or viewing area. Audience composition data are also reported.

In addition to the above-mentioned firms, there are numerous other marketing firms in the United States, both national and local in scope, which are capable of conducting audience research for local stations and local sponsors. Each organization conducting this type of research establishes its own rates, ordinarily dependent upon the size of the station or community under survey and the number of responses necessary for a valid sample.

### INFORMAL AUDIENCE RESEARCH

On occasion radio stations and sponsors, especially those in small communities, conduct their own informal radio research to determine relative program ratings and program popularity. This is usually done in one of two ways: (1) by the telephone method or (2) by checking mail responses.

There are several pitfalls associated with such informal analysis when conducted by persons not familiar with audience research. When the telephone method is used, it is hard to make sufficient telephone calls to obtain a valid sample. Organizations such as Hooper and Conlan that do considerable telephoning in their research use numerous interviewers and often have special telephone setups.

Checking of mail responses to determine ratings was considered in Chap. 4. You will recall that it was pointed out that this was a poor method of determining both where station listeners were located and how many persons were listening, since certain persons are more easily motivated to write than others, certain offers may bring more response from an urban than from a rural audience, and other factors come into play which distort the validity of mail response.

Occasionally a sponsor may undertake a mail questionnaire or a

personal-interview survey. Again, the number of responses and the quality of the sample may not be sufficient for valid results. Poorly phrased questions may also distort the value of the survey when it is taken by persons not experienced in this type of audience research. It may well be that research conducted informally by an advertiser or a station does more harm than good. It is a case of a little bit of knowledge being a dangerous thing.

Whenever possible, a recognized audience research firm should be employed to conduct audience research for stations and sponsors. This is because such firms are best qualified to handle the special research problems which present themselves and also because, from a station promotion point of view, the results of an independent survey are more acceptable to the trade.

### SUMMARY

There are five major methods of determining basic information from which program ratings can be produced. These include the use of the mechanical recorder, a telephone survey, the diary method, the interview method, and the mail questionnaire. Each technique offers certain advantages and limitations when used to determine program ratings.

There are two types of organizations that handle special research for radio and publish program ratings and audience data. One is the type of firm which issues continuous national program ratings. The other type of firm conducts special research on a tailor-made basis to produce program ratings locally and make studies of local listening audiences.

Program ratings on a national and continuous basis are published by C. E. Hooper, Inc., A. C. Nielsen Company, and The Pulse, Incorporated. The latter firm makes personal interviews in a limited number of cities in the United States and publishes monthly reports on radio listening and television viewing.

C. E. Hooper, Inc., publishes seven reports. They are *Radio Hooperatings*, *TV Hooperatings*, *Hooperatings Pocketpieces*, *Network Audience Analysis of City-by-City Radio Program Audience*, *Monthly City-by-City Broadcast Audience Report*, *Hooperatings Chartbook*, and *Area Coverage Index*.

A. C. Nielsen Company issues the Nielsen Radio Index reports, basic information for which is gathered by the Audimeter, a mechanical recording device. The Audimeter is placed in the back of a radio or television receiving set and records on tape or film all listening or viewing. The four major types of reports of the Nielsen Company are the *Complete NRI Reports*, the *Nielsen-Ratings Reports*, *Special Reports*, and

*Optional Reports.* From such reports considerable program and audience information is available for study and analysis.

Numerous other firms, including Robert S. Conlan and Associates, Crossley, Inc., and Bensen & Benson, are available to make individual audience studies and report program ratings and audience data for individual stations. On occasion informal research activities may be conducted by a station or a sponsor to check on program listenership. However, there are many pitfalls associated with such activity, and whenever possible the services of a competent radio research organization should be employed.

A high program rating generally indicates high listening, although a sponsor should avoid placing too much emphasis on program ratings alone. It is entirely possible that a low-rated program may be doing an excellent selling job in that it is properly beamed only to consumers of the product rather than to a mass audience including nonconsumers as well. The proof of radio's and television's effectiveness is best judged in terms of product sales—not program ratings.

## **Chapter 12: RADIO AND TELEVISION PRODUCTION AND DIRECTION**

Production for radio and television is the vital link between a lifeless script and a living broadcast or telecast. It is a translation from mere words on a script into sound (and in the case of television also into motion) on the air. This interpretation must be done in such a way that the commercial program holds listener or viewer interest—is pleasant, enjoyable, clear, understandable, as well as sales-wise—a product of good showmanship. Production personnel thus become a keystone in the structure of a successful radio or television advertising campaign.

The purpose of this chapter is to point out the role and importance of production and direction in radio and television and to discuss the problems of production and direction as they affect the advertiser, the agency, and production personnel.

### **PRODUCTION AND DIRECTION DEFINED**

There are two basic jobs involved in the presentation of a radio or television program. One is termed “production,” the other, “direction.”

Production is an administrative job. Long before the program goes on the air a producer will determine, in general, how the broadcast or telecast will be presented. He will visualize how certain portions of the show will be handled. Over-all supervision and responsibility for the success of the program rests on the shoulders of the producer.

Direction involves handling of the actual on-the-air broadcast or telecast. Following the general plans outlined by the producer, the director handles the cast through auditions, rehearsals, and the on-the-air presentation.

Persons who do both production and direction on a program are termed producer-directors or production directors. In the field there is a great deal of interchangeability of all terms relating to producers, directors, production directors, and producer-directors. One station may call a producer by the title director, or vice versa. Among many stations a production director may be neither a producer nor a director but the

supervisor over a production department. This confusion of terms is especially characteristic of terminology used among the smaller radio stations.

Throughout this text the terms producer, director, and producer-director are used as defined above; *i.e.*, a producer is the person responsible for the over-all production, a director handles the actual on-the-air broadcast or telecast, and a producer-director is a person capable of handling both the jobs of production and direction.

### SOURCES OF PRODUCTION PERSONNEL

Producers and directors are available through the station or network handling the program, through the advertising agency handling the account for the sponsor, or from the free-lance market.

#### Staff Production Personnel

Staff production personnel, as employees of the station or network, are assigned to specific programs by the head of the production department. Under these conditions the person assigned will not be paid a special fee from the sponsor, since this cost is included in the cost of station time or in the cost of the package program. When a sponsor requests a specific staff producer or director for his program, such arrangements ordinarily call for a special fee.

To illustrate how production titles vary, note the difference in terminology for CBS and NBC production personnel. The Columbia Broadcasting System terms its staff production men (1) producer-directors, (2) producers, and (3) directors. In addition CBS has a production assistant for non-network assignments.

The National Broadcasting Company production personnel are called production directors. Such persons are capable of both the program conception and the visualization duties of a producer and are qualified to direct programs as well. The title assistant director is given to certain NBC personnel chiefly involved in handling local programs and local cut-ins. Assistant directors do not handle network shows.

#### Advertising Agency Production Personnel

Certain advertising agencies, especially those with clients using a considerable amount of radio or television time, employ production personnel as full-time members of the agency's radio department. Ordinarily their function is quite similar to that of the producer, an administrative assignment. Agency production personnel supervise the broadcast series in the interest of the sponsor.

Certain advertising agencies have developed their own radio programs, known as agency packages. It is not unlikely in this case that the agency may produce and direct its own program with agency production personnel.

The trend in broadcasting seems to be away from such agency direction and agency package programs. Agencies today are less preoccupied with creating their own programs and with directing problems than they were a decade ago. Today their major interest is in the original planning of the series and in supervising the proper execution of the radio or television campaign.

Agency production personnel are available at no additional fee to the sponsor, as this cost is included in the 15 per cent commission the agency receives.

### **Free-lance Production Personnel**

Certain radio or television production specialists are employees of neither a radio station, a network, nor an advertising agency. Most of these free-lance production experts were employed by such firms at one time, but their talents are such that they have gone into the production business for themselves. Free-lance personnel are ordinarily capable of both production and direction duties and are paid a special talent fee by the sponsor.

## **FACTORS IN CONSIDERING AND SELECTING PRODUCTION PERSONNEL**

When selecting production personnel, two general investigations are necessary. The first of these may be termed a study of background considerations related to the production problem. The second involves an analysis of the specific qualities of the person or persons under consideration. Assume in the following paragraphs that the sponsor desires to hire a combination producer and director, whom we will call a producer-director.

(If two persons are to be employed to handle such work, naturally only those factors relating to the job of production are considered in hiring the producer; only those factors relating to the job of direction are considered in hiring the director.)

### **General Background Problems**

The general background study in employing a producer-director starts with an analysis of the radio program budget. The program itself must be analyzed to determine what the broadcast or telecast needs in the way

of such personnel. A study must be made of available producer-directors including staff members, agency personnel, and free lances.

The financial factor may prove to be a most important element in limiting the choice of a production director. If the program budget is small, it may well be that the sponsor will have to rely on the talents of staff members of the station or network. If the program budget is larger, it means that the entire production market may be scanned in the attempt to find the best qualified person for the job at hand.

The type of program that will be sponsored automatically suggests a background which the producer-director must have. For example, if the program is a musical, it calls for a person experienced in and qualified to cope with the special production problems of a musical program. The producer-director must know music, must be able to detect flaws in arrangements, and must be able to guide the engineer to proper balance. He must have an appreciation for the job of the musical director. When singers are involved, he must have a working knowledge of singing to help bring out the best in his talent.

There are special production problems associated with all other types of programs. Mystery drama, variety programs, audience participation shows, and sports broadcasts each have their own peculiar problems which can best be handled by one familiar with a given type of production.

The sponsor and the advertising agency should have a general knowledge of who is handling the various production jobs in the city where the radio or television program is to be produced. Through contacts with stations and networks, the sponsor will know what staff men are qualified to handle the program. The agency knows the capabilities and limitations of its own production personnel if it maintains any on its payroll. In addition, through its wide contacts the agency will know of qualified free-lance personnel in the area.

Certain persons who are qualified to handle the program may be unavailable to handle the broadcast or telecast under consideration. Staff members may be tied up at the hour of the program. Other desirable staff members may be with a station or network not carrying the broadcast. Free lances may have time conflicts or may be doing so well in their present assignments that they are not interested in handling a new program.

It may be that in order to obtain a staff member, the sponsor will have to induce the person to become a free lance. An established free lance may have to be offered an exclusive contract with the sponsor.

These are some of the major problems which must be considered in

the preliminary thinking on the selection of a producer-director for a radio or television program.

### **Specific Qualities of Production Personnel**

After a decision as to how much money the program budget will make available for a producer-director, the general requirements of the program, and the availability of production personnel, the next step involves a study of specific qualifications of the individuals under consideration.

A producer-director must have a general knowledge of radio or television as an advertising medium. The bigger the program and the larger the network, the greater the need for this knowledge. Not only must the producer-director know radio or TV, but it is highly advisable that he have experience and knowledge in related fields. These include acting, writing, and music. With a working knowledge of such fields, the producer-director can better integrate the program and handle problems of acting, writing, and music.

The key factor in selecting the producer-director is his knowledge and his ability to handle the specific kind of program which the sponsor is airing. As pointed out in the previous section, each type of program contains certain production problems. These can best be solved by one experienced in producing and directing such type of program. When a producer-director under consideration is doing a similar type of show on the air, the program may be auditioned to determine how well the broadcasts or telecasts are being handled.

Personality is another factor for serious consideration. A producer-director must be able to get along with people of all types and to draw the best from his talent. He must be able to give orders to temperamental talent with both tact and discretion, yet with the firmness necessary for unquestioned control. When planning the production, he must be able to offer suggestions and take constructive criticism. In the execution of the program the same is true.

A producer-director must be cool under fire. When the show is on the air he must be able to make emergency decisions within seconds, if necessary. He must communicate such decisions to the cast without creating a feeling of uncertainty, commotion, and excitement in the studio.

The producer-director must have one additional qualification—showmanship in his work. This is the unique ability to capture and hold advantageously the interest and sympathy of the radio or television audience. It is mass salesmanship woven into a presentation. Showmanship

has also been defined as the knack of mass salesmanship by interweaving sparkle, timing, and pace into a radio or television production. The producer-director must possess such a qualification, for without this intangible factor, a good program idea and a good program can fall short of its goal. With showmanship, the producer-director injects the necessary sparkle, timing, enthusiasm, and mass acceptance into the program to make for a successful radio or television advertising campaign.

### EXTENT OF THE PRODUCER-DIRECTOR'S RESPONSIBILITY

The producer-director is in full charge of a broadcast or telecast. He may make necessary changes in the script for timing purposes and occasionally may rewrite to improve dialogue, especially to modify it so that it can be handled by an actor. However, the producer-director must use a good deal of tact and discretion in making or recommending writing changes. The program writer or writers undoubtedly have done their best—or feel that they have—and may well resent random unjustified changes.

Since the program commercials already have been approved by the advertising agency, the sponsor, and the network or station, the producer-director makes no changes in the commercial messages.

### THE PROGRAM PLANNING SESSION

The program planning session is a conference of key personnel associated with the broadcast or telecast, which plans the general format and content of a program series. A program planning session is usually held well in advance of the inaugural broadcast, and plans are made for the general pattern and structure of the series. Some plan groups meet from week to week. Others are able to plan a complete series, such as a 13-, 26-, or 39-week series, at one session.

The conference ordinarily includes representatives of the sponsor, advertising agency, and station or network. The sponsor's advertising manager and his radio-television director are usually at the program planning session. The agency is ordinarily represented by the account executive and the radio-television director, together with agency production personnel, if such are employed by the agency. The station or network is represented by a member of the program department and executive personnel commensurate with the size of the account and the extent of the program series. The producer-director (or a producer and director if two men are used for this assignment), musical director, and writer of the program should also be present.

Many problems of production can be eliminated in this session. The producer-director may anticipate certain of the problems associated with the ideas brought up in the program planning session. Although the producer-director cannot expect to eliminate every complication in the production and direction of the series, some sort of compromise can usually be worked out at this early stage. Production personnel should impress the others present at the planning session with the fact that a simple idea, well done, is better than a complicated one that may tangle itself up.

### DIRECTING A RADIO PRODUCTION

The job of directing a radio program varies with the size of the show and the procedure followed by individual directors but generally includes several steps similar to those involved in a regular once-a-week dramatic program. The director receives a script several days in advance of the broadcast and reads it through. He notes what personnel are called for, what music is needed, and what special effects are required.

Auditions may be held for the various roles, although in numerous cases key personnel associated with the program series are "regulars." In such instances auditions are not necessary, for the director knows the capabilities and limitations of his cast. In other cases a director will know what persons are available for various roles. Whenever casting is necessary, it is recommended that the sponsor sit in on the audition. Following necessary auditions, rehearsals are scheduled and talent notified.

#### The Read-through

When the cast assembles for the rehearsal, the first thing to be done is a "read-through." This is not done with the cast working around the microphone but rather in an informal manner in the studio. Each member merely reads his lines in turn. In this way the members of the cast become familiar not only with their own lines but with the story in general. The read-through is followed by a brief discussion of the script. The director may make certain changes and authorize others. One actor, for example, may find that he can better deliver a given line in a slightly different manner. Certain changes may be made for clarity and better understanding of dramatic action.

A read-through and necessary changes usually consume about twice the program time. A 15-minute daytime serial read-through, for example, will usually take about half an hour. A half-hour drama read-through and normal changes will consume the better part of an hour.

### **The On-mike Rehearsal**

Occasionally a director may require a second read-through. This is in the case of a complicated dramatization or a relatively inexperienced cast. In most cases, following the first read-through, the next step is an "on-mike" rehearsal, with all persons reading their lines into their assigned microphones. During the first on-mike rehearsal, the director gives concrete suggestions when necessary for certain lines, deliveries, and inflections. Certain portions of the dramatization may need special work in order to produce the desired result. These segments of the broadcast may be subjected to several repeat rehearsals during the course of the first on-mike rehearsal, in order to have the cast understand exactly what the director wants. This entire phase of the rehearsal routine usually consumes about 40 minutes for a 15-minute daytime serial, well over an hour for a half-hour broadcast.

At this point the dramatic cast is given a brief rest while the director turns to other duties associated with the broadcast. He will work with the sound effects man on any necessary sound effects required for the broadcast. He will rehearse the music needed for the program theme and necessary transitions and musical interludes. The commercials will be read by the announcer and timed by the director.

### **The Full Rehearsal**

The director is now ready to conduct the first full rehearsal with sound, music, and the entire cast rehearsing on mike. During this rehearsal the director makes a rough timing. Timing is done by clocking each segment of the program and jotting down on the script exactly how long each portion of the program runs. The director will note how long it takes to dramatize the first portion of the program up to a definite point such as a musical interlude or musical transition. The length of time it takes to reach the next musical transition is noted, and so on through the program. Certain directors prefer to time each page rather than each segment of the program.

If the first rough timing indicates that the program is going to run long, certain cuts are made by the director. Optional cuts may also be marked. When timing indicates that the program will run short, "write-ins" may have to be made. Each member of the cast must know where the cuts or write-ins are made by the director.

Under ordinary conditions, the first full rehearsal with necessary interruptions for cast criticism and rereading plus repeats for additional checks on timing will consume about an hour for a half-hour program or a half hour for a 15-minute program.

Immediately following the first full rehearsal, any special problems which have arisen are discussed. These may deal with lines, music, or sound. Following this discussion, most groups are ready for the dress rehearsal. However, additional full rehearsals or repeats on certain rough spots may be necessary, varying with the experience of the cast and the complications of the script. The director must anticipate the need for additional rehearsals and start his rehearsal schedule in sufficient time to allow for such requirements.

### **The Dress Rehearsal**

The last rehearsal, of course, is the dress rehearsal. It is carried on exactly like the actual broadcast. There are ordinarily few, if any, suggestions given by the director, who is now in the process of making a final timing. Any suggestions for improvement of delivery, sound, or music are given immediately after the dress rehearsal. There should be sufficient time left after the dress rehearsal ends and before the program goes on the air to permit any changes necessary for timing purposes. There should also be sufficient time for a short break for all program personnel. In certain programs there must also be sufficient time to introduce the members of the cast to the studio audience and to have any necessary warm-up to get the audience into the program mood. This is especially necessary for a comedy-type program.

The broadcast, if it has been properly rehearsed, should move without a hitch. However, in spite of the most careful preparations, the pacing of the on-the-air show may vary from the rehearsal. This necessitates the use of predetermined "cuts" or "fills" and close liaison between the director and the cast to bring the program out "on the nose."

### **Importance of Timing Rehearsal Routine**

It can be seen that the rehearsal routine must be planned backwards. The director must allow himself sufficient time just before the program goes on the air to allow the cast to be introduced to the studio audience, if necessary, a brief rest period, time for last-minute alterations, the dress rehearsal, and necessary full rehearsals and read-throughs. The entire rehearsal routine is as much a timing proposition as the actual broadcast on the air.

The time when rehearsals are to start will vary with the experience of the cast and the complexity of the show.

## **THE AGENCY-SPONSOR AND PRODUCER-DIRECTOR RELATIONSHIP**

It is essential that the sponsor, the advertising agency, and the producer-director (either as one individual or two) work together as a

team. All should pull together to attain the radio or TV advertising objective, for all have a mutual interest in the success of the series. Yet each will have his own point of view on how this can best be accomplished.

### **The Agency and the Sponsor**

The sponsor, quite naturally, wants the most for his money. It is up to the advertising agency to see that the program is of such quality as to justify the sponsor's expenditure. Both have the right to expect that commercials and program editorial matter will be treated in the most effective manner possible. The sponsor and the agency should obtain the services of the best production personnel that can be obtained for the radio or television series on the budget provided.

The radio program is designed to increase sales or good will, and the sponsor will want to make the program as strong a sales vehicle as possible. For this reason he may offer the agency numerous suggestions of his own and of other company executives. He may also offer the suggestions of men in the field—company salesmen, retailers, and middlemen—all designed to make the program a stronger sales weapon. Unfortunately, not all these ideas and suggestions may be adaptable to the radio or television advertising medium. They should be screened out by the agency or by production personnel, preferably the former. The advertising agency will also develop numerous ideas for the radio program, a vitally important function of the agency.

The normal chain of command between the sponsor and production personnel is through the advertising agency. Both parties should be encouraged to utilize the advertising agency in this capacity.

### **The Role of Production Personnel**

The average producer-director is hired to follow a given program idea but is expected to offer suggestions to give the show a new approach, a new life, and to contribute other ideas which will build the series. At the same time he is expected to utilize the valid suggestions relayed to him through the advertising agency.

Certain production persons may be creator-producers or writer-producers or perhaps even writer-producer-directors, and such persons will have a great deal to say about the conduct of the program series. Regardless of the situation, all production personnel are essentially radio or television specialists. In most cases they have more experience in radio than the sponsor or even the advertising agency. For this reason many of the suggestions for changes in the program and many of the ideas

offered may well be presented to production personnel for their consideration. Practical program ideas presented in this fashion will certainly find their way into the program format, for it must be remembered that production personnel have a personal stake in the success of the radio or television series.

All suggestions of the sponsor and the agency should reach the producer and the director in time for incorporation into the program.

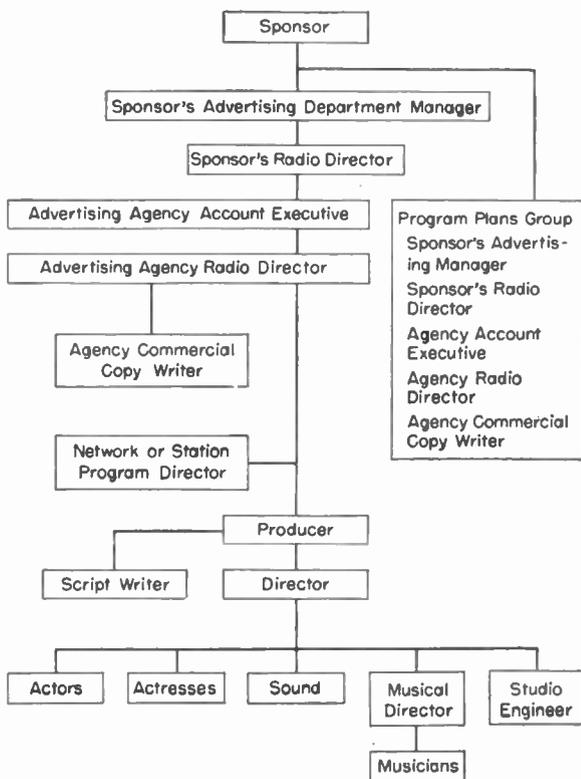


FIG. 46. Although the situation may vary in individual cases, the chart indicates the basic lines of authority in the production of a radio program.

Nothing is more disconcerting than to have a sponsor or agency representative rush into the studio immediately before air time with ideas that must be utilized "right away." If the sponsor or the agency hasn't made the changes in the days and hours before rehearsal starts, there is little reason to believe that last-minute ideas are important enough to be incorporated into the broadcast or telecast.

It is a good idea, however, for the sponsor, the agency, and others

associated with the program to make notes of all ideas which suggest themselves during rehearsals and broadcasts. These ideas may then be incorporated into the next show in the series.

When the sponsor, the advertising agency, and the production personnel understand each other's problems and respect each other's opinions and ideas, the result will be a better series of programs. The betterment of the radio or television series results in more listeners or viewers and increases sales, with consequent benefit to the sponsor, the advertising agency, and production personnel.

The relationship between various groups and persons associated with the production of a radio program is charted in Fig. 46. These relationships will vary somewhat depending upon the type of production, the size of the show, and whether or not the program is an outside package, an agency production, or a network or station package. The diagram indicates, however, the general lines of authority found in all radio production situations.

### HOW TO TELL A GOOD RADIO PRODUCTION

A good radio production will sound right to the ear. Levels (volume) will be such that there will be no need to turn up the volume on the radio to hear softer portions of the program or turn it down during the louder portions. All balances will be proper. The rhythm section of the orchestra, for example, will not drown out the melody. Sound effects will not be so loud as to spoil the narration nor so soft as to be inaudible in the background. The listener will be able to perceive perspective in voices. An actor with a line from halfway across the room will sound as though he is halfway across the room by moving back the proper distance from the microphone, the distance determined by the director.

The pace of the program must be right, *i.e.*, the speed at which the action of the show progresses must be fast enough to maintain listener interest. Yet the listener must have time to fully receive the impact of the presentation. Each program has its own pacing problem.

The well-produced radio program will be properly timed, with no noticeable speeding up or stretching, especially during the closing minutes of the show. It will move smoothly throughout with no fluffs, miscues, or hitches. All lines are properly delivered, sincerely and without over-acting. A properly produced program will sound better on the air than if the listener were to read it from the radio script.

While the mechanics of good radio production are important, it must be remembered that a good radio production depends basically upon good program material. No matter how well paced a program may be,

how clever the transitions, or how appropriate the production devices, it is only the application of such techniques to excellent program material that makes a listener (or viewer, for that matter) lose himself in the show.

### INDICATIONS OF A FAULTY RADIO PRODUCTION

In the previous paragraph certain flaws in production were mentioned. These and others will be commented on in this section, in the hope that by calling attention to them, such pitfalls in radio production may be avoided.

The broadcast should be made completely clear and understandable. Unlike the newspaper story or a magazine article where a reader can turn back a page to reread a confusing paragraph, the radio listener does not have this opportunity. Lack of clarity can be avoided by a director's complete understanding of the program, with close attention paid to program pace, program levels, and balance and an insistence that actors "live their roles" and say their lines with sincere feeling.

Awkward transitions are to be avoided. If a change in script or the insertion of a musical bridge will help the listener from one mood to another, this should be done. The transition from editorial matter to the commercial should be accomplished as smoothly as possible. Effective transitions lead to complete clarity and understanding of a program.

Miscues, dead air, and other pauses can be eliminated through proper rehearsal. With a complicated show or an inexperienced cast a director must allow extra time for reading sessions and full rehearsals. The first rehearsal, therefore, must start in sufficient time to permit this.

Program pace must be such that a listener does not detect the fact that the show is running fast or slow and that compensations are being made by slowing down or speeding up action. Nothing is more disconcerting for a listener than to hear what was to have been the final 3 minutes of a program within the space of 60 seconds, followed by a complete chopping off of the broadcast. Proper timing is so important in radio production that it is treated separately in the next section.

### HOW TO SECURE PROPER TIMING OF A PROGRAM

Proper timing of a radio program starts in its writing. An experienced radio writer usually knows approximately how many pages or lines of dialogue can be handled in a program. News writers, for example, knowing the pace of their newscaster can prepare a news program which will time almost to the second. A dramatic writer, by working closely with the show's director and noting where alterations in old scripts were neces-

sary for timing purposes, can improve himself to the point where each script will be tailor-made as far as program length is concerned.

In writing a radio program, optional portions can be written which may be used to lengthen the program. Likewise, portions of the script can be written so that they can be deleted without spoiling the proper development of the broadcast.

In rehearsal the director will time each element of his format. If the program is a musical show he will time each musical number, including the opening and closing theme. He will also time each announcement and clock all the commercials. In a dramatic program each scene will be timed, and, as was pointed out, some directors may time each individual page of script. Commercials on the program are also timed, as well as the opening billboard and closing portion of the show. If the time totals more than the length of the program, cuts must be made; if less, additions must be made.

The director's cuts and pads are important to timing. Here the director's experience will come into play. He will realize, for example, that it is not advisable to repeat the closing theme five times to add the 60 seconds necessary to fill. However, he may be able to write 30 additional seconds of dramatic action into a portion of the program, slow down action in a logical spot to gain 20 seconds, and stretch two musical transitions each 5 seconds. In this same case, the director may add a minute and a half of the prepared optional portion of the script and cut 30 seconds out of another part of the script. Extracting portions of the broadcast to eliminate running over calls for equal skill on the part of the director.

### PRODUCING MY FRIEND IRMA

My Friend Irma is a half-hour situation comedy sponsored by the Pepsodent Division of Lever Brothers Company. It is aired on Mondays from 10 to 10:30 P.M. over the Columbia Broadcasting System and originates in Hollywood. Creator-producer-director Cy Howard explains the production procedure followed in producing each broadcast:

"To produce a comedy show such as My Friend Irma, which is on the air 25 minutes a week, not counting commercials, requires 8 days of preparation. Where do I get the extra day? I don't know, but that's what it requires . . . and here's why.

"An initial meeting with my head writer, Parke Levy, begins the work week. We map out the show in detail and hand it over to Stanley Adams and Roland MacLane, who complete the staff of writers. They work for a day on the 'rough' and then meet with Mr. Levy for a complete rewrite. This takes 2 or 3 days, and the script is ready for mimeographing. The next

step is a 'punch-up' session, during which jokes are added, situations clarified, and the script put into final form. The scripts are sent to our stars, Marie Wilson and Cathy Lewis, a day or two before show day. They study them, and on Monday, when we meet for rehearsal, they are familiar with their characterizations.

"During Irma's first year on the air, previews were held to test script and jokes. But we now have such a fine working organization that this is no longer necessary, and we feel the spontaneity of the performer with his audience makes for much better listening. Auditions are very rarely held except in the case of a particular characterization, as our group is so closely knit that extra parts are of a minor nature.



FIG. 47. My Friend Irma during a break in rehearsal. Creator-producer-director Cy Howard discusses part of the script with Marie (Irma) Wilson. My Friend Irma is a CBS package program. (*Pepsodent Division, Lever Brothers Company.*)

"On the day of the broadcast the writers are already busy at work preparing the following week's show. But they always take time out to listen to the program at air time in order to get the perspective of the listening audience.

"Monday is 'show day,' the day when everyone is primed to make this show the 'best.' Rehearsal starts at 2 o'clock in the afternoon. The cast marks their scripts, the sound man, Jimmy Murphy, sets up his equipment, and the engineer, Charles Douglass, his microphones. Assistant director Lucian Davis takes a preliminary timing on a 'cold' script reading. I give very little direction at this time. The cast then reads 'on mike,' stopping for directions and getting more into character.

"Next I take any parts of the script which need more rehearsal, usually with sound, and go over them to make them technically perfect. The cast then breaks for lunch and I go to work. Being creator-producer-director of the show, I feel I have a great advantage, since while I direct, I can cut and edit. If the script is long, I look for cuts, take out parts which I do not think will play, and in general do a 'rewrite.' I never cut before going into rehearsal because everybody is a second guesser. I feel it is always best to hear a script on mike and get reactions of the cast as to their characterizations before making changes. John Brown, as Al; Hans Conried, as Professor Kropotkin; Gloria Fordon, as Mrs. O'Reilly; along with Marie 'Irma' Wilson and Cathy 'Jane' Lewis, know just as much as to how their particular character will react as do the writers who create them.

"Lud Gluskin and his orchestra go over music bridges at this time. While my secretary makes revisions in the scripts and sends revised pages to be mimeographed, I listen to musical bridges.

"At the dress rehearsal an hour and a half before air time, we take a final timing with the orchestra. After this, all difficulties we have found are ironed out and I de-joke (take out any jokes which aren't in character) the script. Then more cutting and rewriting. Our last cuts and revisions are made about 10 minutes before airtime in a meeting with the cast.

"At 7 o'clock, Pacific Time, the show is on! The pressure of directing is intense. But at 7:30 I know that I can sit back and look forward to another 8 days of work in bringing to 30 million listeners another episode of My Friend Irma."

### TELEVISION PRODUCTION AND DIRECTION

Production for television involves handling both sound and sight, but the addition of the second element, sight, does more than double the problems of production. They are increased many times! Although it is true that television borrows heavily from the theater, the vaudeville stage, the movies, and radio, it is not merely an adaption of these forms of entertainment and education. It is an entirely new medium with problems and potentials peculiar to itself.

Nevertheless the general roles of the television producer, the television director, and the television producer-director are similar in nature to their corresponding roles in radio, *i.e.*, the television producer handles necessary administrative matters and is in general charge of the show, while the television director handles the actual on-the-air telecast. A TV producer-director handles both the jobs of producer and director.

Two additional persons are key members of the television production staff. They are (1) the technical director or TD and (2) the stage manager, who is also called a floor manager or an assistant director.

The technical director is the television engineer in charge of the video engineering facilities, including cameras and lighting. He may have a supervising engineer under him or personally supervise both the video and audio engineering.

The stage manager is responsible for key matters in the television studio. He supervises erection of props and placing of properties; during the on-the-air telecast, works in the studio to cue actors; and in general acts as the right-hand man of the director.

Through a private line or "PL" telephone system, equipped with special headphones and mouthpieces, the television director and the technical director are able to communicate instructions to various personnel in the studio. The TV director can talk directly to the stage manager. The technical director can talk directly to other studio personnel, including cameramen, dolly pushers, and boom mike operators. No system of electrical communication is necessary between the television director and the technical director, since they are both in the control room together. In some studios, a short-wave radio system is employed for control room-studio communications. This system eliminates tangling telephone wires.

One of the initial steps in television production is the planning of the sets. This should be done as soon as possible, since construction of sets often takes considerable time. Plans should be turned over to the scenic designer, who can also be consulted regarding both design and construction of the sets.

"In television the size of the set is quite important. Remember that, as in motion pictures, an establishing shot is essential, so figure your set in such a way that your establishing shot does not have to be a long shot. Try to arrange your sets so that your playing areas as much as possible will always show some characteristics of the set or locale."<sup>1</sup>

After planning the set, the TV director (or producer or both) will hold auditions, as necessary, for the various roles in the production. The show will then be cast. Rehearsals for dramatic television productions begin much sooner than do rehearsals for radio productions, since memorization of lines is necessary for TV actors and actresses. The rehearsal for a half-hour TV dramatic show, for example, may begin 1 week in advance of the telecast, while it is not unusual for a radio rehearsal of a half-hour dramatization to begin either the day before or the day of the broadcast.

Initial television rehearsals with actors and actresses are called dry

<sup>1</sup> Royal, John F., *Television Production Problems* (McGraw-Hill, New York, 1948), p. 100.

rehearsals. They are held without cameras, often in a rehearsal room rather than in a television studio. In rehearsal the floor plan of the sets is marked and properties and props are utilized to give the effect of the actual studio. As the rehearsals progress, the director concentrates on delivery of lines and dramatic action but should begin early to plan camera shots. He should think in terms of close-ups for certain portions of the action, the use of wide-angle shots for others, plans for dollying in and dollying out, shifting from person to person, trick shots, and the like. Camera shots should be marked on the director's script. The technical director may also be consulted at this time for his suggestions on handling certain camera shots.

During the days such dry rehearsals are being conducted for the dramatic cast, the scenic designer builds the set, under the supervision of both the producer and the director. The set is erected in the studio for the next phase of television production—studio and camera rehearsals. Here actors and actresses, cameramen, sound men, and musicians rehearse together for the first time. In elaborate productions sound effects personnel, musicians, and commercials may have been rehearsed individually in advance by the director, in much the same way that separate dry rehearsals are held for the dramatic cast.

In studio and camera rehearsals, the TV director works to polish the production and blend the entire show together. He pays particular attention to camera shots, working closely with the cameramen and the technical director. It may well be that certain of the shots planned in the "dry run" will not work out, and necessary modifications are made so that each shot registers exactly with the director's wishes.

For the average small television production, two cameras will be in use. These will be labeled "camera number 1" and "camera number 2." Each camera picture is seen on a monitor (preview) screen in the control room. Through the PL system, directions are given by the director to cameramen to pan the camera to the right or left, to move higher or lower, or to shift the camera so that the picture on the preview screen is exactly the way the director wants it. At the director's command, "Take number 1!" the video engineer will switch camera number 1 on the air. Camera number 1's picture will now be seen both on the preview screen and on the air monitor, the latter a screen showing the picture actually being televised on the air. While camera number 1 is on the air, camera number 2 can be directed into position and at the proper moment in the script can be switched on the air.

As in radio production, all rehearsals for the television show lead to the dress rehearsal with full costume and make-up. This is followed by the actual on-the-air telecast. It can be seen from this brief description of

television production procedure that producing a television program is a matter of extremely close coordination between the producer, the director, the technical director, the stage manager, and all other personnel involved, down to the last cameraman, stage electrician, dolly pusher, and boom mike operator.

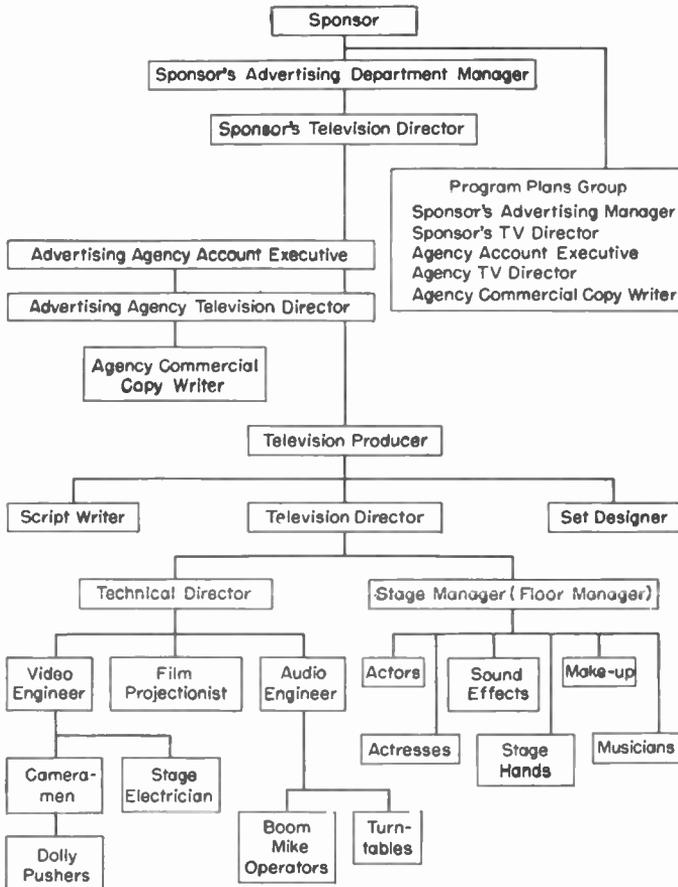


FIG. 48. The chart indicates the basic lines of authority in the production of a television program. Again, the situation may vary somewhat in individual circumstances.

The relationships between various groups and persons associated with the production of a television program are charted in Fig. 48. These relationships, like those for the production of a radio program, may vary somewhat, but the diagram indicates the general lines of authority found in all television production activities.

### PRODUCING THE TEXACO STAR THEATER

One of television's first top-ranking programs was the Texaco Star Theater, starring Milton Berle. It was televised over the NBC Television Network and sponsored by the Texas Company. An examination of the processes involved in getting a typical Texaco Star Theater program on the air will give the reader a deeper insight into television production procedure.

On Thursday, 5 days in advance of Tuesday's 1-hour show, a meeting was held between the William Morris Agency (talent) and Milton Berle to determine which acts and talents would be booked for the forthcoming program. This necessitated several hours of discussion, after which talent was approached for booking. If the desired talent were available, the price and the act were submitted to the Kudner (advertising) Agency and The Texas Company for approval. Once approved, the act was signed up.

On Friday, a meeting was held with Milton Berle, the program writers, and the Kudner Agency production staff. At this time sketches, staging of the various acts, and scenery requirements were outlined. The dry rehearsal schedule was determined according to the amount of rehearsal time needed for each act. The advertising agency then notified the program musical director, agency directors, and production men, the NBC technical director, and the property men of the time and place of the dry rehearsal.

On Saturday, sketches of the required sets and scenes were submitted to the NBC scenic designer, who in turn issued blueprints and instructions for building and painting of the sets. This same day writers submitted proposed material to Milton Berle for his approval.

On Sunday, the first dry rehearsal was ordinarily scheduled for 12 o'clock noon at a rehearsal studio. This rehearsal lasted until midnight, with a short break for dinner. During this rehearsal period, talent went through their respective routines for the benefit of Kudner production men and the NBC technical director, who visualized the camera angles and positions necessary to televise the act. Milton Berle worked out methods of integrating himself into the routines of the talent to conform with the format of the show.

During this dry rehearsal, Milton Berle and the musical director went over the music supplied by the various acts to determine its suitability for the telecast. Run-on and run-off music for the acts were also discussed at this time. At the completion of the rehearsal, the musical director and the program arranger prepared orchestrations for the program. In the event that music provided by an act was not suitable for the program, Milton Berle worked with the musical director in making special arrangements and bridges of original or published scores.

As the dry rehearsal continued, the program star together with the guest stars and supporting cast read the script and routines planned in order to give a rough timing for the program as well as to check the effectiveness

of the material. Any jokes and situations which were weak were deleted and other material substituted. If the rough timing indicated that the show would run too long, cuts and deletions were made.

An NBC property man obtained all necessary information regarding props needed for the program and returned to NBC to issue instructions for their procurement on Monday morning.

On Monday the musical director informed the NBC Television Network of the music to be used on the program, and the network in turn obtained clearances from the various music publishers for the use of their tunes on television. If any song could not be cleared, other tunes were substituted or original scores written.



FIG. 49. An NBC television control room. Pictured from left to right are the technical director, responsible for the video signal (note the private-line telephone system which the TD uses to talk to studio cameramen and dolly pushers); the television director, responsible for the entire production; the writer; and the audio engineer. The technician in the background handles the turntables. All television viewing screens are several feet ahead of the control board. (NBC.)

Monday's dry rehearsal began at approximately 11 o'clock in the morning at the rehearsal studios and continued through to approximately 11 o'clock in the evening, with breaks for lunch and dinner. The final draft of the revised program script was ready for this rehearsal. From 11 o'clock until 3 o'clock, Milton Berle rehearsed with the orchestra and the acts. At 3 the orchestra was dismissed, and various sketches, acts, and finale rehearsed separately.

On Tuesday, the day of the program, studio and camera rehearsal began at 9 in the morning in television studio 6B at NBC and continued through 7 in the evening, 1 hour before air time. Acts rehearsed in order of their appearance on the program and rehearsed with cameras on the stage, using props and scenery. At this time the NBC technical director and the Kudner

Agency production staff worked with Milton Berle in lining up exact camera shots and effects desired for the telecast. The orchestra was called in at 1 o'clock for another run-through with the various acts. Spot timings of all acts were made throughout the day, and at 6 in the evening the dress rehearsal began. The entire program was presented on camera, complete with costumes, scenery, and props. A representative of The Texas Company was always present at Tuesday rehearsals to check on all script and program material.

At 7 o'clock, the cast broke for dinner and make-up, while Kudner and NBC production men went over the over-all timing of the program. If it was obvious that the program would run too long, last-minute cuts were made. In addition, optional cuts were determined which could be made while the program was on the air, in the event that certain routines spread beyond the time allowed. The show went on the air at 8 o'clock.

A typical program commercial was prepared in the following manner. Working several weeks ahead, the pitchman (the actor who delivers the commercials) and gag writers discussed, in general, the comedy portion of each pitch. Prime consideration was given to making the comedy fit the commercial purpose of the script. Once the type of comedy was agreed on, the gag writers prepared the gags. A first reading was held between the pitchman and the writers, who made suggestions for improving the gag portion of the commercial. The agency commercial writer then blended the commercial into the script, which from its inception had been prepared with the specific week's commercial features in mind.

The finished commercial was then approved by the advertising agency's copy chief, the account executive, and the agency president. Thus OK'd, it was sent to The Texas Company for final approval.

If a "stooge" was required, he was hired by the agency's talent department and was also furnished a script 1 week in advance. On the Wednesday preceding each show, a complete list of props called for in the pitchman's script was submitted to the NBC property department. Since the props used were of a comedy nature, most of them had to be specifically constructed according to the gag writer's specifications. The props themselves were completed and checked by the agency's commercial writer the following Monday, the day before the show went on the air.

The first dry commercial rehearsal was held on the Friday afternoon preceding the program and usually lasted about 2 hours. The pitchman and the stooge then utilized the weekend to further rehearse their parts. A second dry rehearsal was held on Monday afternoon, again for about 2 hours.

The first studio and camera rehearsal was held on the morning of the show, usually from 9 o'clock to 10:30. If, during this rehearsal, the commercial ran longer than anticipated, or if certain props did not work, the script was reworked and necessary changes made. The second and final camera rehearsal was the dress rehearsal, during which the commercial was rehearsed with the entire show exactly as it would be performed on the air.

Between the dress rehearsal and show time, the props were rechecked, all actors who would appear on the program were made up, and the pitchman rehearsed a few more times in the dressing room. In the program the commercial normally appeared at the halfway point, and its running time was limited to 5 minutes, exclusive of any applause or laugh spread.

Immediately after each show on Tuesday night, the pitchman received his finished script for the following week's commercial. This gave him sufficient time for memorization.

In addition to the middle pitchman commercial, The Texacomen, a quartet dressed in Texaco servicemen's uniforms, opened and closed the show. Their song and routine provided further Texaco company and Texaco products identification. The opening and closing routines of the Texacomen each ran about 1 minute.

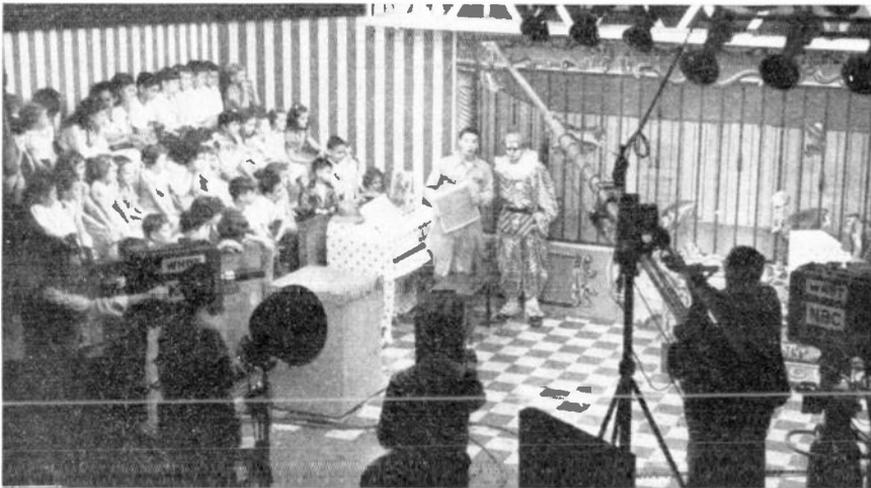


FIG. 50. A youthful studio audience watches NBC's Howdy Doody show in production. Note the cameras, equipment, and technicians in the foreground. (NBC.)

### PRODUCING THE CHEVROLET TELE-THEATRE

The Chevrolet Tele-Theatre is a half-hour dramatic program presented by the Chevrolet dealers over the NBC Television Network, Monday evenings from 8 to 8:30 P.M. Here is how a typical telecast, "Operation Coral," was prepared.

The script of "Operation Coral" was an original one submitted to the NBC television story editor. The editor thought it had possibilities and passed it on to the program producer, Victor McLeod. It read well but needed a few basic changes for motivation and suspense, so the author was called in and did a short rewrite job. Production activities got under way about 2 weeks before the show went on the air.

The producer and the director went over the script and determined types for the various characters in the program. Casting took about 4 days, since scores of actors had to be interviewed in order to get contrasts in appearances and personalities.

The next task was to determine the set. In this case, since "Operation Coral" was written for one set, the director, Garry Simpson, went to the Navy Yard with the NBC set designer to plan a set that would be authentic as the officers' quarters aboard a destroyer. A meeting which followed with the production and the prop department took the better part of a day. The producer and director described the set which was required and also ordered title cards and printed inserts.

The first reading of the script with all the cast present took place 9 days in advance of the show. Tentative cuts and small lines changes were made at this reading.

The first dry rehearsal was held 1 week in advance of the telecast and continued for 5 days, using from 4 to 5 hours a day. During such rehearsals the producer determined camera angles and checked to see if there were any special effects needed for the show. On "Operation Coral," three cameras were used (one on a dolly), one boom mike, one record man, and one sound effects man. Some shows, because of complicated production, may need two dolly cameras, two sound booms, an extra record man, echo chambers, filter mikes, and the like.

During one of the dry rehearsals, costumes were tried on and fitted, although they were not worn until the dress rehearsal.

Studio and camera rehearsals took place the day of the show. Five hours on camera gave polish to the show, and a complete marking was made of the various shots required. A dress rehearsal with costume and make-up was held an hour before air time.

Although the above example refers only to one specific telecast, the routine is typical of that followed in the presentation of each Chevrolet Tele-Theatre program.

### SUMMARY

Production personnel are key personnel in radio and television advertising. The producer and director (or producer-director) should be selected with care, for all the planning that goes into the successful advertising campaign is executed by them. The translation of words on a script into sound (and action) on the air is the important link between the advertiser and the consumer.

Production and direction may be handled by one person or by two. When two persons are employed by the sponsor, one handles the administration details and over-all responsibility for and supervision of the program (the producer). The other handles the actual broadcast or tele-

cast (the director). A producer-director is capable of both the visualization work associated with the program and the direction of the actual show.

All personnel associated with the actual broadcast or telecast should understand one another's problems. The sponsor and agency should be familiar enough with production problems to realize that certain ideas are not air-wise. They should avoid demanding last-minute changes in the program. Program suggestions should be passed on to production personnel through the agency, in sufficient time to avoid last-minute changes. The sponsor will do well to leave the actual production and direction to the experts hired to do this job.

By the same token, production personnel should be able to view the radio or television series through the eyes of the agency and the sponsor. When the sponsor, advertising agency, and production personnel have an understanding of one another's problems and work together to accomplish their mutual objective, the result is a successful radio or television advertising production. And a successful production is an important step toward a successful advertising campaign!

## Chapter 13: THE ADVERTISING AGENCY

The basic function of early advertising agencies was only that of space buying. Next, they prepared copy and made layouts. Through the years, advertising agencies have grown in stature and expanded their activities so that today they are responsible for both the preparation and the placement of a major portion of all advertising in every type of medium.

The established practice among regional and national advertisers is to employ advertising agencies to prepare and place their advertising. The history of advertising agencies is an extremely interesting subject in itself. However, this chapter is primarily concerned with the place of the advertising agency in radio and television advertising.

### HOW AGENCIES ARE PAID

The advertising agency may be paid for its services in two ways; either by the regular 15 per cent agency commission, which practically all media allow recognized agencies, or by a retainer fee. The latter is a fixed fee paid to an agency for its work. This method is generally used where commissions from media are inadequate to reimburse the agency for its creative and account management work.

Contrary to popular belief, the 15 per cent commission is paid by the media and not by the advertiser. Assume that the half-hour rate on a particular radio station is \$100. An advertising agency, in purchasing one half-hour period for a client, is given a 15 per cent discount. It therefore pays the station \$85. The agency then bills the client at the established rate of \$100. By purchasing through his agency, an advertiser pays no more but gets the professional services of the agency to prepare his advertising.

Agencies which receive their income from a 15 per cent commission from media operate on this income. Agencies which work on a retainer basis compute their fee according to their overhead and other expenses. The former are in the majority, and the income from their commissions covers overhead, account management, media buying, and creative time, which includes copy and layout.

## RECOGNIZED ADVERTISING AGENCIES

Since advertising agencies are paid by the media, it is necessary that they be "recognized." This means that they must qualify and fulfill certain requirements in order to receive their commissions. To secure recognition, an advertising agency must (1) be free from control either by an advertiser or by an advertising medium; (2) keep all commissions and not rebate to its clients; (3) have personnel of adequate experience and ability to serve the advertiser; (4) have financial capacity to meet the obligations it incurs with media.

## PRINCIPLES OF ADVERTISING AGENCY SERVICE

An advertising agency is an organization of specialists in selling through advertising media. As the name implies, the relationship between the advertiser, or client, and its agency is that of principal and agent. The agency enters into the necessary contracts for the advertiser with advertising media, photoengravers, artists, radio talent, and all others who play a part in finally bringing the advertising message to the public.

Today, the prime function of an advertising agency remains the same—that of preparing advertisements and placing them where they will be read or heard. But the job has taken on a new look. Much of the guesswork has been eliminated, and great strides have been made, based on the years of experience of those who have served in the business of advertising. Studies which give consumer reactions and a better understanding of human psychology have helped the copy writer and the artist. Market studies and surveys have helped the space buyer to carry on his work more soundly, and a combination of all these factors, plus the broad experience of serving other accounts within the agency, has made management of accounts more effective.

### Advertising Agency Policy

Advertising agencies often provide other services, but generally at an additional charge. Both billable and nonbillable services are included in what might be called the basic activities of an advertising agency.

Agencies differ somewhat in the services they include for the 15 per cent commission which they receive. Few go so far in the additional services they offer a client that they could be considered as cutting rates or granting rebates. Basically, leading agencies differ in minor details only. For example, one may charge for preparation of cooperative dealer announcements on which the agency receives no commission on time

because they are placed locally. Another agency may charge for the creative time devoted to their preparation.

As mentioned above, the services or activities which an agency performs come under two broad headings: billable and nonbillable.

### **Billable Services**

Billable services or activities conducted by an advertising agency are those which are not included in the agency's 15 per cent commission and are, therefore, charged to the client. In general, they are out-of-pocket expenses which are incurred by the various agency departments. For example, there is no charge made to the client for the work of the mechanical production department of an agency. However, the plates, mats, photostats, typesetting, and elements of production are charged to the client.

Similarly, the radio and TV departments provide time-buying and program-buying services without charge, as these services are included in the 15 per cent commission. But there is a charge to the client for station time and program materials.

Other services which are generally considered billable or chargeable to the client include: finished art; special research projects or studies; out-of-pocket publicity and publication charges; and creative time on nonadvertising items such as catalogues, brochures, booklets, and merchandising materials.

### **Nonbillable Services**

The major portion of the services which an advertising agency performs for its clients are included in the 15 per cent commission. This is paid by the advertising media which are scheduled to carry the advertising campaign. The agency is, therefore, reimbursed by the media for such services, and the cost of these services is not billable to the client. The following departments come under this category—although, as explained above, out-of-pocket expenses of some of these departments may be billable: account management, copy, art, production, radio and television, media, checking, accounting, and research.

**Account Management.** The account management division of an agency is generally made up of one or more account executives or contact men. It is they who maintain the day-in and day-out direct contacts with the particular client or clients to whom they are assigned. The extent of their responsibilities varies with agencies. Generally, however, the account executive is a person with broad advertising experience who can make real contributions to the client's business in basic planning of advertising and selling strategies.

The account executive coordinates the thinking of all departments of the agency which work together in planning and executing the client's complete advertising campaign. This includes basic planning—advertising and saleswise—completed advertising copy, media selection, merchandising, plans for tie-ins, etc. When radio or TV is recommended, for example, it is because the agency believes that such media will best serve the client's interests. When radio or TV is utilized, the account executive usually does not take an active part in the servicing of the radio or TV program. This work is carried on by the agency radio department. The account executive does, however, act as liaison between the radio department and the client, in the same way that he is the connecting link between all other departments of the agency and the client.

In the planning of an advertising campaign, it is generally not the account executive alone who determines the course which will be recommended. Often a planning board consisting of a top executive group, including the account executive, decides in essence what the agency recommendation will be.

**Copy Department.** The copy department of an advertising agency prepares the commercial message to go into each radio or TV program or announcement, as well as in printed-word copy. This work is another nonbillable service of the agency.

Commercial writing was discussed in Chap. 9. This section will treat only the handling of commercials and how they eventually become a part of the program.

The copy writer receives his or her assignment to a particular radio program from the copy chief. Preliminary discussions follow which determine the type and length of the commercials. This is decided by three factors: the length of the program, the type of program, and the word rate of the announcer. For example, a half-hour evening program is entitled to 3 minutes of commercial time. The type of program will determine to a great extent the type of commercial, so that the commercial will be in proper character with the rest of the program. A hard-hitting laundry soap commercial may not go well on *The Telephone Hour*, for example.

The type of program also determines the kind of announcer who will work in best. His word rate—the number of words a minute which he can deliver smoothly in a selling message—then becomes another factor for the writer to consider. Finally, it is necessary for the writer to know whether the commercials should be three 1-minute, two 1½-minute, or some other combination.

When commercials are completed, they are submitted to the account

executive and, if approved, to the client. When he approves, the client signs the actual copy. This signed copy is maintained in the files of the radio department and becomes the authority for the radio department to release the commercial to the stations or to the network.

It is generally a good idea for the writer to stay well within the time limit allowed by the station or network, based on the average announcer's word rate. If the commercial message is found to be too long, the station or network cuts to the maximum length. Since they are unfamiliar with the advertiser's copy ideas, a cut might be poorly made and could do great damage to a commercial.

The job of writing radio copy is not an isolated one. The writer, to capture the real feeling of the campaign, should listen to the program carefully and study the timing of the lines and the announcer's style in order to write continually better commercials.

With television coming to the fore, commercial writers face a completely new problem. Entirely different writing techniques are required, and at this writing there is still a great deal of groping by agencies and advertisers alike to produce effective TV commercials.

The actual routine of handling TV commercials is practically the same as for radio copy. However, there is the added factor of having the story board prepared. This adds one additional step of supervision by the copy writer, for it is important that the effect for which the writer has striven be actually incorporated in the final results.

**Art Department.** The art department of an advertising agency is primarily concerned with the preparation of layouts, which provide a visual presentation of a printed advertisement, and with the purchase of finished art. The art director on a particular account works closely with the copy writer in order to work out the most effective visualization of the copy story to be presented to the reader.

The layout prepared by the art director is generally in rough form but complete enough so that the client may visualize the ad in its finished form. When layout and copy are approved, the art director arranges to have the finished art prepared. In most cases, this is done by an outside artist who is especially talented in the particular type of illustration. Where photographs are used, a photographer for the particular type of illustration is selected.

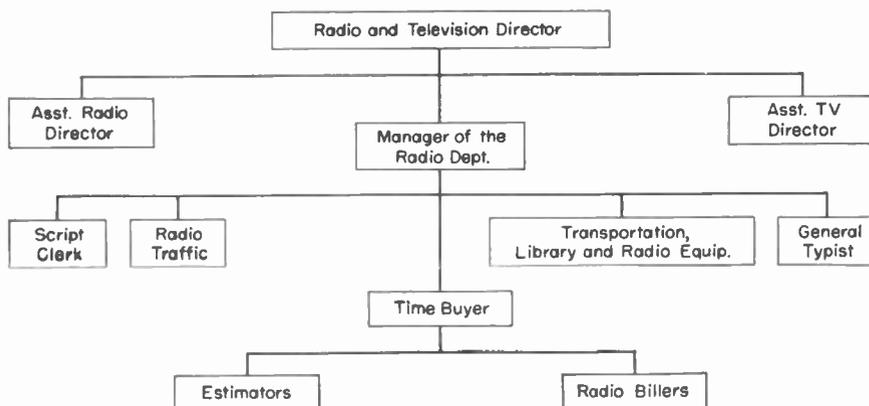
As mentioned above, the services provided by the art department of an agency are included in the 15 per cent commission and are, therefore, not billable to the client. However, the finished art, photographs, or lettering which are prepared by outside artists or photographers are part of the out-of-pocket expense of preparing the ad and are, therefore, chargeable to the client.

**Production Department.** The production or service department is primarily concerned with the mechanical preparation of the ads. It is this department which takes the copy and art and channels it to the typesetter and the engraver so that the ad may be put into a form which can be reproduced in magazines or newspapers.

The actual work of the production department is not chargeable to the client. The cost of typesetting, plates, and photostats and other miscellaneous charges relative to the actual mechanical preparation of the ads are billable to the client.

**Radio and Television Department.** If an agency does a significant amount of radio and television advertising, it generally has a radio and television department. The number of personnel and their specialization varies with the amount and type of radio advertising which a particular agency services.

Here is an example of department organization set up to handle both radio and television:



The radio and TV activity of an agency may alter such a setup, however. For example, some agencies have separate radio and television directors. In addition, some have a time buyer for network and a time buyer for spot.

Director is the title usually given to the head of the radio and television department. He should have an over-all knowledge of every phase of radio and advertising, but his forte is usually programs and their production. His duties include making radio and TV campaign recommendations; supervising the activities of the department; entering into contracts with talent—actors, musicians, writers; keeping abreast of program and talent availabilities and keeping management advised of such availabilities which may be of interest to the various accounts; constantly check-

ing over-all production of existing radio and TV campaigns; taking part in agency-management and agency-client meetings on radio and TV.

Whether they occur in a one-man department or a highly specialized radio and television department, these activities are the backbone of a successful operation. Each will be explained to show its relationship to the over-all agency operation.

✓ *Supervision of Department.* The preceding organizational chart shows the activities which are part of an agency's radio and television operation. Probably no one listening to a radio program appreciates the work and planning which go into a radio campaign. A well-directed radio department can develop the efficient operation so necessary in the handling of the client's radio and TV problems. This is the prime responsibility of the director.

✓ *Campaign Recommendations.* When a client wishes to go into radio or television, or when the agency has recommended to a client that this medium be used, the method of use must take tangible form. After examining available programs through program agents and others, and after reviewing with the time buyer the time periods available, the radio and television director should be able to make sound recommendations regarding certain shows and times. We need only look at Broadway to see how difficult it is to pick "winners" all the time. No director may bat .1000 in his program selections, but a good director will come up with good ideas most of the time.

✓ *Client and Management Meetings.* The director should be available for meetings with clients and management to discuss current problems of a radio or TV campaign or ideas regarding a new campaign. While the job of director is primarily "show business," a practical approach to the straight business of the client's problems will give the director the proper perspective in his work.

✓ *Servicing Programs.* The programs already on the air require constant checking by the radio director. If he is located in the city where the program is broadcast, he may handle this work personally. If he is not, he may study the program either from the network outlet in his own city or by means of an off-the-air transcription. This is a recording of the program made during the time it was actually broadcast.

Certain parts of radio programs may lose their popularity and must be replaced. The radio director should be able to feel the pulse of the programs on which he works to know how to get the most out of them. Slight changes in format, repositioning the commercials, introducing guest stars, changing the mood music—these are a few of the alterations that the radio director considers in servicing radio programs.

*Program and Talent Availabilities.* Another important service of the

director is the furnishing of program and talent availabilities to management for consideration for the various accounts. In some instances this may be for a change of programs. In other cases it may be for the purpose of interesting the nonuser in radio or television. To provide such service, the director must keep up to date constantly on current availabilities. Since radio and TV appropriations are generally new advertising money rather than the result of cancellations of space advertising, this activity can prove profitable to an agency.

*Program and Talent Contracts.* The director usually negotiates with the talent or program agent regarding the terms of the contract. While agency attorneys usually examine all contracts, the director must nevertheless have a thorough knowledge of such agreements. Contracts are so important that a special section below is devoted to them.

### TALENT CONTRACTS

All personnel working on a particular radio or television program, outside of those directly employed by the agency, should be covered by written contract. It is imperative that such contracts be correct legally and reflect accurately the terms which the radio director wishes to accomplish for the client. The most important elements of a talent contract are specific duties of talent, total costs (for repeat broadcast if additional), terms of the contract, rights on use of name in advertising, options for renewal, cancellation privilege, television rights, origination point(s) of broadcast.

On some programs talent is hired individually. On others, called "package programs," the necessary talent is hired as a group. One contract for package programs includes all talent, program material, and necessary music and musicians, together with an announcer, actors, sound men, and the like.

The element of legality in talent contracts becomes somewhat involved because of various unions concerned with radio and TV personnel. The radio director must be familiar with union regulations and requirements in order to avoid any deviation from union policy.

The cost of talent for a given program is covered in a talent estimate. When this has been approved by the client, it becomes the authorization for the agency to execute the talent contract through the radio director.

If the program contract is handled separately, the radio director must be certain that the client's rights are protected and that the program contract reflects the mutual understanding of the contracting parties. The basic clauses of the program contract are practically the same as mentioned for the talent contract. Contract dates both for program and

talent and for facilities should be so arranged that, in case of cancellation or termination, all ending dates correspond.

### SERVICES OF THE RADIO AND TV DEPARTMENT

If the business warrants it, an agency may have assistant radio and TV directors who assist in and relieve the director of much of the detailed work such as talent interviews, program agent interviews, program auditions, and the handling of much of the supervision of program production.

In large agencies there is often a business manager of the department. He is responsible for the handling of the business end of the clients' programs, as contrasted with the creative or production activity in which the director specializes. While the director may dictate the general clauses of a talent contract, for example, the department manager would follow through with the attorneys for specific phrasing and form. The manager also coordinates and is responsible for the smooth operation of the entire department.

The time buyer is responsible for all the problems of radio and television facilities. A more complete analysis of this important service is contained in Chap. 14. In summary, the general duties of the time buyer are to purchase all time periods for the agency clients, both network and spot; to keep constantly abreast of the relative standing of networks and individual stations; to supervise preparation and handle actual release of estimates and contracts; and to handle the everyday facilities problems which are so constant a part of servicing a radio campaign.

One or more estimators will generally assist the time buyer in performing the clerical part of the work. They prepare the schedule and estimate, which contains all the cost and scheduling data of a radio or TV campaign. This is submitted to the client and, when approved, becomes the time buyer's authorization for issuing the facilities contract. The signed estimate for the program becomes the agency director's authorization to sign the talent contract.

The script clerk is responsible for the preparation of mimeographed copies of scripts, commercials, and announcements. She is also responsible for the filing of "as broadcast" scripts, which are so important from a legal standpoint. "As broadcast" scripts are edited during the broadcast to make certain that they are exactly as the program went out over the air. Except for any air-check records which may be made, these scripts become the only record of the program.

Radio traffic works closely with those responsible for preparing material for the program—the script writer, the copy writer, and the

script clerk. Traffic is responsible for getting all typed program material to the studio in time for broadcast.

There is generally a person assigned to handle and file transcriptions of agency programs. Most agencies have air-check records made of their programs (particularly one-a-week shows), and these accumulate quite rapidly. This same person may also operate the playback equipment which is used for auditioning programs on records or for listeners to air-check recordings.

Radio and TV billers are responsible for verifying radio and TV invoices and paying them, issuing agency invoices to the client covering these charges, and maintaining a permanent record of payment and disbursements. In some agencies the radio billers are under the jurisdiction of the radio department. Usually, however, they are part of a general billing department. In either event their services are the same.

A radio campaign is definitely not a static thing. Constant analysis of the program itself, the talent, and facilities and continuous follow-up are necessary by the personnel in the radio and TV department.

Actually, it is the coordinated activity of every division of the radio department which gets and keeps the radio program on the air and working smoothly.

### THE TOOLS OF THE RADIO DEPARTMENT

The tools or materials with which the radio department works may be divided broadly between facilities materials, which are primarily about radio stations and networks, and program and talent materials, which cover programs and talent information.

Chapter 14 explains the sources of information on which the time buyer depends for information on station and network coverage, rates, availabilities, program sequence, and other factors which influence time buying.

The networks, through their sales departments, provide advertisers and agencies with reports on the programs and sponsors of all their commercial shows. Available network-built programs are also submitted to agencies and advertisers for their consideration. As the network generally has the first information regarding a program cancellation, they sometimes are in a position to know specific advertisers interested in such available shows.

The radio department also depends on talent and program agents for information on program availabilities. Some agencies are equipped to build their own programs. The majority of programs, however, come from sources outside the agency. These include programs of program

agents and talent agents, as well as of networks and stations which may package their own shows.

The radio department of an agency makes great use of program rating services such as those of C. E. Hooper and A. C. Nielson Company (see Chap. 11). The radio director has a general interest in the ratings in order that he may keep abreast of the relative popularity of various types of programs. He also has a specific interest in the ratings of the shows of his agency's clients, the competitors, and prospective programs available for sale.

The time buyer often uses the same ratings to assist him in evaluating time periods offered him by individual radio stations or by the networks.

Within the last few years, new methods of determining qualitative listener reaction to programs have come to the fore. Pretesting methods such as the Program Analyzer and the Schwerin System for checking listener reaction have made positive contributions in arriving at indications of listener interest in new program ideas. These systems are explained in detail in Chap. 10.

**Media Department.** The media department has the responsibility of buying newspaper, magazine, trade paper, and outdoor space and sometimes radio and TV time. The job of time buying generally falls within the radio department, but in some agencies this work is supervised by the media director rather than by the radio director.

This is a service provided to the client on a no-charge basis, as the expense of the department is covered from the income which the agency receives from the advertising media.

**Checking Department.** The checking department is primarily concerned with verifying the placement of advertising before payment for it is made. For example, in printed-word advertising, invoices are sent to the agency accompanied by tear pages which serve as actual evidence that the advertisement has appeared. The checking department checks with the insertion order to verify the publication date and the ad itself. If everything is in order, the invoice is approved for payment and forwarded to the accounting department.

In radio advertising, radio stations or networks submit to the radio billing department a report (generally notarized) of broadcasting or telecasting which serves as evidence that the program or announcements have actually been aired. This is checked against the schedule and estimate for proper time and day of broadcast, and if everything is in order, the invoice is approved for payment by the accounting department.

**General Accounting Department.** The accounting or billing depart-

ment of an advertising agency is another nonbillable agency service which has a twofold purpose in servicing a radio advertiser. It checks to make certain that programs or announcements were actually broadcast as contracted and makes payment to the facilities accordingly; and in addition, it bills and receives payment from the advertiser.

A copy of the radio schedule and estimate (see Chap. 14, Time Buying), as approved by the client, becomes the authority for the billing department to make payment for the items ordered. As mentioned above, evidence of actual broadcasts is submitted by the stations or networks in the form of affidavits, and when these are checked and found in agreement with the schedule and estimate, the billing department makes payment.

The billing department bills the client at the same time. If a 2 per cent cash discount is permitted by the station, an appropriate notation is made on the invoice. All cash discounts are passed on by the agency to the advertiser as earned.

Most agencies, as mentioned earlier in this chapter, receive 15 per cent commission from the radio station or network. The advertiser pays the contract or published rate to the agency. The agency pays the facilities 85 per cent of the published rate. There is no hard-and-fast policy regarding commission on programs and talent. Some agencies add commission to the talent cost; others do not. In most instances where commission is taken, it is added to the talent or program cost. This is because these charges are generally billed to the agency on a net basis, not subject to agency commission.

The general billing department is responsible for all receipts and disbursements of the agency.

**Research Department.** The research department provides a supervisory and counseling service with regard to marketing and research. This department generally maintains client data files and current general marketing and research information applicable to the various accounts handled by the agency.

Familiarization research studies which are conducted by the agency in order to provide a better background for the agency personnel are usually paid for by the agency. The research department may also conduct special studies made for radio and TV sponsors. Such special marketing and research studies involving out-of-pocket costs are generally billed to the advertiser. This same policy applies to radio research, which may come under the jurisdiction of either the director of research or the radio director.

**Miscellaneous.** Most agencies offer merchandising counseling. The

director of merchandising may discuss with the client merchandising plans keyed to his advertising and work with him in carrying them out. The counseling work is generally not charged to the client. Any out-of-pocket expense incurred by the agency at the client's request is charged to the client in most cases.

Public relations counseling is another service provided by some agencies. The public relations director in these agencies is available for counseling and suggestions, and this service is normally not billed to the client. However, in the carrying out of a public relations program which involves out-of-pocket expense, such expense is usually billed on a cost basis. A number of agencies do not provide public relations services because they believe that public relations is too great a departure from the original concept of an advertising agency.

### LEGAL ASPECTS OF THE ADVERTISING AGENCY

Some of the possible legal complications which may arise in an advertising campaign have been mentioned briefly. The subject is so important that it warrants emphasis.

In any business, an ounce of legal prevention will save a ton of trouble and expense—and this is particularly true in the advertising business. The main reason is that advertising deals mainly with ideas. Proper preventive measures should not imply distrust by either party—they are simply good business. The great majority of problems come from a lack of understanding rather than fraudulent intent.

The best four words of advice are "Put it in writing." Whether the situation dictates a legal form, a letter of agreement, or simply a memorandum, if the understanding regarding any agreement is put in writing, this will be the first step in avoiding misunderstanding and legal entanglements.

In the relationship between an advertiser and its agency there is a high degree of mutual confidence. Some agencies operate under a contract with their clients. Others have no written contract, which permits the advertiser and the agency to part company whenever it is deemed advisable. Under these circumstances, the agency is protected in its outstanding commitments by the signed schedules and estimates covering the advertising of such a client. The estimates, therefore, constitute in a sense a contract for agency service.

Schedules and estimates should include the basic elements which the agency agrees to in its execution of a contract with a third party. For example, the cancellation privilege in a network contract is at the end of each 13-week cycle on 30 days' written notice. An appropriate clause

to this effect should be incorporated in the schedule and estimate. The same principle applies to all contracts into which an agency enters on behalf of its clients. In every contract, the agency first considers its clients' interests.

The relationship between an agency and the radio and television talent with which it contracts is again at a very high level. Clarity in talent contracts is, nevertheless, of paramount importance. Union requirements, tax payments for talent, whether cost is net or gross, and what services are to be rendered are all basic considerations.

The element of contract coordination is important. For example, if talent is hired during the life of a network contract, the cancellation should be on the basis of network cancellation dates and not on the basis of 13-week cycles from the time the new talent started.

Options are another important part of the talent contract. Both time and cost should be covered. In the case of radio stars, an advertiser may want an exclusivity clause. For example, if Edgar Bergen were permitted to star in a second program his current sponsor would lose much of his value. As a result, Bergen may "guest" on other programs but may not take part regularly in another program.

In a radio program there is often the matter of rights and clearances for program material and musical score. The agency should make certain that proper clearances are made well in advance of the program. If the station or network agrees to clear such matters, the agency should see that the contract includes a clause that holds it free from any infringement due to the lack of clearance by the other party.

Intent is an important factor before a court of law. If an agency takes every reasonable precaution before it commences a radio campaign and some infringement should still be found later, a court would probably give serious consideration to the fact that the agency acted in good faith.

To avoid any possible legal complication, many advertising agencies retain a firm of attorneys to pass upon all copy, contracts, and other agreements and ideas as a sound preventive measure.

### **Program Ideas—a Warning**

A word of warning is necessary about accepting new program ideas from unknown persons. An agency may get itself into legal complications by not exerting proper care in accepting program ideas for consideration. For example, assume that an agency commences to build its own quiz program and it has certain new angles to it. It's difficult to keep such ideas a complete secret, and word of them easily gets around. If a not-too-reputable person heard of the idea, he could easily prepare a sample script and quickly submit it to the agency. Even though he

were turned down, he could cause trouble if the agency went ahead with its own program. And even though the agency would probably win its case in court, there would still be an expense in time and in money.

Advertising agencies must guard against another practice which has been used. Because types of programs are limited, an unscrupulous person might submit to an agency several different programs which would pretty well cover the types of programs which that agency might want to consider. If the agency then develops a new program of its own, an unscrupulous person could claim that there had been an infringement based on the ideas which he had submitted.

The safest way to handle new program ideas is to refuse to listen to them unless they are presented by a well-known program agent such as the William Morris Agency, the Music Corporation of America, or others of that caliber, or unless a release is signed. A good program idea may be missed now and then by this practice, but it will avoid lawsuits by unscrupulous persons.

The release referred to is an agreement which should be signed by the person submitting the program idea. It states that the person presenting the idea does so with the understanding that he has no right or recourse should the agency ever develop a program similar to or identical with it in nature.

### SUMMARY

The advertising agency, as the name implies, acts as the agent for its clients in the preparation and placing of advertising campaigns. While basically an advertising agency's work involves the writing of the ad and the placing of the ad in advertising media, its activities have now become greatly broadened. At the same time, the problem of reimbursing the agency for its various services has become somewhat more complex.

Agency services are divided into two broad classes—billable and nonbillable. Nonbillable services are those which are not charged to the client but are part of the overhead of the agency. The agency is reimbursed for this work by the advertising medium, which pays 15 per cent commission to the agency. Billable charges are those which involve out-of-pocket expense in the preparation of advertising. For example, finished art, engravings, typesetting, special research jobs, and other items of that nature come under this category. In radio and TV, billable charges would include all program costs.

The advertising agency of today provides its clients with personnel

highly trained in the art of mass selling. The advertising agency, since it is responsible for the preparation and placement of advertising, has been an important factor in the American way of life. It has also been an important factor in the development of our free system of radio and television and in the high degree of acceptance of this American system by the people throughout the country.

## Chapter 14: TIME BUYING

The product which radio and television stations and networks throughout the country have to sell is time. The advertiser or his agency may purchase such time, subject to availability, provided that the product to be advertised is acceptable according to the current code under which the network or station operates. There are actually few products not acceptable for radio advertising over any network or station. Hard liquor is one such nonaccepted product, but there is talk that this ruling may be rescinded.

The selection and purchase of the time period on a network or station is what is known in the trade as "time buying." Because stations vary in power, frequency, coverage, network affiliation, program sequence, and other factors, and because in practically all important markets there are several stations from which to choose, the job of time buying is an important element in the success of any radio campaign.

In television, too, time buying is an important factor. However, one variable is somewhat reduced because of the coverage characteristic of TV. The television signal is usually limited to the area within the limits of a line from the top of the transmitting antenna to the horizon. In TV, therefore, there are not the great variations in coverage area which are experienced in radio broadcasting. Aside from coverage, which now appears to be relatively unimportant, all other factors related to time buying on radio stations apply to TV. If, in the future, there are more pronounced differences in the heights of antennae of competing TV stations, coverage may become a more important factor in buying time on TV.

Whether the advertiser is concerned with local, spot, or national network radio or television, there are certain principles he must understand and be able to apply in order to do the job of time buying most effectively. Even though an advertiser may not be directly concerned with the actual purchase of time, he should acquaint himself sufficiently with the problem so that he may soundly evaluate recommendations given him.

The purchase of time on one station in one market by a local advertiser is relatively as important as the purchase of time on a full national network by a national advertiser. In either case, the success or failure

of the radio campaign may depend on his ability to buy time effectively.

Time buying is an activity which is present whenever an advertiser uses radio or television. It becomes more specialized as the problems become more complex. For example, a local advertiser may personally buy his own time. At the other extreme is the large advertising agency with perhaps a time buyer for network facilities and a time buyer for spot facilities.

Until early 1949, there had been a seller's market in radio. As a result, in many individual cities and on the national networks, there had been practically a "sold-out" condition. When time periods became available, advertisers often clamored for them with little regard for the factors which they would normally examine. This reflects an abnormal condition and does not alter the requirements of a good time buyer or of good time buying.

#### CHARACTERISTICS OF A GOOD TIME BUYER

There is no exact formula for what makes a good time buyer, but there are certain basic qualifications which one aspiring to that job should have.

Fundamentally, time buying is an analytical job. It involves, among other things, compiling data relative to a particular time-buying problem, analyzing the data, and making definite recommendations. The time buyer should, therefore, have a great interest in details to ensure his compiling *all* the facts. And he should have the ability to analyze these facts realistically and arrive at an unbiased station or network recommendation.

Another important ability which a time buyer should have is that of follow-through. Once a radio or television campaign is on the air, another phase of the time buyer's work commences. He must be constantly alert to the status of each campaign, handling the daily problems which invariably come up and ready to better the time of broadcast whenever a more desirable hour becomes available.

A person assigned to time buying may often make important contributions to his company's or his client's advertising where radio was not previously considered. For example, an especially good time availability may be the factor which starts the nonradio advertiser thinking of a radio campaign, and the same may be true for television.

In addition, the time buyer should, of course, have a basic knowledge of marketing and advertising. He should know under what circumstances radio or television can or cannot do the job required. He should acquaint himself with as much background as possible and then grow from that point, for radio and TV advertising is an ever-changing business.

All these factors are important, for through such understanding and

proper application a time buyer can equip himself to perform most effectively the job of selecting the best station and time period.

### SOURCES OF INFORMATION

There are unlimited data available which will provide the time buyer with sufficient facts to make his recommendations. The most fundamental will be treated here.

✓ *Standard Rate and Data Service* is the time buyer's "bible." It contains information and rates on every station and network in the United States, Canada, and Hawaii. It does not contain local rates—the rates charged local advertisers. It is, therefore, used by national and regional advertisers and their agencies. Figure 51 shows a typical page from *Standard Rate*, as this service is commonly known.

*Standard Rate* is issued monthly. Two sections are used in the broadcasting industry—the radio section, with rates on AM and FM stations and networks, and the television section, with rates on TV stations and networks. Changes in rates which occur during the month are reflected in special supplement notices furnished to subscribers. The following month these new rates become part of the regular issue.

In addition to the rates given in *Standard Rate and Data Service*, the following information is also listed:

- Effective date of rate card shown.
- Ownership of station.
- Power and frequency.
- Network affiliation.
- Hours of operation.
- Policy on commissions.
- Special features.
- Policy on political and remote broadcasts.
- Service facilities.
- Contract requirements.
- Closing date for broadcast materials.
- Mechanical equipment.
- Personnel and representative.

All this information is extremely important and merits careful study by the agency and the advertiser.

While this does not constitute all the information contained in a station's own rate card, it serves adequately under most circumstances as a source from which the time buyer may compute actual costs.

Explanatory notes carried in *Standard Rate* are extremely important and should be read completely when computing rates. These notes cover

INDIANA

Indianapolis—WFSM—Continued

Copy will be broadcast as submitted. If approved, and charges will be not more than \$1.00 per line in any class.
Announcements at breaks identical to higher time classifications are charged at rate of higher classification.

Table with columns for time slots (e.g., 1 time, 2 time, 3 time) and rates for various programs and services.

Special Features: News Service—INS, AP, PA. Kitchin of the Air—Conducted by Miss Lee Purcell.
Transcriptions: Vertical and lateral. Library Service—Associated, Republic.

General Advertising: Per combination rates on National Broadcasting Company (Radio Network).
Sponsorship Programs: CLASS "A" (6:30 p.m. to 10:30 p.m.)

CLASS "A" (6:30 p.m. to 10:30 p.m.)
1 time 300.00 120.00 120.00 60.00 20.00 25.00
2 time 270.00 102.00 102.00 54.00 25.00 22.75

CLASS "B" (11:30 p.m. to 1:30 a.m.)
1 time 150.00 60.00 60.00 30.00 10.00 12.00
2 time 135.00 54.00 54.00 27.00 10.00 11.50

CLASS "C" (11:30 p.m. to 1:30 a.m.)
1 time 150.00 60.00 60.00 30.00 10.00 12.00
2 time 135.00 54.00 54.00 27.00 10.00 11.50

CLASS "C" (11:30 p.m. to 1:30 a.m.)
1 time 150.00 60.00 60.00 30.00 10.00 12.00
2 time 135.00 54.00 54.00 27.00 10.00 11.50

Special Features: Time signal announcements—rates on request.
Remote Control: Add cost of lines and facilities.

WIRE (Established 1921)
Rates effective January 1948 (Card No. 1)
Owned and operated by Indianapolis Broadcasting Company.

WIRE (Established 1921)
Rates effective January 1948 (Card No. 1)
Owned and operated by Indianapolis Broadcasting Company.

WIRE (Established 1921)
Rates effective January 1948 (Card No. 1)
Owned and operated by Indianapolis Broadcasting Company.

SPONSORSHIP PROGRAMS
CLASS "A" (6:30 p.m. to 10:30 p.m.)
1 time 300.00 120.00 120.00 60.00 20.00 25.00

CLASS "B" (11:30 p.m. to 1:30 a.m.)
1 time 150.00 60.00 60.00 30.00 10.00 12.00
2 time 135.00 54.00 54.00 27.00 10.00 11.50

ANNOUNCEMENTS
1 time 50.00 17.00 12.50
2 time 45.00 16.00 11.50

SPECIAL FEATURES
News Service—AP, UP. Rates on request.
Transcriptions: Vertical and lateral. Library Service—World, NBC, Theraurus.

Remote Control: Programs originating outside the studios are subject to special charges. Rates on request.

WISH (Established 1943)
Rates effective June 1, 1941.
Owned and operated by Universal Broadcasting Company.

WISH (Established 1943)
Rates effective June 1, 1941.
Owned and operated by Universal Broadcasting Company.

WISH (Established 1943)
Rates effective June 1, 1941.
Owned and operated by Universal Broadcasting Company.

CLASS "A" (6:30 p.m. to 10:30 p.m.)
1 time 300.00 120.00 120.00 60.00 20.00 25.00
2 time 270.00 102.00 102.00 54.00 25.00 22.75

CLASS "B" (11:30 p.m. to 1:30 a.m.)
1 time 150.00 60.00 60.00 30.00 10.00 12.00
2 time 135.00 54.00 54.00 27.00 10.00 11.50

ANNOUNCEMENTS
1 time 50.00 17.00 12.50
2 time 45.00 16.00 11.50

U. S. Radio Stations

Fig. 51. A typical page from Standard Rate and Data (Radio Section). (SRDS.)

such subjects as transcription library availability, annual discount structure, and costs for station-built participation programs. Despite the splendid service offered by *Standard Rate*, an advertiser should question a station or its representative directly if any unusual problems arise.

A time buyer will do well to maintain a file of radio and television station mailing pieces. These generally include coverage maps, together with market data and information about the stations, which provide a good background for the time buyer. However, such data should be used with discretion. The source of the material should be carefully checked, especially when audience surveys are involved, as these occasionally are biased by leading questions.

In some large agencies where the amount of spot business warrants it, time buyers maintain a file of current program schedules which are provided by the stations. Networks also provide program schedules showing their own program sequence and competition on the other networks.

✓ *The Publishers Information Bureau (PIB)* furnishes a regular report on network advertising expenditures by individual advertisers. Unfortunately, there is no service which provides a complete breakdown by advertisers of spot broadcasting activity.

The *Broadcasting-Telecasting Yearbook* is a splendid annual review of radio and TV advertising. It shows dollar-volume figures, advertising by types of products, industry trends, radio ownership figures, station data, and other important information helpful to the time buyer.

✓ *Broadcasting, Television, and Sponsor* deal with the advertising end of radio and television. *Variety* and *Billboard* concern themselves more with talent news than with advertising information but cover the latter subject to some extent. Practically all general advertising trade magazines devote regular space to radio and television.

Program rating services such as Hooperatings, Nielsen Radio Index reports, The Pulse, Conlan, Videodex, and the like are described in Chap. 11. It is sufficient here to mention that such services are very important to the time buyer.

### PRELIMINARY ANALYSIS OF PROBLEMS

The effectiveness of the actual buying of time will generally be proportionate to the care taken in its preparation. The time buyer should, therefore, first acquire a complete understanding of his problem before approaching the buying of a specific time period.

( The time buyer should know the product or service to be sold, through what outlets it is sold, and how often a person buys the product. A knowledge of the budget, the length of the intended campaign, and the

objectives which the advertiser hopes to accomplish are also necessary.

While management will generally determine the direction of a campaign, the time buyer can often serve as a safety factor in pointing out radio's limitations under various circumstances. For example, an advertiser may wish to buy one announcement a week. The time buyer could point out how thin such a campaign would be and that, normally, little could be expected from it. The competitive situation, the importance of making a strong impact, and an explanation of the frequency needed would perhaps change the advertiser's thinking.

An advertiser whose objective is to promote increased sales immediately would have a different problem from one going on the air with plans for an extended campaign. To serve the former, the time buyer would recommend greater frequency and probably the use of several more stations than would be required for the latter.

The time buyer must also know the audience to be reached and its location. The best time to reach the various audience types was pointed out in Chap. 5. Such information becomes an important tool of the time buyer. Where the audience is, whether it's urban or rural, is another factor which the time buyer must know. But it is also necessary to remember that such information is only one factor of the problem and that this must be related to all other elements before a decision is made.

After learning as much as possible about the product and its potential customers, the time buyer is ready to consider selecting the radio station and a time for the campaign.

### SELECTING THE RADIO STATION

It is in the selection of a radio station and of a time availability that the time buyer must exert his analytical abilities. There is no mathematical formula for making such a selection, nor is there an established method of evaluating the various factors and arriving at a set conclusion. Experience and judgment, in the final analysis, will be the determining factors. All elements which enter the picture at this point are so inter-related that it is difficult to isolate them for purposes of analysis.

The radio stations which the advertiser or time buyer will select will be those which offer the most favorable combination of the following factors of evaluation. Often the decision is a clear-cut one. One station may offer more coverage, and a better time at the same cost as, or only slightly more than, the competitive stations. Under these circumstances the decision is easy. Usually, however, the decisions are more difficult. One station may offer a better time period at more money, while another may have greater coverage at less cost—but with a poorer time period.

It is then necessary to go back to the original concept of the campaign and examine the objectives carefully. Either station may be the better buy, depending on the circumstances relative to the campaign. For example, if the home market can be sacrificed slightly for the coverage of the more powerful station, then that station might be selected for the job. Actually, it is possible that the over-all audience of the larger station would exceed that of the station having good home-town audience but poor outside coverage. Conversely, it is sometimes necessary for an advertiser to buy a powerful station with broad coverage, which to him might be mainly waste coverage, in order to get the maximum audience in the market in which the station is located.

### Coverage

The physical coverage of a radio station in terms of radio homes is one of the basic factors in selecting a station. A 50,000-watt station on a low frequency will, of course, give far greater coverage than a 1,000-watt station on 1500 kilocycles. If the product to be sold through radio has general distribution outside the point of origin of the station, and if the appropriation is adequate, the advertiser could take advantage of the 50,000-watt station.

In Chap. 4, it was explained that coverage refers to the area where the signal can be heard, and circulation to the area in which people actually listen to the station. Circulation, therefore, becomes what we might call "guaranteed coverage." In the trade, the primary coverage of a station may be based on the BMB area, which reflects circulation, but it is still referred to as "primary coverage."

The coverage-area circulation must be related to the audience.

### Audience

The audience factor must be considered from two viewpoints: (1) the comparison of audiences between stations and (2) the audience on a particular station at various times of the day.

Station audience ratings are generally available in large cities in the form of C. E. Hooper reports, Conlan Surveys, or local independent surveys. With regard to local independent surveys, the time buyer must be able to evaluate the true worth of such surveys. The size of the sample, the method of questioning, and all other factors that go into making up the sample should be known before such surveys are accepted. These independent surveys should be considered as indicative rather than absolute, but they do serve as an important guide to the time buyer. They indicate the audience in the city where the station is located, but

that doesn't mean the station will have the same audience throughout its primary area.

These same studies generally give the audience rating of all the periods of the day, so that the time buyer may make general comparisons not only between stations but between different times on the same station. One should keep in mind, however, in using such materials that they deal with the past and will not necessarily reflect the rating that a new program will achieve in the same time segment.

The *type* of audience is still another factor for the time buyer to consider. For example, foreign-language programs would limit a station's audience, and it is usually wise not to place commercials in English adjacent to such programs. A station in a large city which caters to farm advertisers may not produce the city audience desired. Yet, under other circumstances, an advertiser might wish to reach those people served by stations having such specific audiences. Usually, however, it is only in such specialized cases that the type of audience would be a basic factor in making a decision to buy a particular station.

But, an audience is a good buy or not a good buy, depending on the costs involved in reaching it.

### **Cost**

Both coverage and audience are dependent on cost for their true evaluation. The time buyer must be careful, however, when making comparisons. For example, one station may offer a lower cost per 1,000 radio homes—but if the radios are not tuned to that station, this has little value. At the same time, it's dangerous to project audience figures throughout a station's entire coverage area, as certain audience rating figures are limited to listening in the home town of the station. This bears out the statement that time buying is not an exact science. A correlation of all factors, including those explained below, in relation to actual costs will generally result in one station standing out as a better buy than another.

### **Time Availabilities**

In general, the audience to be reached determines to a large extent the time of day best suited for the campaign. As a result, it is sometimes necessary to take a station with less over-all audience and at higher relative cost in order to reach a specific audience.

Availabilities are often quoted to the time buyer subject to prior sale. "Subject to prior sale" means that the time is submitted with the understanding that if it is sold before the time buyer orders it, the order is not

binding. A time buyer should, whenever possible, receive an option on the time offered. This will protect it during the time he makes his analysis. Announcement availabilities, for example, are generally quoted subject to prior sale. A time buyer may request a 24-hour option so that he may contact the advertiser for approval and know that the time will be available when he has authority to buy it.

Announcement availabilities depend on surrounding programs for their listening-audience appeal. The primary concern of the time buyer is, therefore, the adjacent programs. The matter of competing programs on other stations is more or less secondary if the announcement availabilities are adjacent to highly rated shows—but it should be checked. The time buyer, in making requests for program availabilities, should always ask for preceding, following, and competitive programs. With this information, plus the services mentioned above, he may better evaluate the time offered him.

An example will illustrate the importance of program sequence when buying time. Here are two periods of time available for a daytime soap opera:

	<i>Station A</i>	<i>Station B</i>
Available time . . . . .	10:30–10:45 A.M.	3:15–3:30 P.M.
Program rating of:		
preceding program . . . . .	6.4	3.5
following program . . . . .	5.7	3.1
combined competition . . . . .	9.6	18.3
Sets in use . . . . .	21%	14%

It is immediately apparent that station A has offered a time period far superior to station B. There is a better build-up to the available period—more audience from which the listeners can be drawn to the 10:30 spot. There's also more strength in the following program. There is about 45 per cent less competition, and, finally, more sets are in use at 10:30. Usually the differences between stations and times are not so apparent.

### Physical Equipment

The time buyer should know whether the station he is considering has adequate facilities to handle his program. Generally this creates no problem, but if the program has any unusual features about it, such as requiring remote pickup, special sound effects, etc., an early inquiry may often prevent later problems.

### Station Services

When an advertiser places his business on a radio station, he is in a position to benefit from the services offered. The time buyer should be cognizant of all the services to which his company or client is entitled and thereby realize the most effective return from the radio station. ✓

Pre-announcements, periodic courtesy announcements, mailings to dealers, newspaper listings, signboards, and car cards are just a few of the services which many stations offer. The merchandising and promotion departments of stations generally work hardest for those advertisers who make use of and show appreciation for promotion and merchandising services.

The time buyer must also be able to evaluate station services on their relative merit. For example, some stations offer splendid promotional services which actually are a substitute for the audience they don't have! The time buyer should remember that maximum audience is the first consideration and that any activity to promote additional audience is of secondary importance.

### Network Affiliation

Network affiliation is important from an audience standpoint. Often a network affiliate will have a greater over-all audience than a station not affiliated. This does not mean that nonaffiliates are not worth considering. But it does mean that affiliation becomes one more factor for the time buyer to put into the hopper. A corollary to this is the fact that a time buyer might be better able to judge the value of the programs adjacent to his availability when they are rated programs. Yet even this factor must be treated carefully, for the individual city ratings of a network program vary greatly from the national average. ✓

### Amounts and Types of Commercial Business

Success begets success. Of two stations, the one carrying the most commercial business will usually get more. The time buyer should have a general picture of the amount and type of business on the stations he is considering. The length of time the accounts have been on the air is another important factor, for this indicates satisfied customers. ✓

The type and amount of commercial business must also be related to cost. A station must get a start, and one not having a great amount of business may quote such a low cost in its rate card as to make it attractive to an advertiser. Such good buys are often available—and this is another reason why the time buyer must be constantly alert to the ever-changing position of radio and TV. ✓

### Station Policies

The time buyer should be generally familiar with the policies of each radio and TV station with which business is conducted. For example, some stations do not permit station-break announcements during certain evening hours, although these stations are decreasing in number. There are stations which permit thirty words in a live station break; others permit only twenty-five. Transcribed announcements may be limited to 15 or 20 seconds. It is much better to have announcements prepared to acceptable length originally than to have them cut by the station. Some stations do not permit mystery dramas except during certain late-evening hours. Others have their own limitations on products which may be advertised, in addition to those specified by the broadcasting code.

These examples merely illustrate the need for an understanding of station policy *before* a program or an announcement campaign is scheduled to start.

Another important policy governs the recapture of time by the station for a network program. Network option time is subject to recapture by a network program. Station option time is not subject to recapture. It is important, therefore, that a time buyer in buying a specific period be aware of this policy.

### SELECTING THE TELEVISION STATION

Except for the coverage factor, all considerations governing the selection of an AM station apply to the purchase of time on a TV station.

If live talent is involved, studio facilities, number of cameras available, and kinescope equipment are important factors. The term "kinescope," you will recall, applies to TV program material which is put on film to be telecast at a later date or on other stations.

### SELECTING THE RADIO NETWORK

This section is concerned with those factors which a national advertiser considers in selecting a network as an outlet for his program.

Good time availabilities are so scarce today that generally an advertiser does not apply all the factors which would normally govern his selection of a network. For example, certain time periods which might be fair to good are picked up immediately when they become available because network time is so "tight." Once an advertiser is on a network, his

opportunity of improving his time is usually better than if he waited for a good time period before going on the network. Under normal conditions there is usually a very careful analysis made of the factors which have been mentioned earlier in this chapter—coverage, cost, availabilities, program sequence and competition, and network policies.

**Coverage**

Through the application of the findings of the Broadcast Measurement Bureau, the broadcasting industry has for the first time a basis of coverage which is the same for all networks. In the past, each network has used its own method, which made comparisons unsound.

In 1950, BMB credited the various networks with the following coverage in radio homes:

<i>Network</i>	<i>Daytime</i>	<i>Nighttime</i>
ABC.....	25,552,520	24,893,720
CBS.....	29,170,850	30,245,860
MBS.....	22,496,040	20,462,170
NBC.....	30,771,450	32,772,490

Broadcast Measurement Bureau has been succeeded by a new audience research organization, Broadcast Audience Measurement (BAM).

Coverage maps of their entire facilities are made available to advertisers by the networks. An advertiser may quickly make comparisons of the relative coverage of the nation provided by the four networks. It must be remembered, however, that the 1946 BMB coverage refers to the number of radio homes which listen one or more times a week to a given station. It is not an actual audience figure, but these figures show, by counties, the radio homes that can and do listen to specific stations. The 1950 figures are in greater detail.

The human element at the “listening” end of radio is definitely unpredictable. As a result, certain assumptions must be made in considering the element of coverage. For example, one network may far outrank another in the city areas where ratings apply. No specific information is available nationally which would show station listening habits by counties. Such state-wide surveys as those conducted in Iowa and Kansas indicate that, in general, large city listening is very similar to rural and small-town listening with regard to network programs. It is generally assumed, therefore, that the network which has the edge in audience for a given period according to city surveys carries that edge throughout its coverage area.

Here is another consideration regarding coverage. All national networks provide coverage in the top markets of the country. It is in the secondary and smaller markets and in the fringe area—the outermost part of the coverage area—that the differences in coverage of the networks exist. A national advertiser might well consider an especially attractive period on a network with smaller physical coverage in preference to a poorer period on a larger network.

### Network Costs

When budgets are restricted, network facilities costs may well be the determining factor in selecting a network for a radio program.

There is fairly wide variation in the costs of networks, as indicated below. The figures are those which were effective late in 1950, and represent the cost for  $\frac{1}{2}$  hour of evening time once a week for 52 weeks.

<i>Network</i>	<i>Number of Stations</i>	<i>Annual cost (half-hour evening period with all discounts)</i>
ABC.....	283	\$11,171.25
CBS.....	176	12,988.89
MBS.....	509	9,509.93
NBC.....	166	13,071.71

One need only compare these costs and the number of stations on each network with the network coverage shown on page 303 to understand that the factor of network costs does not reflect the complete picture of relative value.

### Time Availabilities

The time of broadcast for his program is by far the most important factor which an advertiser considers in selecting a network. That is because the period during which a program is scheduled is so closely related to the audience it will attract.

The question then becomes one of what makes a particular period of time more attractive than another. Disregarding costs for the moment, there are three factors which have an important bearing on the subject of time selection: the actual time of the day, the program sequence, and the competitive programs.

**Time of Day.** Radio audiences vary constantly not only day by day, but during each day. For example, within each segment of the day—morning, afternoon and evening—there is a constantly fluctuating audi-

ence. A national advertiser may consult the services provided by C. E. Hooper or by the A. C. Nielsen Radio Index to determine, within certain limitations, the number of radio sets in use at the time in which he is interested. Daytime periods are generally rated for the entire week, for the majority of daytime programs are 5 days a week. Evening periods, however, are rated by individual days because programs are different every night. These services also provide the percentage of total sets in use which are tuned to each network at the time in question. As they pertain to the network in question, they do not necessarily indicate the audience which the advertiser may expect. This is because of the fact that the rating reflects audience to the program currently scheduled, and this may vary greatly from the audience which the advertiser's own program will attract.

In certain cases, the days on which the advertiser's product is most generally purchased is another consideration which may influence the advertiser's decision.

**Program Sequence.** Program sequence refers to the programs which precede and follow the particular time availability under consideration. This is highly important. A very popular program preceding the period considered will tend to offer a ready-made audience. The listener will not be so inclined to tune another station for a program. This is based on the assumption that the program which will fill the time availability will be able to hold listeners on its own merits. A poor program following the most popular show on the air will not hold the carry-over audience. The strength of the preceding program can provide only the opportunity of an audience carry-over. Whether this becomes an actuality will depend on the advertiser's own program.

The strength of a good following program is important in a similar way. If it attracts great numbers of listeners, they may tune in a bit early and thus be exposed to the preceding program. If they like what they hear, they may very likely tune in for the entire program at a later date and eventually become regular listeners.

Program ratings provided by Hooperatings and by the A. C. Nielsen Radio Index are the best indications available as to the strength or weakness of preceding, following, and competing programs at a given period.

Another element regarding program sequence is that referred to as "mood listening" or "block programing." Studies indicate that people generally do not want a conglomeration of program types when they listen. Two mystery programs scheduled at different times were placed immediately adjacent. They both achieved higher ratings than ever

before. This same reaction is reflected through comedy, musical, straight drama, and serial programs as well. The national advertiser will therefore consider, in addition to the ratings of the preceding and following programs, the type of program which will precede and follow his own.

**Competition.** Competition refers to the programs scheduled on the competing network and non-network stations at the same time as the period under consideration. In selecting national network time, individual station competition is generally not considered. The national advertiser will, however, carefully consider the *network* programs against which he must compete. Both their type and their popularity are important. For example, an advertiser with a mediocre comedy-variety program could not expect to capture much audience opposite Bob Hope or Jack Benny. Yet a program of an entirely different nature could pull an audience even from these popular programs.

There is no set rule as to how an advertiser should apply and evaluate these factors regarding time availability. He will attempt to select a period which will provide him with the most favorable combination of all the items mentioned. In its simpler application, the problem may involve the selection of one of two or more periods on the same network. The problem becomes further complicated when there are time availabilities on several networks. Comparisons of other factors then enter the picture, such as coverage, audience, costs, and network policies.

### Network Policies

Each network operates with an established set of rules or policies. It is of paramount importance that a network advertiser be fully cognizant of these policies before he commences his campaign.

A very important network policy formerly concerned the use of records or transcriptions. Up to 1949, two networks, ABC and MBS, permitted the use of recordings or transcriptions. As of this writing, all networks accept transcriptions. The show *Curt Massey Time*, for example, is broadcast from transcriptions. The show is recorded before a studio audience many days in advance of the actual broadcast. At the time of broadcast, the record is simply fed to the network facilities.

Before an advertiser finally decides on a particular radio campaign, he should make certain that there are no policies which might prevent him from advertising his product.

Both program material and commercials are subject to approval by the networks. Commercials are checked by the network to make certain that they are in accordance with the network policies and that they do not exceed the maximum time permitted.

These are just a few of the problems which concern network policy.

The networks provide prospective advertisers with a booklet containing their policies in order to assist them in planning their campaign.

### SELECTING THE TELEVISION NETWORK

Clearance of time on a full TV network is currently a problem because so many stations are affiliated with more than one network. One advertiser wishing to purchase a period on a TV network found he would have to use kinescope or delayed telecasting in eight out of a total of fourteen stations.

Every aspect of radio network buying applies to TV except the importance of coverage. Other than that, there is little difference between the time period bought for radio and the one purchased for television. The great difference between these media come at the talent and production level, which is discussed in Chap. 24.

### COMPUTING TIME COSTS

The time costs for radio facilities fall into two general classifications—local and national rates. National rates break down into two categories—network and spot.

There is no basis for a consistent policy for determining radio costs, although the industry has attempted to standardize, at least to some extent, the types of rate cards used by radio stations. Some stations charge local and national advertisers the same rate. Others have a differential, approximating the service charge for the advertising agency and for the representative. Still other stations charge a good deal less for local advertising, on the basis that a local advertiser may benefit from only a small portion of their over-all coverage.

#### Local Rates

Local rates are those charged advertisers of a retail nature who have their outlets confined to the city area in which the radio station is located. The single local drug store or department store who places time directly with the station is an example of an advertiser who could be charged local rates.

The local advertiser depends on the stations in his own vicinity to provide him with correct information on rates. The radio section of *Standard Rate and Data Service* provides national rates for national and regional networks and for every station in the United States, Canada, and Hawaii. It is important that the prospective radio advertiser under-

stand how rates are computed so that he may determine the cost of his radio campaign.

### Network Rates

In considering network rates, each type of rate card will be explained briefly so that the reader may understand the basic differences. All networks allow 15 per cent agency commission on gross billing less all discounts. Daytime rates are generally 50 per cent of evening costs. In general, the following cost relationship exists between various time periods:

Evening hour .....	100%
45 minutes .....	80
30 minutes .....	60
15 minutes .....	40

Each network has a group of basic stations which is the nucleus around which a station list is built. Additional stations are available in groups as well as individually. The networks grant four types of discounts: (1) dollar-volume, (2) frequency, (3) full-network, and (4) annual discounts. As the name implies, dollar-volume discounts are computed on the basis of the gross cost or dollar volume of the facilities used. The more facilities used, the greater the discount. A frequency discount is based on the number of broadcasts during the contract period. This discount applies primarily to programs of 15 minutes or more, scheduled more than twice a week. Full-network discounts are allowed when the number of stations purchased exceeds a specified minimum. An annual discount is allowed when an advertiser broadcasts uninterruptedly for 52 weeks.

Every phase of computing network rates should be completely understood by an advertiser or its agency before a contract is executed. Short rates, cash discounts, loss of annual discount, hiatus policy, and contiguous rate policy are just a few of the cost problems which may come up during the life of a contract.

**ABC Rates.** The American Broadcasting Company allows a weekly dollar-volume discount which increases directly with the groups of stations added to the basic network. The maximum discount applicable on this basis is 27½ per cent. A 12½ per cent discount is also allowed for 52 weeks of uninterrupted broadcasting. There are also special discounts which apply to daytime advertisers using three or more programs a week. These are called frequency discounts. If an advertiser's gross volume of time costs equals or exceeds \$1,500,000 within a 12-month fiscal year, a different series of discounts are allowed, depending on the

number of groups of stations used, the maximum discount being 45.0 per cent.

**CBS Rates.** The Columbia Broadcasting System has a different method of computing rates. The basic discount is computed according to the number of station hours used. One hour on one station equals 1.0; a half-hour equals 0.6; and a quarter-hour 0.4. There is also an annual discount of 12½ per cent and an additional discount of 15 per cent after all other discounts are taken if an advertiser uses all the CBS stations. If 95 per cent or more of the stations are used, the discount is 12½ per cent, and if between 90 and 95 per cent are used, the discount is 10 per cent.

**MBS Rates.** The Mutual Broadcasting System computes its rates on the same basis as ABC. The actual percentages of discount differ somewhat, and the total cost also varies from the total costs of ABC. MBS is the largest network in the number of affiliates, but, because many of its stations are local, it does not provide the greatest coverage.

**NBC Rates.** The National Broadcasting Company also has its own basis of discounts. NBC has two types of dollar-volume discounts; one is based on weekly billing, the other on annual. Discounts are reduced by 5 per cent for time between 8 and 10 P.M. New York time, which is considered premium time. A 12½ per cent annual discount is allowed for 52 weeks of uninterrupted broadcasting. If annual gross dollar volume is more than \$1,500,000 in the time period between 8 and 10 P.M., a 22½ per cent discount is applicable in lieu of the dollar-volume and annual discounts. There is also an additional 10 per cent full-network discount allowed when 125 or more stations are used.

### Spot Radio Rates

The radio section of *Standard Rate and Data Service*, explained earlier in this chapter, is of special concern to the national or regional spot advertiser. It provides the one source which contains the rates on all stations. Since the agency prepares the contracts for spot radio, such a source book is extremely important.

The job of computing rates, however, is a complicated one. Its complexity stems from lack of standardization in the station rate cards from which *Standard Rate* gathers its information. Generally, complete national rate information is shown and the other provisions of the rate card are summarized. Normally this is adequate, but if unusual program conditions exist, it is wise to consult the complete rate card or check with the radio station representative.

Because of the conditions affecting individual radio stations, not only do rates vary, but also the basis of discounts. For example, take the case of

frequency discounts. These are discounts which increase as the number of broadcasts increases. Some stations allow their maximum discount on 52 broadcasts. Others have frequency discounts up to as many as 600 broadcasts; but this does not necessarily mean that there is a greater percentage discount from the base rate, so this factor must be investigated before making such an assumption.

Other stations base their discounts on the dollar volume contracted for, the discount increasing as more dollars' worth of business are scheduled.

To attract the 5-day-a-week programs, many stations have a special 260-time rate. Others skip the 260-time rate and have frequency discounts for 200 times and 300 times. This may be criticized on the basis that an advertiser will not increase his program to 300 times, because the pattern of 5-day-a-week serial dramas is too well established. With such a breakdown, there is normally no cost inducement for the advertiser to stay on during the summer, as he earns his maximum discount after 200 broadcasts. Sometimes, however, the rate differential between 200 and 300 broadcasts will be so great that an advertiser primarily interested in 260 broadcasts may purchase the additional 40 at an extremely low additional cost to earn the 300-time rate. Under such circumstances, a low-priced recorded musical program on Saturdays might provide a good buy. Stations do not permit a combination of frequencies of programs and announcements to earn greater discounts.

Advertisers scheduling more than one program a day are often entitled to what is known as a "contiguous" rate for noncontiguous time. For example, if two 15-minute programs which were not adjacent were granted the half-hour rate, they would earn a contiguous rate. Two 15-minute programs not permitted a contiguous rate would be charged twice the quarter-hour cost or 80 per cent of the hour rate, whereas if a contiguous rate were permitted, the charge would be 60 per cent of the hour rate. Some stations specify that the programs must be immediately adjacent to earn the contiguous rate; others permit this rate even though the programs are separated, if they are within the same time bracket.

Another important variation in rate cards is in the breakdown of time classifications. Some stations have two rates—after 6 P.M. and before 6 P.M. Others have such breakdowns as sign-on to 7 A.M.; 7 to 8 A.M.; 8 A.M. to 6 P.M.; 6 to 7 P.M.; and 7 to 10 P.M. Generally the program structure of the station is a factor in governing where the time breaks come. Some farm stations, for example, charge a premium for the noon hour, an important time to reach the farmer.

### Television Rates

Television facilities costs are similar in structure to radio rates, in that the same periods of time are offered in both, such as 20-second and 1-minute announcements and quarter-hour, half-hour, and hour pro-

gram periods. However, there are complications because of the various studio, camera, and technician charges, which are not usually included in station time.

### THE RADIO SCHEDULE AND ESTIMATE

The radio schedule and estimate is a form used by agencies which combines complete data regarding the facilities to be used, the time of broadcast, the costs for the facilities involved, and any special notations fundamentally important to the facilities contact. Its purpose is twofold: (1) to provide the advertising agency with proper authority to contract with a radio station or network, and (2) to furnish the advertiser with a concise record of the contract for which he is to become responsible.

The schedule and estimate form itself should specify the name of the advertiser, the product to be advertised, and other pertinent data. It is important to specify the product in both the schedule and estimate and the facilities contract. The reason is this: The network or station in accepting the contract agrees to provide facilities for the specific product mentioned in the contract. If, at a later date, another of the advertiser's products is to be promoted under the same contract, the network must approve the new product. Therefore, at the very outset of a campaign, the advertiser should have specified in his contract all the products he might advertise over his original program at a future date.

The schedule and estimate should also contain a statement to the effect that when signed, it becomes the authorization for the agency to commit its client to the extent shown. This should be followed by a space for the advertiser's signature. The signed copy is returned to the agency, and copies are made available to the accounting department and other departments concerned.

In addition to the basic information mentioned above, the schedule and estimate should include the broad conditions under which the final contract with the station or network will operate. Probably the most important factor in this category is the cancellation privilege, as this involves a provision for a limitation in the commitment made to the station. For the same reason, a short-rate clause should be included. A short rate is the rate which applies when a contract is canceled before the frequency discount, as shown on the contract, is earned. This will prevent any misunderstanding should the contract be canceled before the termination of the contract period. A clause outlining the period of rate protection if rates are increased should also be included. Without this, the advertiser in signing an estimate would assume that rates would not change during the life of the estimate, which generally covers a period of 1 year. Actually, 6 months' protection is the maximum generally offered.

Estimates are subject to change for various reasons, and revised estimates are then issued which supersede the original. To avoid the possibility of confusion, a revised estimate should carry the original number assigned to it, with an appropriate revision notice such as "Estimate No. 153 (Rev. 1)." There should also be a brief notation as to why the estimate is revised. If a

*Radio Broadcasting*  
**SCHEDULE AND ESTIMATE**

**A-B-C ADVERTISING AGENCY**  
**NEW YORK**

ESTIMATE NO.: 331 PAGE NO.: 1  
DATE: September 1, 1950  
ADVERTISER: John Doe Company  
PROGRAM: 1-Minute Recorded Announcements  
PRODUCT: John Doe Candy Bar

NETWORK	SPOT	NO. OF BROADCASTS	PERIOD OF ESTIMATE		STARTING DATE	EXPIRATION DATE	TIME	
	X	PER WEEK <u>5</u>	<u>13</u> WEEKS		October 3, 1950	December 30, 1950	See Below	
CITY	STATION	KILO-CYCLES	POWER	DAYS & TIMES	PER PROGRAM	PER WEEK	TOTAL	REMARKS
New York	WJZZ	1470	5000	1: 14 PM - M-T 3: 25 PM - W-TH 5: 17 PM - F	\$10. -	\$50. -	\$650.-	

IMPORTANT: IF FACILITIES REFERRED TO HEREIN ARE CANCELLED BEFORE EXPIRATION OF ESTIMATE SHORT RATES WILL APPLY. ALL STATION AND TALENT CONTRACTS ENTERED INTO BY US UNDER AUTHORITY OF THIS ESTIMATE SHALL BE SUBJECT TO GOVERNMENTAL LAWS, REGULATIONS AND REQUIREMENTS AND TO ACTIONS BY UNIONS OR LABOR ORGANIZATIONS AFFECTING THE PERFORMANCE THEREOF AND YOU SHALL SAVE US HARMLESS FROM LIABILITY THEREUNDER.

We hereby authorize A-B-C Advertising Agency to place orders for us as designated above.

Client \_\_\_\_\_ Date \_\_\_\_\_

By \_\_\_\_\_ Title \_\_\_\_\_

Please sign full name

**A-B-C ADVERTISING AGENCY**

Fig. 52. A schedule and estimate serves a twofold purpose. It is prepared by the agency to provide the advertiser with a detailed report of the radio and television advertising to be scheduled in his behalf. When signed, the schedule and estimate becomes the authority for the agency to order the services outlined therein.

schedule and estimate is especially long, a supplement may be issued rather than a revision. In such cases, a new summary page should be issued, reflecting the changes contained in the supplement (see Fig. 52).

**THE CONTRACT**

Whether the advertiser is local or national, he must either directly or through his agency enter into a contractual relationship with the radio facilities for his campaign. All facilities contracts contain fixed and





matter on the contract form. Ignorance of the printed terms of an executed contract is no defense when a misunderstanding develops.

The variable clauses are those which relate to a particular advertiser and his program. This portion of the contract is, therefore, typed. Space is provided for all pertinent data, such as the advertiser's name, the product to be advertised, time, and costs; and there is also space for general remarks (see Figs. 53 and 54).

The method of handling contracts is somewhat determined by the type of radio advertising. In local advertising, the station prepares the contract on its own form for the advertiser's signature. In spot radio advertising, contracts are prepared by the stations; but some advertising agencies prepare their own and submit them to the stations for their acceptance. For a network campaign, the network prepares the contract on its own form.

The contract used by most advertising agencies is one approved by the American Association of Advertising Agencies. It is considered favorable to both the station and the advertiser.

Each network has its own form of contract, and, while the contracts are basically the same, they vary in certain important details.

The facilities contract is an important document, often involving over a million dollars. Yet the procedure in getting a contract finally approved by both parties is relatively simple. Careful preparation and mutual understanding of all the contractual clauses will assure an advertiser of a radio campaign with a minimum of problems involving facilities.

### DUTIES OF THE TIME BUYER

The continuing job of the time buyer concerns the general servicing of radio campaigns. At the very start of a campaign, the advertiser should work out a plan with the network or station to advise listeners about his program. The methods used vary by networks and stations, so each case must be considered separately. The advertiser should plan to take full advantage of the publicity facilities offered, as they provide a fine means of telling the public of the forthcoming campaign. This subject will be treated more extensively in Chap. 21, Building the Radio Audience. In some organizations the time buyer handles this job completely. In others the time buyer merely coordinates the promotion with the start of the campaign, while others do the actual promotion work.

Stations sometimes change their rates for various reasons. The handling of rate changes is another general service of the time buyer which becomes part of a radio campaign. Rate changes are generally announced by a station to become effective at a given future date. Gen-

erally an advertiser using a radio station when an increase is announced receives a rate protection beyond the effective date of the increase, but a new advertiser buying time after the effective date pays the higher rate. A decrease, however, becomes effective immediately.

The time buyer or advertiser, as the case may be, should check periodically to determine whether a more favorable broadcast period is available. While it is not a good practice to change the hour of the broadcast frequently, if a new period becomes available which is more attractive than the period being used, a change is well worth consideration.

In an announcement campaign, the situation is different. The advertiser is not concerned with establishing a listening habit for his commercial message, as an announcement has no program value. He therefore thinks in terms of the programs of other advertisers and may change his announcement schedule continually in order to get time adjacent to leading programs. This, too, is part of the general servicing of a radio campaign.

Other problems involve individual "program losses." These may be due to preemption of time for special events or by so-called "acts of God." The networks and radio stations, in performing their high-caliber public service, will take the time of a commercial program to bring to their audiences special programs of public interest. These may be special sporting events, such as a championship boxing match or the World Series, or an address of the President, or other similar newsworthy events. When time permits, the sponsor is advised in advance. He is generally given the choice of a substitute broadcast period for the one program, or if he prefers, he may cancel the program or programs affected. In either event he is given what is called a courtesy announcement. This tells the listener that "The Bob Hope Show, generally scheduled at this time, will not be heard tonight owing to the special broadcast which follows. But the Bob Hope Show will be broadcast next Tuesday evening at its regular time."

When individual programs are canceled under these circumstances, the discounts are not affected. Networks reimburse the advertiser for his talent costs which are not cancelable for the one program. Individual stations usually follow a similar policy where live talent is involved.

Power failures, destruction of an antenna by the wind, a break in the telephone lines which carry network programs, all constitute "acts of God." The advertiser is protected against these contingencies and is not charged for those facilities unable to broadcast his program under such circumstances.

Often only a portion of a program is lost by an "act of God." An equitable basis of adjustment has been established, based on what por-

tion of the program is omitted. From the advertiser's standpoint, his commercial message is of paramount importance. If a portion of the commercial is lost, the credit is prorated not against total program time but against total commercial time. This, of course, favors the advertiser. For example, if 1 minute of a total of 3 minutes of commercial time on a 30-minute program is lost, the credit is one-third of the time cost rather than one-thirtieth.

When a network advertiser contracts for a time period, he is assured of that time during the life of the contract and any network-approved extension thereof. In the case of the spot or local advertiser, his time may be subject to preemption for a network program. Certain periods are set aside as network option time and are subject to recapture for a network program. Other time periods are station-guaranteed and can be offered to an advertiser on a firm basis. Spot and local advertisers should inquire as to whether the period offered them is subject to preemption or guaranteed, as this may have considerable bearing on the time period finally selected.

No one can appreciate the multitude of jobs and requests which confront the time buyer of an advertising agency. Radio tickets for programs, off-the-air recordings to check programs, competitive radio advertising activity, continuous solicitation by stations, renewal and cancellation notices, cut-in announcement policies are just a few of the subjects with which the time buyer has contact almost daily.

### SUMMARY

Time buying is definitely not a static element in the field of radio or TV advertising. It requires constant study of general conditions and how they apply to the advertisers' individual problems. Rate changes, power changes, changes in network affiliation, changes in time availabilities are only a few of the more important factors which may bring about a complete reappraisal of a particular situation. Full appreciation of the effects of such changes comes only through broad experience and real application in handling the diversity of problems characteristic of time buying.

With television now in the picture, the person responsible for time buying must expand his or her knowledge to include this new medium. Fortunately for the time buyer, the adjustment will not be nearly so great as that required by the radio artists, producers, and directors who are adapting their abilities to TV.

## Chapter 15: REGULATING RADIO AND TELEVISION ADVERTISING

The American system of commercial radio and television is a *free* system. It is dominated by neither government ownership nor government control, as are so many radio systems throughout the world. The system is free to develop and expand in the hands of station owners, networks, advertisers, and advertising agencies who cater to the wishes of the American public.

Within this free structure of the American system, however, various forces are at work to make certain that the industry utilizes its freedom in a manner beneficial to the American public. A leading force in the regulation of both program content and commercial content is the power of self-regulation exercised by the industry itself. Codes have been established for proper radio and television programing and advertising.

The American public makes its likes and dislikes known by listening or not listening (viewing or not viewing) to programs and stations. By mail, telephone calls, telegrams, personal contact, and open letters in the press, also, the people make their likes and dislikes known and thus are a force which indirectly “regulates” radio and television advertising and programing.

Certain government regulations apply directly to radio and television advertising. Fraudulent and misleading air advertising is prohibited, as are other undesirable practices which will be explained later in this chapter. It is important to note that the American government *does not* maintain censorship privileges over program content other than in a broad, general way such as prohibiting programs which are lotteries or refusing to renew the license of a station which, in the opinion of the government, has not operated in the public interest, convenience, and necessity in the past. Program content control is in the form of self-regulation within the industry and indirect “regulation” by the American public.

Advertisers and stations alike, it must be stated, are doing a good job in recognizing their responsibility to the American public. Actually, there is a minimum of action necessary to correct any violations which may occur.

### SELF-REGULATION WITHIN THE INDUSTRY

Rather than waiting for the public to call attention to advertising excesses or program abuses, or waiting for the government to point out direct statutory violations, radio and television stations, networks, and advertising agencies follow codes of practice established by themselves to improve standards of broadcasting and telecasting. The codes were drawn up by the broadcasting industry also to forestall further governmental regulations. Both regulation of program content and advertising standards are covered in the self-regulating codes.

#### Code of the National Association of Broadcasters

One of the most complete self-regulating codes in the radio and television industry is that of the National Association of Broadcasters. The NAB code, in a good number of cases, is the only standard of practice followed by various radio and television stations, since it is so thorough and all-embracing. It is also used as the backbone of standards established by individual radio and television stations. The NAB code is a guide to advertisers and agencies, as well.

Because of its importance, the complete text of the code follows:

#### THE BROADCASTERS' CREED

##### *We Believe:*

That American Broadcasting is a living symbol of democracy; a significant and necessary instrument for maintaining freedom of expression, as established by the First Amendment to the Constitution of the United States;

That its influence in the arts, in science, in education, in commerce and upon the public welfare, generally, is of such magnitude that the only proper measure of its responsibility is the common good of the whole people;

That it is our obligation to serve the people in such manner as to reflect credit upon our profession and to encourage aspiration toward a better estate for all mankind; by making available to every person in America, such programs as will perpetuate the traditional leadership of the United States in all phases of the broadcasting art;

That we should make full and ingenious use of man's store of knowledge, his talents and his skills and exercise critical and discerning judgment concerning all broadcasting operations to the end that we may, intelligently and sympathetically:

- ¶ Observe the proprieties and customs of civilized society;
- ¶ Respect the rights and sensitivities of all people;
- ¶ Honor the sanctity of marriage and the home;
- ¶ Protect and uphold the dignity and brotherhood of all mankind;
- ¶ Enrich the daily life of the people through the factual reporting and

analysis of the news, and through programs of education, entertainment and information;

¶ Provide for the fair discussion of matters of general public concern; engage in works directed toward the common good; and volunteer our aid and comfort in times of stress and emergency;

¶¶ Contribute to the economic welfare of all, by expanding the channels of trade; by encouraging the development and conservation of natural resources; and by bringing together the buyer and seller through the broadcasting of information pertaining to goods and services.

*Therefore:*

As a guide for the achievement of our purposes, we subscribe to the following:

### STANDARDS OF PRACTICE \*

#### PROGRAM STANDARDS

##### *News*

News reporting should be factual, fair and without bias. Commentary and analysis should be clearly identified as such.

Good taste should prevail in the selection and handling of news. Morbid, sensational or alarming details not essential to the factual report, especially in connection with stories of crime or sex, should be avoided. News should be broadcast in such a manner as to avoid panic and unnecessary alarm.

Broadcasters should exercise due care in their supervision of content, format, and presentation of news broadcasts originated by them; and in their selection of newscasters, commentators and analysts.

Broadcasters should exercise particular discrimination in the acceptance and placement of advertising in news programs. Such advertising should be appropriate to the program, both as to content and presentation, and should be distinctly set apart from the news content.

In programs of news, news commentary and news analysis which are less than ten minutes in length, no more than two commercial announcements should be used and they should be given at or near the beginning and end of the program.

Agricultural and market newscasts should be governed by the same general standards applicable to news broadcasts.

##### *Political Broadcasts\*\**

Political broadcasts, or the dramatization of political issues designed to influence an election, should, if accepted, be properly identified as such.

\* Standards for broadcasting can never be final or complete. Broadcasting is a creative art, still in the process of development, and as such it must always seek new ways to achieve greater advances. Therefore, any standards promulgated must be subject to change.

\*\* Because of the present confusion concerning the laws with respect to political broadcasts, broadcasters are advised to consult their lawyers in all cases where they have the least doubt as to the proper method of handling.

### *Public Affairs and Issues*

A broadcaster, in allotting time for the presentation of public questions, including those of a controversial nature, should use his best efforts to insure fair presentation. Such time should be allotted with due regard to all other elements of balanced program schedules, and to the degree of interest on the part of the public in the questions to be presented.

Discussions of controversial public issues should be presented on programs specifically intended for that purpose, and they should be clearly identified as such.

The presentation of controversial public issues should be made by properly identified persons or groups.

Freedom of expression of opinion in broadcasts of controversial public issues should be carefully maintained, but the right should be reserved to refuse them for non-compliance with laws such as those prohibiting defamation and sedition.

### *Religious Programs*

Broadcasting, which reaches men of all creeds simultaneously, should avoid attacks upon religion.

Religious programs should be presented respectfully and accurately, and without prejudice or ridicule.

Religious programs should be presented by responsible individuals, groups and organizations.

Religious programs should place emphasis on broad religious truths, excluding the presentation of controversial or partisan views not directly or necessarily related to religion or mortality.

### *Children's Programs*

Children's programs should be based upon sound social concepts and should reflect respect for parents, law and order, clean living, high morals, fair play and honorable behavior.

They should convey the commonly accepted moral, social and ethical ideals characteristic of American life.

They should contribute to the healthy development of personality and character.

There should be no appeals urging children to purchase the product in order to keep the program on the air, or which for any purpose encourage children to enter strange places or to converse with strangers.

### *Educational*

Every radio program performs an educational function. Broadcasters should recognize the great responsibilities thus imposed, in planning their programs, to insure the most beneficial service to all listeners.

Broadcasters should cooperate with educators and with educational groups

in developing improved techniques of broadcasting, as well as those processes of education best calculated to produce expert and skillful personnel.

### *Crime and Mystery Programs*

In determining the acceptability of any program containing any element of crime, horror or mystery, due consideration should be given to the possible effect on all members of the family.

If the techniques and methods of crime are presented it should be done in such a way as not to encourage imitation; criminals should be punished, specifically or by implication; and programs which tend to make the commission of crime attractive should not be permitted.

Such programs should avoid the following subject matter:

- ¶ Detailed presentation of brutal killings, torture or physical agony, horror, the use of supernatural or climatic incidents likely to terrify or excite unduly.
- ¶ Episodes involving the kidnaping of children.
- ¶ Sound effects calculated to mislead, shock or unduly alarm the listener.
- ¶ Disrespectful portrayal of law enforcement; and characterization of officers of the law as stupid or ridiculous.
- ¶ Suicide as a satisfactory solution to any problem.

### *General*

Sound effects and expressions characteristically associated with news broadcasts (such as "bulletin," "flash," etc.) should be reserved for announcement of news, and the use of any deceptive techniques in connection with fictional events and non-news programs should be unacceptable.

When plot development requires the use of material which depends upon physical or mental handicaps it should be used in such a way as to spare the sensibilities of sufferers from similar defects.

The regular and recurrent broadcasting, in advance of sports events, of information relating to prevailing odds, the effect of which could be expected to encourage gambling, should not be permitted.

Simulation of court atmosphere or use of the term "Court" in a program title should be done only in such a manner as to eliminate the possibility of creating the false impression that the proceedings broadcast are vested with judicial or official authority.

In cases of programs broadcast over multiple station facilities, the originating station should assume responsibility for conforming such programs to these Standards of Practice.

## ADVERTISING STANDARDS

Advertising is the life blood of the free, competitive American system of broadcasting. It makes possible the presentation, to all the American people, of the finest programs of entertainment, information and culture.

Diligence should be exercised to the end that advertising copy accepted

for broadcasting complies with pertinent federal, state and local laws. Acceptance of advertising should be predicated upon such considerations as the integrity of the advertiser, the quality of the product, the value of service, and the validity of claims made.

In accepting advertising the broadcaster should exercise great care that he is not conveying to his audience information which is misleading, dangerous to health or character, distasteful or contrary to the proprieties and customs characteristic of his audience, or in violation of business and professional ethics.

Advertising copy should contain no claims intended to disparage competitors, competing products, or other industries, professions or institutions.

Advertising copy should contain no claims that a product will effect a cure.

Good taste should always govern the content, placement and presentation of announcements. Disturbing or annoying sound effects and devices, blatant announcing and over-repetition should be avoided.

#### *Time Standards for Advertising Copy*

As a guide to the determination of good broadcast advertising practice, the time standards for advertising copy are established as follows:

The maximum time to be used for advertising, allowable to any single sponsor, regardless of type of program, should be:

#### Between 6:00 p.m. and 11:00 p.m.

5 minute programs	1:00
10 minute programs	2:00
15 minute programs	2:30
25 minute programs	2:50
30 minute programs	3:00
45 minute programs	4:30
60 minute programs	6:00

#### All Other Hours

5 minute programs	1:15
10 minute programs	2:10
15 minute programs	3:00
25 minute programs	4:00
30 minute programs	4:15
45 minute programs	5:45
60 minute programs	7:00

The time standards allowable to a single advertiser do not affect the established practice of allowance for station breaks between programs.

All multiple sponsorship or announcement programs, except as herein-

after provided, are subject to the limitation of a maximum of three minutes of advertising per fifteen minute segment, excluding station breaks. Such programs of half hour, three-quarter hour and hour duration are subject to appropriate multiples of that limitation.

Recognizing that such programs as shopping guides, market information, rural news, and the like render a definite service to the listening public: time standards for such programs may be waived for a total of one hour a broadcast day, but care should be exercised to preserve proper program balance in their distribution.

While any number of products may be advertised by a single sponsor within the specified time standards, advertising copy for these products should be presented within the framework of the program structure. Accordingly the use on such programs of simulated spot announcements which are divorced from the program by preceding the introduction of the program itself, or by following its *apparent* sign-off should be avoided. To this end the program itself should be announced and clearly identified *before* the use of what have been known as "cow-catcher" announcements and the program should be signed off *after* the use of what have been known as "hitch-hike" announcements.

Any casual reference in a program to another's product or service under any trade name, or language sufficiently descriptive to identify it, should, except for normal guest identifications, be avoided. If used, it should be considered as advertising copy and, as such, a part of and included in the total time allowances as herein provided.

The placement of more than one commercial announcement between two commercial programs should not be permitted except in those instances when one of the two announcements is a sponsored time signal, weather report, station promotion or location announcement of not to exceed a total of ten seconds in length.

### *Contests*

Any broadcasting designed to "buy" the radio audience, requiring it to listen in hope of reward, rather than for the quality of its entertainment should be avoided.

Contests should offer the opportunity to all contestants to win on the basis of ability and skill, rather than chance.

All contest details, including rules, eligibility requirements, opening and termination dates should be clearly and completely announced or easily accessible to the listening public; and the winners' names should be released as soon as possible after the close of the contest.

When advertising is accepted which requests contestants to submit items of product identification or other evidence of purchase of product, reasonable facsimiles thereof should be made acceptable.

All copy pertaining to any contest (except that which is required by law) associated with the exploitation or sale of the sponsor's product or service, and all references to prizes or gifts offered in such connection should be con-

sidered a part of and included in the total time allowances as herein provided.

### *Premiums and Offers*

Full details of proposed offers should be submitted to the broadcaster for investigation and approval before the first announcement of the offer is made to the public.

A final date for the termination of an offer should be announced as far in advance as possible.

If a consideration is required, the advertiser should agree to honor complaints indicating dissatisfaction with the premium by returning the consideration.

There should be no misleading descriptions or comparisons of any premiums or gifts which will distort or enlarge their value in the minds of the listeners.

### **Network and Agency Standards**

All four national networks have established their own standards of practice governing broadcast activities or follow the complete NAB code. Advertising agencies which are members of the American Association of Advertising Agencies are governed by the AAAA code as well as by the codes of stations and networks on which they buy time.

The network code of the National Broadcasting Company is an excellent example of the willingness of a leading segment of the industry to improve American broadcasting standards. The major sections of the code include the network's policy regarding the following subjects:<sup>1</sup>

1. Program content (children's programs, contests, crime and mystery programs, defamation, direct appeal for funds, impersonations, insobriety, living persons, marriage, narcotic addiction, news, physical and mental afflictions, politics, profanity and obscenity, professional advice, public affairs and controversy, racial considerations, religion and sex.)

2. Commercial content (selection of programs, business classifications unacceptable on NBC, unacceptable trade-name references, sponsorship identification, product or service claims—prices, surveys, testimonials, medical advertising, presentation of advertising, and owned and operated station policies.)

3. Operating procedures (continuity, unrehearsed programs, prebroadcast material, fading procedure for non-compliance with NBC policies, musical and literary material, sound effects, listener-participation procedures, advance station notification, addresses for audience mail, courtesy announcements and cross references, studio use, legal requirements—FCC regulations and identifying announcement formats for news and politics.)

<sup>1</sup> *Responsibility, A working Manual of NBC Program Policies* (National Broadcasting Company, New York, 1948).

### Station Standards of Practice

The majority of American radio and television stations follow the code established by the National Association of Broadcasters. However, as mentioned certain stations have drawn up their own standards of practice. Some of these codes are extremely elaborate while others are relatively simple, and they run the gamut from complete published codes to the fragmentary or the incomplete.

Fortunately, the few stations which have established no code of practice are among a rapidly declining minority.

Among the better original codes of radio stations is the one of Radio Station KVOO, Tulsa, Oklahoma. It reads as follows:

#### KVOO STANDARDS

To the best of our ability we shall operate in the public interest, convenience and necessity.

All citizens shall receive equal consideration in regard to their constitutional rights whether of minority or majority groups.

Recognized religious groups shall enjoy equal access to KVOO microphones and shall receive equal consideration and respect for the sanctity of their rituals and beliefs.

The good things in life will be presented in the best light at all times while the mean, the sordid and the evil aspects of life will be minimized.

Medical and professional information and/or advice will be broadcast only by authorized speakers and as a service of the station.

The normal relationship of the sexes and family life will be referred to and/or portrayed in accordance with established customs of good taste and decency.

Newscasts, political broadcasts, matters of public interest and controversial issues will be presented factually without dramatization.

All commercial copy must comply with good business practices, professional ethics, KVOO Standards as herein outlined, and be acceptable listening in mixed company of the sexes.

The amount of commercial copy allowable on any sponsored program or within any time period will be governed by the quality and method of presentation and its fitness for the program within which it appears, except: *Straight commercial copy which does not provide entertainment or educational value will be limited to the following time:*

5 minute programs (4:30)	1:30 minutes commercial
10 minute programs (9:30)	2:00 minutes commercial
15 minute programs (14:30)	3:00 minutes commercial
30 minute programs (29:30)	4:00 minutes commercial
45 minute programs (44:30)	4:30 minutes commercial
60 minute programs (59:30)	6:00 minutes commercial

We shall at all times be attentive to the desires and needs of our listeners, and try, to the best of our ability, to perform our license and citizenship obligations in a manner worthy of the trust which is ours.

**Commercial Time Limitations.** One of the most important sections of any radio or television code is that devoted to maximum commercial time limits. Even fragmentary station codes contain information of this nature.

In general, the amount of time that may be devoted to a commercial message is 15 per cent of daytime program time and 10 per cent of evening program time. These provisions are violated more than any other section of station codes. Nevertheless, great forward strides are being taken toward having stations enforce commercial time limitations on individual programs.

(In a station's over-all broadcasting activities, the FCC permits a maximum of 70 per cent commercial time. If a station exceeds that figure, the FCC may designate for hearing the station's license renewal.)

Note the commercial time limitations on programs established by the NAB code and the KVOO code.

**Radio's Blue Pencil.** So far we have spoken of standards of practice established by the National Association of Broadcasters and by networks and stations. Merely to have these codes is not enough. The provisions must be enforced.

To make certain that program content as well as commercial content meet self-regulating codes (as well as legal regulations), networks maintain continuity acceptance departments. Larger stations, too, have continuity acceptance sections, and the same function is carried out in smaller stations by program directors, commercial managers, or even station managers.

Continuity acceptance personnel read and have final authority over all scripts, commercials, and other materials submitted for broadcast. Misleading or extravagant claims which cannot be satisfactorily proved are called to the attention of agencies and sponsors for correction. All scripts are carefully checked against code standards, and scripts of children's programs, mystery broadcasts, and political speakers come in for special attention. Scripts of politicians are examined, not to censor opinions of speakers, but to check for statements which may be incorrect, inaccurate, or libelous.

Continuity acceptance often has the power to request a performed audition of a contemplated program (of any type) far enough in advance of the air performance to allow for full consideration of content.

It can be seen that continuity acceptance is one of the most important

departments in station or network organization, since it transforms a code on paper into a working reality (see Fig. 55).



FIG. 55. The television script reader, the manager of the continuity acceptance department, and the contest and offer clearance editor of the National Broadcasting Company discuss commercials and scripts submitted in advance by sponsors. NBC continuity acceptance makes certain that all continuities meet the NBC standards for radio and television as prescribed in *Responsibility, A Working Manual of Program Policies*. The booklet is available to all using the network's facilities. (NBC.)

### PUBLIC "REGULATION"

Public "regulation" of radio and television advertising and program content includes that by the press as well as by individuals. In spite of the fact that newspaper and magazine columnists are employees of competing advertising media, their comments are eagerly watched by radio and television personnel. In this manner their columns may tend at times to be regulatory in nature. To illustrate, a valid criticism of program content or commercial presentation may result in changes in the broadcast which are designed to eliminate such criticism.

The average listener or viewer may offer suggestions to improve advertising and program content in three ways: (1) through his actions as an individual, (2) through his actions as a member of a radio council or listening group, and (3) through the Better Business Bureau.

By listening or not listening to certain programs—viewing or not viewing—the ordinary individual indirectly "regulates" radio and television advertising and program content. Those programs that people listen to (generally with high program ratings) tend to stay on the air. By letters, telephone calls, and telegrams to the radio or television

station, the average listener or viewer is also able to express his opinion on advertising and program content. The aggressive station watches such items with care. When criticism (reported in any of the above ways) is found valid, changes may be initiated. Attention is also paid to open letters to broadcasters when criticism is based on fact rather than on fancy.

### **Radio Councils and Listening Groups**

Although the various radio councils and listening groups organized throughout the United States were originally formed in the interest of better educational, noncommercial broadcasts, many such groups today work closely with commercial radio stations in the interests of better commercial programming. Radio Station WLW, Cincinnati, among others, has created a consumer group that offers suggestions on programming to station management.

“Radio councils can educate listeners to be discriminate in their tastes and to give broadcasters the benefit of considered public opinion and thereby help to elevate and improve program standards. There is, in the American system of broadcasting, a remarkable opportunity to demonstrate a high type of democracy and to maintain one of our greatest freedoms, freedom of the air. That is what the radio councils are attempting to do.”<sup>2</sup>

Certain groups such as the Parent-Teacher Associations publish and distribute selective listening lists. Commercial as well as noncommercial programs appear on such lists.

The FCC’s report, *The Public Service Responsibility of Broadcast Licensees* (the Blue Book), recommends the establishment of listening councils to improve program standards of stations.

### **Better Business Bureau**

Through the Better Business Bureau or similar organizations, the average radio listener or television viewer may register complaints against false and misleading advertising on the air.<sup>3</sup> The Better Business Bureau will then investigate such complaints, and if they are proved valid, the Bureau will call the attention of the advertiser to the complaint. (The BBB also conducts investigations on its own initiative.) In most cases this action is sufficient to bring results. Most of the advertising errors on radio or television are unintentional and result from oversight, bad judgment, or other carelessness. Advertisers find it in their own best interests to keep their advertising truthful and accurate.

<sup>2</sup> Waller, Judith, *Radio, the 5th Estate* (Houghton Mifflin, Boston, 1946), p. 331.

<sup>3</sup> Radio listeners or television viewers may complain directly to the Federal Trade Commission if they so choose.

In the event that an advertiser refuses to alter radio or television copy which has been branded “misleading” by the Better Business Bureau, the organization may call the attention of the radio or television station to the complaint. Further steps, if necessary, would include calling the situation to the attention of the advertiser’s trade organization, publishing the facts of the case in Better Business Bureau publications which circulate among business organizations, or ultimately reporting the case to the proper state or Federal officials for legal action. However, in the majority of cases the BBB’s first step is sufficient—merely calling the advertiser’s attention to the complaint.

### REGULATION BY THE FEDERAL GOVERNMENT

Both the state government and the Federal government have a hand in regulating advertising by law. Advertisers follow the regulations of the Communications Act of 1934, The Federal Trade Commission Act, the Food, Drug and Cosmetic Act, the Robinson-Patman Act, and postal regulations, as well as state advertising laws. Over and above specific written regulations, the common law of unfair competition<sup>4</sup> applies to radio and television advertisers.

Early in the age of radio, the courts established that radio broadcasting was interstate commerce. Thus the Federal government held the right to license stations, to assign power and frequency, and to regulate radio stations in general. The same situation applies to FM, facsimile, and television stations. The right to regulate advertising on the air, however, is both state and Federal in nature.

#### The Communications Act of 1934

The Communications Act, signed June 19, 1934, created the Federal Communications Commission

“ . . . for the purpose of regulating interstate and foreign commerce in communication by wire and radio so as to make available, so far as possible, to all the people of the United States a rapid, efficient, nation-wide, and world-wide wire and radio communication<sup>5</sup> service with adequate facilities

<sup>4</sup> It must be remembered, however, that Federal regulation is not asserted in regard to unfair competition. Unfair competition protects the relationships of one radio or television advertiser against another advertiser, whereas the Federal Trade Commission Act protects the public interest. Obviously, all advertisers must abide by the rules spelled out by the law of unfair competition.

<sup>5</sup> Section 3(b) of the Communications Act defines “radio communication” or “communication by radio” to mean “the transmission by radio of writing, signs, signals, pictures, and sounds of all kinds, including all instrumentalities, facilities, apparatus, and services incidental to such transmission.” Obviously the term encompasses television, facsimile, and the like.

at reasonable charges, for the purpose of the national defense, for the purpose of promoting safety of life and property through the use of wire and radio communication, and for the purpose of securing a more effective execution of this policy by centralizing authority heretofore granted by law to several agencies and by granting additional authority with respect to interstate and foreign commerce in wire and radio communications.”

From the above it can be seen that the Communications Act of 1934 covers communication “common carriers,” persons or companies furnishing wire or radio communications to the public for hire, as well as all forms of broadcasting.

### **The Federal Communications Commission**

The Communications Act of 1934 established the Federal Communications Commission, which replaced the old Federal Radio Commission. The FCC is administered by seven commissioners appointed by the President and subject to confirmation by the Senate. One of the commissioners is designated chairman by the President, and not more than four commissioners may be members of the same political party. Appointment to the commission is for 7 years, except in filling an unexpired term.

Specifically, the major activities of the FCC are allocating frequencies for all licensed radio and television stations, licensing and regulating radio services and radio operators, regulating common carriers engaged in interstate and foreign communications by wire or radio, promoting safety through the use of radio and television on land, water, and in the air, encouraging more effective and widespread use of radio and TV, and utilizing its regulatory powers over wire and radio communications to aid in military effort. The powers of the FCC extend to Alaska, Hawaii, Puerto Rico, and other United States possessions, with the exception of the Canal Zone.

From the above it can be seen that one of the FCC’s most important tasks is that of allocating the spectrum to all the various services requesting frequencies. All American allocations of frequencies must conform to international agreement.

The work of the FCC is handled by four major bureaus: (1) the accounting bureau, (2) the engineering bureau, (3) the law bureau, and (4) the secretary’s bureau. Administrative work is supplemented by a budget and planning division, a personnel division, and a rules committee.

The accounting bureau is concerned with accounting, financial, economic, and rate aspects of licensing and regulating, both international and domestic.

The bureau is also responsible for continuing accounting and tariff supervision, economic research, and compilation and analysis of statistics.

In addition to handling the technical phases of the various services, the engineering bureau supervises the engineering field staff, which monitors radio stations, locates illegal transmitters, and handles technical research activities.

The law bureau's work covers the legal phases of licensing and regulation, general administration (including legislation and rule making), and litigation before the courts. The secretary's bureau has charge of internal administration and the issuance of orders and decisions adopted by the commission.

The FCC does not have the power to censor radio programs. Censorship is accomplished by industry self-regulation, by the public, or indirectly by the FCC, through the commission's power not to renew a station license after reviewing past programs and finding that the station did not operate in the public interest, convenience, and necessity. The Communications Act at one time specifically prohibited radio lotteries and the use of obscene, indecent, or profane language on the air. The lottery and obscenity clauses were transferred on Sept. 1, 1948, from the Communications Act to the Criminal Code, to be enforced by the Department of Justice.<sup>6</sup>

Provisions of the Communications Act still in effect state that all sponsors of commercial programs must identify themselves as sponsors. Freedom of speech on the air must be broad enough to provide full and equal opportunity for the presentation of all sides of controversial and public issues. Point-to-point communication is not permitted on the air by FCC regulation. The use of the letters "SOS," of sound effects spelling out "SOS," and of any spoken distress signal such as "mayday" are prohibited in programs.

Such is the extent of FCC "controls." The general guide for all programming is that it must be in the public interest, convenience, and necessity.

The Federal Communications Commission requires certain records of radio and television stations. Those pertaining to programs and operations are (1) the transmitter log (operations log) and (2) the program log. Both must be kept constantly and are turned over to the FCC on demand. In addition, stations keep a file of scripts on controversial issues and a file on applications for political time. These may be called for by the FCC under various circumstances. The FCC also calls for an annual ownership report, a financial report, and a payroll report.

Copies of commercial copy read over the air are requested by the di-

<sup>6</sup>The question before the courts is whether the FCC may still proscribe lotteries under the standard of public interest.

vision of Radio and Periodical Advertising of the Federal Trade Commission and not by the FCC.

**Important FCC Decisions.** To illustrate the role of the Federal Communications Commission in the American structure of commercial radio and television, several of the more important FCC decisions will be mentioned.

In the celebrated Mayflower decision (1938), the FCC held that no radio station owner could editorialize on the air. A radio station, according to the FCC, was not to be used as an instrument for the furtherance of its owner's particular point of view. The case arose over the license renewal of Radio Station WAAB, Worcester, Massachusetts, owned by the Mayflower Broadcasting Corporation (Yankee Network). During 1937 and 1938 Radio Station WAAB broadcast editorials from time to time urging the election of various political candidates. The station also took sides in public controversy. The FCC decision pointed out that a truly free radio cannot be used to advocate the cause of the licensee and that, in brief, the broadcaster cannot become an advocate.

Early in 1948 the FCC reopened hearings on the Mayflower case to determine whether the decision should be changed. Numerous broadcasters felt that the 1938 decision constituted an infringement on the freedom of the press. Following hearings, the FCC announced its proposed decision early in 1949, which in substance modified the Mayflower decision. Stations may now editorialize, provided that they label their editorializing programs as such and afford equal time to opposing views. However, very few radio stations have followed this new policy to date.

Another important FCC decision is the Port Huron case, involving Radio Station WHLS, the Port Huron Broadcasting Company, of Port Huron, Michigan. The FCC decision stated that radio stations may not censor political scripts. In addition, the FCC stated that a radio station is not subject to action, regardless of what statements political speakers make over station facilities.

The Port Huron case was weakened, however, by a Texas decision which in the court's dictum intimated that the FCC could not absolve broadcasters from liability. In addition, the chairman of the FCC has advised that the commission will not enforce the Port Huron decision. This means that stations may and will scrutinize political scripts in advance of broadcast and delete defamatory statements. (In most cases political speakers are most willing to have called to their attention statements which are defamatory or which might be considered as defamatory. The speakers voluntarily alter the script—the station does not, technically, censor the script directly.)

The FCC decision in the Scott case states that any issue can become controversial. When it does become controversial, equal time must be given to opposing views. The case developed when a California atheist, claiming Christianity to be a controversial issue, requested equal time on the air to present his point of view.

Late in the summer of 1949 the FCC also took action to eliminate certain radio giveaway programs. The FCC took this step by proscribing lotteries under the standard of public interest. Broadcasters have replied that this action was unconstitutional and that the FCC has no right to control program content. The number of giveaway programs, however, substantially decreased following the FCC's announcement.

In the fall of 1950, after many months of color TV studies, the FCC announced its decision on color television. The commission accepted the CBS field sequential system (mechanical) and ruled out the dot sequential system of RCA and the line sequential system of Color Television Inc.

### **The Federal Trade Commission Act**

The Federal Trade Commission Act of 1914, as amended by the Wheeler-Lea Act of 1938, makes false or misleading advertising (other than labeling, which is covered by the Food, Drug and Cosmetic Act) illegal. False advertising is defined as advertising which is misleading in any material respect, including failure to reveal facts.

The law establishes the right of the Federal Trade Commission to enforce the provisions of this act. At the present time the commission also enforces the sections of the Clayton Act which refer to advertising and the sections of the Robinson-Patman Act which refer to advertising allowances, in addition to the provisions of the Federal Trade Commission Act. Thus the commission has authority to prevent false and misleading advertising and other unfair methods of competition, including unfair, or deceptive acts or practices.

The Federal Trade Commission scrutinizes carefully the use of the word "free" in radio and television advertising. The FTC does not permit the use of the word "free" unless the product is to be delivered without cost and unconditionally.

**FTC Survey of Radio and Periodical Advertising.** Since 1929 the Federal Trade Commission has maintained a continuing survey of published advertising. This activity is now performed by its Division of Radio and Periodical Advertising, established in 1938. The division scrutinizes radio and television commercials as well as advertisements in newspapers, magazines, trade publications, farm papers, almanacs, and mail-order catalogues for questionable advertising. See Table 13.

TABLE 13. QUESTIONABLE ADVERTISING

<i>Advertising medium</i>	<i>Number of advertisements examined</i>	<i>Advertisements or broadcast statements marked as questionable</i>	
		<i>Number</i>	<i>Per cent</i>
Newspapers, magazines, farm and trade journals.....	308,544	11,119	3.6
Mail order.....	12,903	325	2.5
Radio.....	643,604	8,819	1.4

SOURCE: Federal Trade Commission, 1949.

Copies of network radio and television commercials are sent weekly to the Division of Radio and Periodical Advertising by the networks. Transcription companies submit scripts once a month covering the commercial portions of all programs and announcements transcribed (or filmed) by their firm during that period of time. Radio stations submit reports three times a year. Station reports normally cover all commercial copy of a specified week of operation as requested by the Division of Radio and Periodical Advertising.

**FTC Procedure in Handling Advertising Cases.** If it appears to the Division of Radio and Periodical Advertising in preliminary study of advertisements that published statements or radio commercials may be false or misleading, a contact letter is sent to the advertiser requesting all necessary information and a sample of the product. (As has been pointed out, complaints of radio listeners or television viewers regarding product advertising may be made directly to the FTC. Such complaints are investigated in the manner outlined here.)

Representative specimens of all advertising copy used by the sponsor for the previous 6 months are also requested. Upon receipt from the advertiser of the product and product information, scientific opinions regarding the product are obtained. The scientific opinions may be obtained from the Commission's Bureau of Medical Opinion or from other government agencies such as the Food and Drug Administration, the National Bureau of Standards, or the Department of Agriculture. The opinions of specialists in specified fields may also be requested. After such investigations, a list of claims which appear to be false and misleading is sent to the advertiser. He is invited to submit informally by letter, in person, or by counsel any evidence he chooses in support of his claims.

After considering all available evidence on both sides of the issue, should the questioned claims appear neither false nor misleading, the division may report the matter to the commission with the recommenda-

tion that the case be closed. If it appears that the advertising is false and misleading, the matter is referred to the commission with one of two recommendations: (1) that a complaint be issued, or (2) that negotiation of an appropriate stipulation be authorized, provided that the advertiser desires to dispose of the case by a voluntary agreement to cease and desist from the use of the acts and practices involved.

If the case is heard by the commission and ruled invalid, it may be dismissed without prejudice to the advertiser. When the case is found valid, the FTC will issue a "cease and desist" order, effective 60 days after notification. If the advertising practice involves a food, drug, therapeutic device, or cosmetic and if it is considered in the best interest of the public to protect it from the advertising, an injunction may be petitioned for by the FTC to stop the advertising malpractice immediately. The United States district court will issue the injunction pending final disposition of the case by the FTC.

In any case the advertiser may appeal to the United States Circuit Court of Appeals and in turn to the United States Supreme Court for a final decision on the advertising statements. A majority of cases of the FTC, however, are handled voluntarily by advertisers through stipulations. During the 1948 fiscal year only 73 cease and desist orders were issued, while over the same period 152 stipulations were approved. Only six of the cease and desist orders were appealed by advertisers to higher court.

### **The Federal Food, Drug and Cosmetic Act**

Although the Food, Drug and Cosmetic Act of 1938 (which modified an earlier act of 1906) deals primarily with *labeling* of food, drugs, cosmetics, and therapeutic devices, certain basic concepts of the act are applicable to radio and television advertising. Among the more important are those provisions dealing with products which may be potentially dangerous to health. Formerly it was required that all commercials for such products contain the cautionary statement, "Caution, use only as directed."

Disclosure is no longer necessary in the case of radio and television advertisements for products containing irritant laxatives, preparations containing not in excess of 5 per cent ammoniated mercury, preparations containing iodides, and preparations containing acetophenetidin. On the other hand, full disclosure of the facts must be made in advertising food, drugs, cosmetics, or devices when the resulting dangers may be serious or the public health may be impaired.

Many station codes mention not only important restrictions set forth

by the Food, Drug and Cosmetics Act but go further and indicate that many of the products which fall under the jurisdiction of the act may not even be advertised over the air.

The enforcement of the Food, Drug and Cosmetic Act is under the jurisdiction of the Food and Drug Administration of the Federal Security Agency.

### **The Robinson-Patman Act**

The Robinson-Patman Act, passed in 1936, is primarily an anti-price-discrimination act. One of its major provisions, however, deals with advertising allowances, funds of money distributed by national or regional advertisers to local retailers of their products for local cooperative advertising purposes. The act does not outlaw advertising allowances but states that they must be made proportional to all and when issued must be used for advertising purposes and not considered as a trade discount.

When a national or regional advertiser issues an advertising allowance he should require proof, in the form of an affidavit from the local radio or television stations, that the sponsored program or announcement was broadcast, that the advertising allowance money was spent for radio or television advertising.

The Robinson-Patman Act is administered by the Federal Trade Commission.

### **Post-office Regulations**

All radio and television offers that are sent through the mails must conform to post-office regulations. The regulations outline unacceptable products for mailing, packaging regulations, weight limits, and other information which a sponsor should investigate before making an air offer.

### **The Lanham Trade Mark Act**

The Lanham Trade Mark Act was passed by Congress on July 5, 1946, and went into effect 1 year later. The act provides for four kinds of marks: (1) the trade-mark, (2) the service mark, (3) the certification mark, and (4) the collective mark. Of importance to radio and television advertisers is the service mark, defined as follows:

*“Service Mark.* The term ‘service mark’ means a mark used in the sale or advertising of services to identify the services of one person and distinguish them from the services of others and includes without limitation the marks, names, symbols, titles, designations, slogans, character names, and distinctive features of radio or other advertising used in commerce.”

Although there were means of protecting various "services" in the past, such as the "radio mark," the Lanham act, and specifically the provision for a service mark, represented much-needed legislation.

Interpretation of the law today indicates that the following distinctive features of radio and television may be protected as "service marks": program titles, program theme songs, program slogans, and special program sound effects; station call letters and station slogans; network initials and network slogans; singing commercials and special commercial sound effects; radio and television characters and characterizations. The latter includes all distinctive characters on radio and television programs who may employ distinctive voice, dialect, mannerisms, or slogans.

The first "service mark" from the radio and television industry to be registered under provisions of the Lanham Trade Mark Act was the NBC chimes. The three tones are now fully protected by law. Howdy Doody, the NBC puppet, and Eddy Gallagher's harp gimmick used on WTOP, Washington, are also registered as "service marks."

### **The Miller-Tydings Act**

The Miller-Tydings Act is applicable to radio and television advertising in that it legalizes contracts for resale price maintenance in interstate commerce, provided that such contracts are legal in intrastate commerce. A national radio or television advertiser may establish a "fair-trade" price and advertise such price in his broadcast advertising activity if desired.

As an example, Tums and Glass Wax are fair-traded. In states where such products are marketed and state laws permit, a pricing arrangement is drawn up between the manufacturer and the retailer to sell the products at the established price. This contract is legal for the national advertiser dealing in interstate commerce as long as the state laws permit resale price maintenance.

Both Tums and Glass Wax advertise the fair-trade price on their network programs. Because of the Miller-Tydings Act making vertical interstate price maintenance legal, the advertiser is able to control the selling price and has the privilege of featuring price in his radio or television advertising activity if he so chooses.

## **STATE REGULATION OF RADIO AND TELEVISION ADVERTISING**

In each of the forty-eight states, certain state regulations are applicable to radio and television advertising. All state legislatures have adopted the "Printers' Ink Model Statute" or a modification of this law to make false advertising illegal. The original "Printers' Ink Model Statute" was

drawn up in 1911 by Harry D. Nims for *Printers' Ink*, a trade magazine of the advertising, management, and sales industries. It provides that "anyone who publishes or circulates an advertisement which contains any assertion, representation or statement of fact which is untrue, deceptive or misleading, shall be guilty of a misdemeanor."

Certain states have special regulations which deal with libel, slander, and specific types of advertising and merchandising such as the use of premiums, coupons, and trading stamps. An advertiser desiring to use such devices should investigate local state regulations before starting the radio or television campaign built around them.

State interpretations on what constitutes a lottery should also be thoroughly investigated by a sponsor.

### SUMMARY

This chapter has stressed three important radio and television regulation forces, including self-regulation from within the industry, a form of "regulation" by the public, and regulation by law.

Self-regulation is accomplished through codes drawn up by networks and stations for the guidance of all concerned, especially advertisers and agencies. One of the most important codes is that of the National Association of Broadcasters, whose provisions are felt in every corner of the radio and television industry.

A form of "regulation" is accomplished by individuals, who by listening or not listening (viewing or not viewing) express their likes or dislikes in programing and advertising content. The views of individuals may also be expressed through letters, telephone calls, telegrams, and the like. In this manner the public let their likes and dislikes in programing and commercial presentations be known to sponsors and stations. Public "regulation" is also accomplished through consumer groups such as radio councils and listening groups and through the Better Business Bureau.

The major Federal regulations affecting radio and television advertising include the Communications Act of 1934, the Federal Trade Commission Act, the Federal Food, Drug and Cosmetic Act, the Robinson-Patman Act, certain post-office regulations, the Lanham Trade Mark Act, and the Miller-Tydings Act. These regulations affect commercial advertising, but no Federal law establishes any censorship over program content. This is done entirely by self-regulation and public "regulation" (except for prevention of programs which are lotteries, use profanity, give false distress signals, and the like).

The importance of the sponsor's role in successful radio and television

advertising through the use of unquestioned entertainment matter and truthful advertising cannot be overemphasized. The public have little use for what they regard as untrue, and falsity deserves only extreme condemnation.

Advertisers can cooperate in the effort to improve radio and television advertising by checking closely for exaggerated claims of quality and performance. This must be done in sufficient time to permit rewriting of copy, should this be called for. The same thorough attention should also be given to entertainment matter for programs.

Radio and television codes and government regulations should be viewed in their proper perspective—not as something to “get around” but as sound standards to guide American businessmen to long-range business success. In a healthy atmosphere of helpful cooperation, the American system of radio and television can move forward to even greater future successes. Honesty in advertising pays off in future dividends, both in good will and in sales.

## **Chapter 16: THE RETAIL RADIO OR TELEVISION ADVERTISER**

The retail radio or television advertiser is a local business firm utilizing local radio or television station facilities to influence listeners or viewers to buy the goods or services sold in the retail store. Retail radio and television advertisers are both often referred to as "local advertisers."

Retail radio advertising sales figures have been on the increase since the early days of radio. In 1935 net local time sales were \$26,074,476, and they increased to \$44,756,792 by 1940. The 1940 figure was more than doubled by 1945, when net retail time sales reached \$99,814,042.

In 1947, for the first time in the history of radio advertising, the net time sale figures of local radio advertising exceeded that of any other form of radio advertising. Net sales in that year reached \$147,778,814 or 39.5 per cent of all radio net time sales. The trend toward an increase in the amount of money spent on retail radio advertising continued in 1948, 1949, and 1950.

The continued growth of local radio advertising can be attributed to the increased acceptance of radio as an advertising medium for the retail advertiser, the growth of new radio stations in communities previously without a local radio station, and the addition of stations in communities already served by radio.

### **THE ADVANTAGES CLAIMED FOR RETAIL RADIO ADVERTISING**

All the basic advantages of radio as an advertising medium, which were mentioned in Chap. 1, are advantages of retail radio advertising. These include, in greater or less degree, the advantage of the spoken word and the facts that radio is intimate, permits the sponsor to control editorial content, gives the sponsor full credit for editorial content, paints personalized word pictures, swings listeners from editorial content to commercial content, makes every line the equivalent of a headline, offers special techniques for more effective commercial presentation, is habit-forming, permits family listening, and delivers daytime messages to the housewife.

In addition to the basic advantages claimed for radio as an advertis-

ing medium, there are certain other advantages attributed to retail radio advertising exclusively, of which the five most important are

1. Retail radio advertising is available at practically all hours.
2. Retail radio advertising permits simultaneous rural-urban coverage and often reaches those who do not ordinarily receive retail advertising.
3. Retail radio advertising permits a natural tie-in with national radio advertising, whether network or national spot.
4. Retail radio advertising permits an important local touch, not characteristic of national advertising.
5. Retail radio advertising builds better employer-employee relations.

Retail radio advertising offers simultaneous coverage in rural and urban areas. There is no time lag between the time urban consumers receive a retail advertising message and the time rural listeners receive the same message. In addition, retail advertising often reaches outside the regular trading area to sell new customers living beyond the limits of regular advertising circulation. As television grows, radio will become increasingly important as a means of reaching small-town and rural markets.

Retail radio advertising can be used to create a tie-in with national radio advertising. A national or regional advertiser (network or national spot advertiser) says, in essence, "Ask for my product anywhere but ask for it by name!" The local advertiser can follow this up by saying, in essence, "This nationally advertised product is available locally at my store. Stop in and purchase!" Although other retail advertising media may be used for such tie-in purposes, the retail announcement following the national radio advertising is an important follow-through step which ties the entire advertising activity into a complete selling package.<sup>1</sup>

Retail radio may be keyed more directly to consumers in a given area whose characteristics and merchandise desires are well known. This permits use of more specific localized appeals. It means the retail advertiser can use the "local touch." By working in local color, local events, civic tie-ins, local names, and local situations, programs and commercials can be tailor-made for the community. The result is increased interest in the commercial and increased sales and good will for the local advertiser.

Retail radio builds better retail employer-employee relations. Salespeople and non-selling personnel often have a close, friendly feeling toward a retailer's radio advertising activity. At times a salesperson may even hear his or her name over the air ("When in the sports shop talk to Miss Smith"), which does much to build morale among employees. When a retail radio advertising campaign is merchandised among all store personnel, the feeling

<sup>1</sup> Some national network radio advertisers encourage their retailers to buy the station break immediately following their network program to inform the local community where the nationally advertised product is available. Others will not permit this arrangement. This is because the national advertiser may have so many local dealers handling the product that to permit a "preferred" dealer to utilize this time would almost certainly result in ill will toward the national advertiser on the part of the other retailers in the area.

develops that an individual employee plays an important role in the success of the store. Local radio advertising, employed in this fashion, can do much to cement employer-employee relations.

It is important to emphasize that retail radio advertising may be either institutional or promotional in nature. Years ago many advertising men considered radio as strictly an institutional medium for retailers. Today, following the Joske study and other investigations on the impact of retail radio advertising, retailers have found this a valuable medium for promoting item sales and building sales among various merchandise lines and departments. Thus the medium is available for a variety of retail advertising tasks, and success for each has been proved.

### **THE ADVANTAGES CLAIMED FOR RETAIL TELEVISION ADVERTISING**

Since there are more retailer than national advertisers in the United States, there are more retail television advertisers than national television advertisers on the air. During a typical week in 1950 there were 57 network advertisers, 328 spot advertisers, and 958 local advertisers using television.

Although many retail TV advertisers have been able to make their television advertising pay for itself, others are buying time on television today to gain experience with the medium while rates are low. A retail advertiser often jumps into television at an early stage in local TV development to capitalize on the prestige that is associated with advertising on this new medium.

Local television advertisers are less interested in time, program, and talent franchises than are national TV advertisers, although such factors may also enter the picture.

### **WHAT LOCAL ADVERTISERS CAN BEST USE RADIO?**

Radio advertising has sold fur coats and automobiles, chewing gum and candy bars, services as well as goods. Practically all types of consumer goods or services offered by retailers can be sold through the use of radio. "Radio is of primary value to firms whose customers are drawn from most sections of a city or from adjacent rural areas," one expert reports. "Radio may be used to reach a 'class' market, but such market should represent substantial numbers of people."<sup>2</sup>

This does not mean that unless a retailer already draws trade from such areas he should not consider the use of radio as a retail advertising

<sup>2</sup> Sandage, C. H., *Radio Advertising for Retailers* (Harvard University Press, Cambridge, 1946), p. 12.

medium. Numerous cases on record indicate that retailers have used radio effectively to increase their trading area from a limited neighborhood market to an entire community. Radio has also been utilized to expand a city market to attract the farm trade and to interest city buyers in stores formerly catering only to rural customers. In such instances radio advertising was part of a well-established market-expansion plan.

### WHAT RETAILERS SHOULD THINK TWICE BEFORE USING RADIO?

Independent grocery stores, independent drug stores, neighborhood filling stations, cafes, and hardware stores have found that both radio stations and newspapers with city-wide circulation are rather costly media. Sandage reports that "only in small communities where such types of retail outlets commonly secure patronage from the entire community, might radio serve such distributors effectively."<sup>2</sup>

The reason why neighborhood retail outlets in general have found radio an expensive medium can be seen in a comparison of the radio station's circulation and the trading area of the retailer. The retailer pays for total station circulation but receives benefit from only the portion of the circulation which includes listeners living within his limited trading area.

The goods or services offered by the retailer must meet broadcasting codes which keep socially undesirable advertising off the air. Hard liquor cannot be advertised over the air. The local tombstone maker, the fortuneteller, and, in some communities, the mortician are barred from the air by codes prohibiting advertising of their goods or services. A check with local radio station management will inform a retailer of the specific provisions his local station adheres to.

In general, the same points that guide the retailer in the use or non-use of radio also may be used to guide him in the use or nonuse of television as an advertising medium.

### KINDS OF RADIO AND TELEVISION ADVERTISING AVAILABLE TO RETAILERS

Local radio or television advertising may be accomplished through the use of either an announcement campaign or a program campaign.

Spot announcements (not to be confused with spot radio advertising) for local radio advertisers can be of various lengths. The more common are the following:

- 15 seconds transcribed and either 25 or 30 words live.
- 30 seconds transcribed and either 50, 55, or 60 words live.
- 1 minute transcribed and either 120, 125, or 130 words live.

<sup>2</sup> *Ibid.*, p. 90.

The more common lengths for television spot announcements are 20 seconds, 1 minute, and 2 minutes. Either radio or television spot announcements may be aired as station-break announcements between programs or on participating programs.

When the retailer uses a program campaign, he is permitted 10 per cent of evening time and 15 per cent of daytime program time for the commercial message. Programs may be as short as 5 minutes or as long as several hours, depending upon program content. News programs, for example, may be aired in 5 minutes time, but the broadcast or telecast of a sports event may take as long as 2 hours.

Radio programs may be either live or transcribed, while TV programs may be either live or on film. Local radio advertisers may utilize transcribed music from the station's music library, lease open-end transcriptions, or sponsor network cooperative programs which are broadcast locally. Open-end films are also available for retail television advertisers.

The problem of whether the retail advertiser should use programs or announcements will be taken up in the following chapter. It is sufficient at this point to say that it is necessary to establish a concrete advertising objective before determining whether to use programs or announcements or making other campaign decisions.

### HOW TO ESTABLISH THE RETAIL ADVERTISING BUDGET

Although there are numerous ways to arrive at the amount of money which is to be appropriated for retail advertising purposes, the majority of methods can be reduced to three basic ones. These include (1) the percentage-of-sales method, (2) the objective-and-task method, and (3) an arbitrary method. Various combinations of these basic methods are also used by retailers.

#### The Percentage-of-sales Method

The percentage-of-sales method is a means of determining an advertising appropriation by taking a certain percentage of sales and allocating it to advertising. It is the method widely used by department stores to establish an advertising budget. Sales figures may be past gross sales, past net sales, estimated future gross sales, estimated future net sales, or special sales figures such as net profits before taxation, net profits before advertising expenditures, and the like. When past sales figures are used, the retailer will have an estimate based on cash already in the till. To base an advertising budget on past figures may not be desirable, however, since the appropriation may not be enough for a booming year or may be too large for a declining year. Estimates of future sales, when accurately made and subject to periodic recheck, seem to offer the best basis for the

percentage method. Such figures are planned for the immediate future and adjusted according to anticipated market conditions.

A variation of the percentage method is the "per unit allocation." This involves establishing a certain advertising cost for every package, case, or unit sold. The per unit allocation is widely used among cooperative groups.

The actual percentage figure to be used in establishing the advertising budget in this manner will vary from retailer to retailer, since advertising appropriation problems are individual in nature. For example, retailers A, B, C, and D are all in the same line of business. A percentage figure of 2 per cent of estimated future gross sales may be excellent for retailer A but far too low for retailer B. Retailer C may allocate 5 per cent of estimated future net sales, which would be more than retailer D could wisely spend.

Trade organizations often publish figures indicating what percentage a retailer might spend on advertising. However, they recommend that such figure be used only as a guide and be interpreted in the light of the retailer's individual marketing and advertising problems. If percentage figures of this nature are applied rigidly and utilized other than as a guide, they may prove more dangerous than helpful. When properly interpreted, information on competitors' advertising appropriations, appropriations of similar business firms outside the retailer's trading area, or noncompeting firms within the trading area or suggestions offered by the retailer's trade organization may be extremely helpful. But, as always, such figures must be applied with discretion.

In criticism of the percentage-of-sales method, Edwards and Howard<sup>4</sup> write that certain stores disapprove of the method—even though it is a relatively easy way of deriving the dollar appropriation and even though it keeps the publicity appropriation within the amount the store can afford to spend—because it encourages the practice of matching the expenditures of other stores of similar type and size, and because it fails to give due consideration to the amount of money that the store needs to spend in order to achieve its planned sales and good-will objective.

### **The Objective-and-task Method**

The objective-and-task method of determining an advertising appropriation involves a consideration of what the retailer *would like to do*, tempered by what he *can afford to do*.

A primary step in determining an appropriation by this method is to establish clearly the advertising objective. The advertising objective is

<sup>4</sup> Edwards and Howard, *Retail Advertising and Sales Promotion* (rev. ed., Prentice-Hall, New York, 1943), p. 96.

usually in the form of a long-range objective, that which the store aspires to over an extended period of time, and an immediate objective. The latter is either a goal for the year or one to be attained over a shorter period of time.

As an example, retailer A may aspire to become first in total sales over all community competitors. This is his long-range goal. His radio advertising goal for the year is to build up the sales in the basement store and the children's department and to establish greater prestige for the store as a whole. This is his immediate objective, which may be broken down even further into semiannual or monthly goals.

In addition to a consideration of the immediate and long-range advertising objectives, the following factors must be considered in determining the allocation necessary to accomplish the established goals:

1. Size of the store. Does the retailer need a greater amount of advertising to attract business and to build store traffic?

2. Store policy. What is the store's merchandising policy? Is it a highly promotional, semipromotional, or nonpromotional store? What is the store's service policy? Are customers fully aware of the services and conveniences offered by the retailers?

3. Trading area. Is the store conveniently situated in the business district, or is additional promotion necessary to attract customers outside of the regular shopping district? What type of customer does the store cater to? Where do customers of this type live? What is the need for reaching new customers?

4. Advertising rates. What are the rates of the logical advertising media in the community? Are advertising rates going up or down?

5. Past advertising experience. What success has the store had in the past in its advertising? What media pulled best? What would be the anticipated effect of increased or decreased advertising expenditures?

6. General business conditions. Are prices going up or down? Is the outlook for more or less business?

7. Competitor's advertising. What is the store's competitive position? What amount of advertising are competitors doing?

Once a dollar figure is reached by proper consideration of the above factors, representing what the retailer would like to do in his advertising, the figure must be tempered by a consideration of

1. Estimated future sales. How much business is the store expected to do during the coming business period?

2. At what point does the cost of advertising attract so little additional business that it becomes unprofitable to advertise beyond this figure?

Thus the retailer determines how much he can *afford* to expend. For comparison purposes, many retailers, once they have arrived at an adver-

tising appropriation by this method, compute the percentage relationship between the appropriation and anticipated future gross sales or net sales. This figure can be used as a rough guide and a double check in comparing the retailer's own advertising percentages with other stores.

### **The Arbitrary Method**

Unfortunately, to many retailers the arbitrary method of arriving at an advertising budget means doling out advertising funds piecemeal in order to accomplish certain immediate advertising goals, with little or no thought of building toward a long-range objective. The retailer has no minimum nor maximum sum in mind for the total monthly, quarterly, or yearly advertising expenditure but yields to his own personal advertising whims and pet schemes or to sales talks of media solicitors.

Such hand-to-mouth advertising activity does not spell success and leads to the retailer's conclusion that advertising is wasteful. The correct conclusion, however, is that the retailer's method of determining an advertising appropriation is a poor one.

On the other hand, many small retailers arrive at an arbitrary sum for the advertising appropriation by using short cuts in both the objective-and-task and the percentage methods, even though they are not cognizant of the fact that they are basing their appropriation on more scientific methods. Aiming at a goal, the retailer estimates how much future sales will be, evaluates returns on past advertising, applies the lessons of past advertising experience, double-checks his budget with that of other firms, and arrives at an arbitrary figure which fits his business like a glove. The arbitrary method, when used with reasonable common sense and good judgment, has a place in determining the advertising appropriation, especially for a newly established business where no past figures are available.

### **HOW MUCH MONEY SHOULD THE RETAIL ADVERTISER ALLOCATE TO RADIO OR TV?**

Once the retailer has decided whether or not he can profitably utilize radio or television as an advertising medium, the answer to the question, "How much of my advertising budget should I allocate to radio or television advertising?" cannot be answered by a formula. The cost of a radio or TV campaign is considered at the time when the over-all budget is established, and such amounts are earmarked for radio or TV purposes. The amount of money set aside for radio or TV is determined by considering what part radio or TV is to take in reaching the store's long-range goal, what immediate objectives radio or TV are to reach, and

how much it will cost to reach those objectives. Rates of the local station or stations must be taken into consideration, as well as the quantity and quality of competitors' advertising activities and the market potential. The cost of a radio or TV campaign to reach given objectives must be scaled to fit proportionately into the sum the store can afford to pay for all advertising activity.

Surveys indicate that the smaller the store, the larger the percentage that should be devoted to radio. Sandage<sup>5</sup> suggests:

"Firms with annual advertising expenditures of \$50,000 or more generally should be expected to expend at least 15 per cent of their total budget on radio if they wish high success, and smaller firms should expect to spend as much as 20 per cent of the total advertising budget on radio for high success."

"Many cases have been recorded where small retailers spend 50, 75 or even 100 per cent of their advertising budget in radio. The larger retail department stores, however, may find that 15-25 per cent, approximately the Joske allotment in 1945, is correct."<sup>6</sup>

In addition, when establishing the radio advertising allocation it must also be considered that, as Sandage points out, "A radio advertiser only skims the surface when he advertises on the air for only one month or two months. He must appropriate enough money to stick with radio for approximately 26 weeks before he can expect highly satisfactory returns."

True, some advertisers realize excellent results after the first program or spot announcement goes on the air—others fail to achieve satisfaction from radio at the end of the 6-month period (in this case the entire radio campaign should be reexamined thoroughly to determine the cause). The same survey points out the general principle: "Real success from radio should not be expected during the first six months of use. Most firms should not use radio as a major advertising medium unless they are prepared to employ it for at least six months. Only 14.3 per cent of the firms using radio for less than six months reported high success. Of those firms with from one to two years of radio experience, 33.6 per cent reported high success."<sup>7</sup>

The local radio advertiser becomes more successful in creating proper media allocations through experience. It is possible for a new retail radio advertiser to gain knowledge and judgment, however, through information in the form of radio and TV allocation guides offered by his trade organization,<sup>8</sup> from noncompeting retailers in his own locality, from retailers in the same business but located outside of his trading area, and

<sup>5</sup> Sandage, *op. cit.*, p. 13.

<sup>6</sup> *Radio for Retailers* (National Association of Broadcasters, Washington, D.C.), Chap. 2, p. 25.

<sup>7</sup> Sandage, *op. cit.*, p. 12.

<sup>8</sup> The National Retail Dry Goods Association publishes an *Analysis of Publicity Expenses* as a guide to budgeting for department stores and specialty shops.

by a study of competitor's radio and TV activities. Again, such data are to be used as a rough guide only. The proper solution can be arrived at only after a complete study of the retailer's individual marketing situation.

### **APPLYING THE ADVERTISING BUDGET**

Although industry practice varies greatly with regard to applying advertising appropriations, the usual practice is to break down a yearly retail advertising appropriation by 6-month, 4-month, 3-month, monthly, or weekly periods for administration. Rough breakdowns of the budget by such periods means that more money can be allocated to the weeks and months when additional advertising activity is desirable, the appropriation will be administered with maximum efficiency, and there will be less chance of overspending or underspending the budget set aside for advertising. The amount of money from the advertising budget which is to be allocated to radio or television is usually a fixed amount earmarked for this purpose, as mentioned earlier in this chapter.

In addition to a breakdown by time periods, many retailers find it advisable to allocate certain moneys to departments or merchandising divisions on a periodical basis. In this manner the over-all store objective can be accomplished by the allocation of money where advertising is desired to promote proper departments or items and to fit in with long-range plans. This type of allocation system avoids having too much advertising money spent in the same department, to the jeopardy of other sections of the store and the over-all advertising goal. Again, the retailer's own experience will be the best allocation guide.

### **Problems in the Application of the Advertising Budget**

Several points need to be kept in mind when working with the advertising budget, both in planning the expenditures and in the execution of the campaign. Primarily, as has been explained, there is no all-round rule or formula that applies to all retailers in establishing the appropriation or the media allocations. Each budget problem is individual by nature, and budget appropriation and allocation guides must be used with due care and discretion.

There should be a clear understanding of what constitutes an "advertising cost." Expenses which are not directly related to advertising should not be deducted from the advertising budget without proportionate increase in appropriation.

The advertising budget must remain flexible and should be reviewed periodically. Some retailers make the mistake, once they have properly

arrived at an advertising budget, of sticking to the budget much too rigidly without proper consideration of current conditions. The appropriation and media allocations may have to be increased to meet unforeseen competitive conditions or other market changes. By the same token the retailer's own advertising campaign may be more successful than anticipated. The entire advertising budget in this case need not be entirely consumed, merely because it was scheduled as an expenditure for advertising purposes during a given period. To predict accurately market conditions months in advance, as must be done in establishing advertising budgets, is an all but impossible task. For this reason, the budget must be reviewed periodically in the light of new month-to-month and day-to-day developments.

One way of keeping an advertising appropriation flexible is to maintain an advertising reserve fund. The unanticipated can be met by dipping into this special reserve, set aside at the time the budget is established.

A basic principle of radio advertising, in common with all media, is that continuous advertising is vital to advertising success. By establishing a regular appropriation, retail advertising is placed on a scientific basis and tends to be better coordinated and more closely integrated into a strong sales promotion plan.

### **PAYING FOR RETAIL RADIO OR TELEVISION ADVERTISING**

Radio or television advertising by retailers (whether by a program campaign, an announcement campaign, or both) may be paid for in one of two ways: (1) the retailer may pay the entire cost himself; (2) if he handles nationally advertised merchandise, he may enter into an agreement for cooperative radio or television advertising with the national advertiser. In this manner he pays only a percentage of the total time costs for the promotion of the nationally advertised item. Talent costs are ordinarily not included in the cooperative advertising plan.

For example, retailer A handles nationally advertised merchandise for manufacturer X. The two enter into a written agreement for cooperative radio advertising on a 50-50 basis, and the national advertiser OK's the commercials the retailer intends to use. In many cases these commercials have been prepared by the national advertiser especially for dealer use. Retailer A is billed for \$200 worth of radio time over a designated period. By furnishing proof to the manufacturer that the radio advertising was performed, usually in the form of an affidavit from the station, the retailer is reimbursed to the sum of \$100. Had the national manufacturer agreed

to pay 75 per cent of the advertising time costs, the amount would have been \$150. Reimbursement may be in the form of cash or merchandise.

Often a retailer will enter into an agreement for cooperative radio advertising with more than one national advertiser, as when a store handles several lines whose manufacturers each have a cooperative advertising plan.

The national advertiser's policy on cooperative advertising is often included in the franchise contract with dealers. When such a policy is not indicated, inquiry often will bring information on the dealer cooperative plan. Many retailers overlook the possibilities of mutually beneficial cooperative advertising with the national advertisers whose products they handle.

### THE RETAILER'S ADVERTISING DEPARTMENT

The advertising department is a special organization within the retailer's firm to handle advertising and in many cases sales promotion and public relations work as well. Advertising departments vary in size and structure depending upon (1) the size of the store, (2) whether an agency is utilized or not, (3) the media generally used, (4) the need for speedy production when printed media are used, (5) the amount of merchandising materials which the retailer utilizes, and (6) the need for intimate knowledge and close contact with the consumer and the market. Because of the above factors, the advertising department of a retailer may vary from one person to several dozen.

Many small retailers have no advertising department. The store owner or the store manager merely checks on the advertising created under his direction by the local printer, the local newspaper, or radio station.

### The Retailer's Radio and Television Advertising Section

A major recommendation resulting from the Joske study of broadcast advertising is that every retailer using radio should have, within his store, competent radio-trained personnel. "Depending on the size of the radio project and the division of work between the store, station, or advertising agency, this radio department can have a staff of several people, or be simplified to require only part of one person's time."<sup>9</sup> The leading factor affecting the size of the radio department is the retailer's dependence upon radio or TV as an advertising medium.

The organization of the radio and TV advertising section within the retailer's advertising department can be seen in Fig. 56 and 57. The

<sup>9</sup> *Radio for Retailers* (National Association of Broadcasters, Washington, D.C. 1946), Chap. 3, p. 1.

functions of Joske's radio advertising department, typical of many retailers' setups can also be noted in Fig. 57.

The small retailer's "radio section" may consist only of the store owner or manager, who checks on the commercials and continuity as prepared

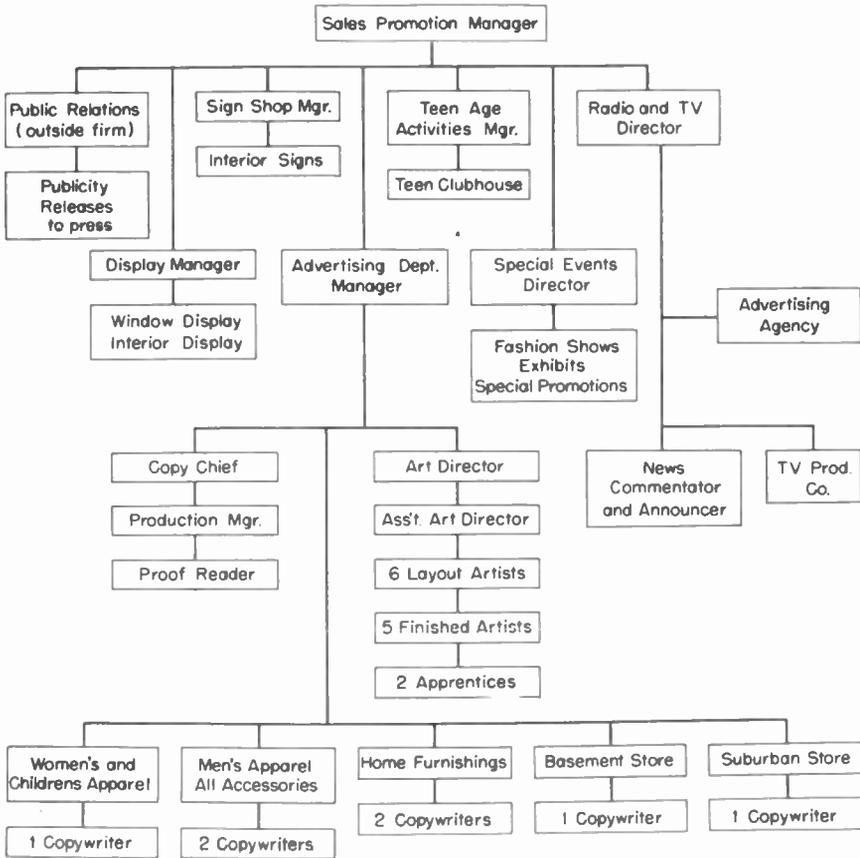


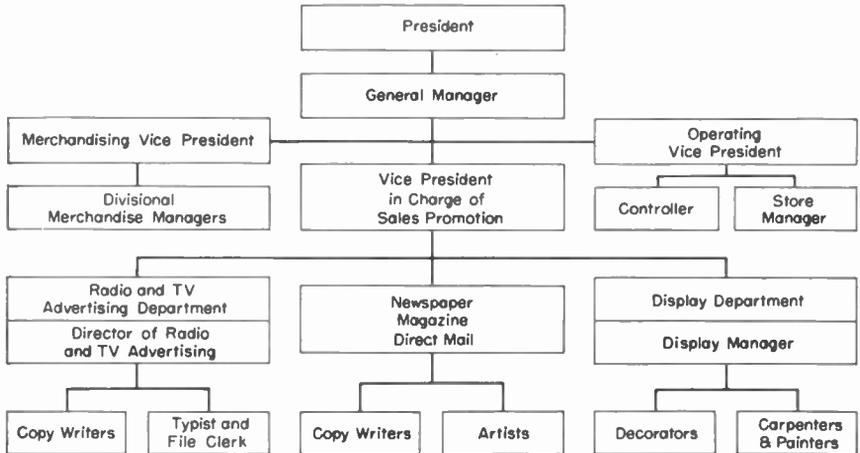
FIG. 56. Organization of the advertising department, The Fair, Chicago. All radio advertising is placed by an advertising agency, working through The Fair's sales promotion manager and radio and television director. TV commercials are written by the radio and television director, and a TV production company is consulted on special television production problems. The Fair has long been a successful user of radio advertising and was one of the pioneer retail television advertisers. (*The Fair.*)

by outside sources, usually the radio station. Of course, as the store grows and becomes large enough to have an advertising manager, this task falls to him.

Whether or not a retailer has an advertising department, and whether he does business with or without an advertising agency, one person within

his organization should be designated to supervise and coordinate all radio and television activity. In a recent National Retail Dry Goods Association sales promotion clinic it was urged,

“Do not make the mistake of choosing someone who is married to newspaper advertising and who thinks there is no other effective sales medium. You need to employ techniques in the use of radio that are different from newspaper methods. The two can supplement each other most effectively, but they cannot be cut from the same pattern.”



**FUNCTIONS OF THE RADIO ADVERTISING DEPARTMENT**

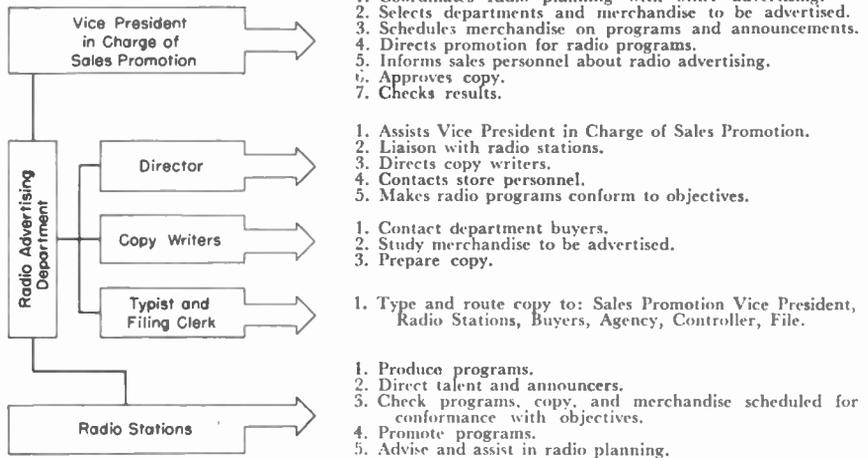


FIG. 57. Above, the organization chart of the advertising department, Joske's of Texas. Below, the functions of Joske's radio department, typical of those of other retail advertisers. (Joske's of Texas.)

### SOURCES OF OUTSIDE HELP FOR THE LOCAL RADIO OR TELEVISION ADVERTISER

Very few retailers possess the skill and ability to create their own radio or TV commercials, handle production, program ideas, and program formats, and check radio campaign development as well. Outside sources are necessary and play an important role in local radio and TV advertising.

The primary source of outside help is the radio or television station. Commercial copy and necessary continuity (much continuity on a local station is ad lib) is created by staff writers employed for that purpose at the station. Commercial managers and station salesmen will see that this is done, often writing the commercial themselves and, when the retailer requests, turning it over to him in advance for final approval. Retailers should request this privilege of checking commercials in advance to avoid unintentional errors, false claims, and embarrassing oversights and to keep commercial writers on their toes to turn out copy that sells.

Retailers who feel that ad-lib announcements made on their sponsored radio program are trite, common, and uninspired should request that continuity be written for the program announcer. Continuity may then be checked in advance at the same time that commercials are checked.

No network commercial or program announcement is aired without thorough rehearsal of the announcer. There is no reason why the retailer should not request this same rehearsal privilege on the part of the local announcers. From the listener's point of view, the station announcer is a store salesperson. The announcer should sound convincing and sincere and should indicate clearly that he has knowledge of and believes in the merchandise he is advertising. Many mispronunciations of brand, trade, or item names and other errors can be avoided by advance rehearsals with local announcers (even if the rehearsal only amounts to the announcer's calling the retailer on the telephone and reading the commercial for him).

The utilizing of one announcer for all the retailer's radio advertising is highly recommended, especially for a program campaign. In this way one voice becomes associated in the listener's mind with the store and so gives continuity to the radio series. Then the announcer becomes even more of a successful salesman for the retailer.<sup>10</sup>

The radio station, besides writing commercial copy and program continuity, is also a source of producers, announcers, actors, and other

<sup>10</sup> One of the main reasons for not employing the services of one announcer for all programs of a retail advertiser is the talent fee involved. Retailers often prefer to invest the money that would go for talent fees in additional radio time. Often, too, it is hard for one announcer to be available at the odd hours the retailer's programs may be on the air. Transcribing is a solution to this problem but, again, increases costs.

radio talent. In addition, station merchandising departments are established to help merchandise the radio advertising.

Sandage<sup>11</sup> points out that only 49 per cent of the radio stations in the United States have their rates set up to grant the 15 per cent agency commission on local radio advertising. As a general rule, stations in larger cities tend to offer the 15 per cent agency commission on local business; stations in smaller communities do not.

When a retailer desires the help of an agency and the station's rate structure does not allow a 15 per cent commission on retail radio advertising, the agency may be hired on a flat "retainer" fee. Rather than pay this additional retainer fee, however, the retailer in such situations is advised to utilize the radio station's services or hire competent radio personnel for his advertising department.

Free lances may also be employed by the local advertiser. Free-lance announcers, producers, actors, musicians, and writers are available in this fashion if desired. Each of these must be paid a fee, but certain types of talent such as announcers, producers, and writers are available at no additional charge when staff talent is utilized.

#### SANDAGE STUDY OF RETAIL RADIO

During 1942, a national study, financed by a research grant from the Columbia Broadcasting System, was made of the actual use of radio advertising by retail stores. The study was conducted by Dr. C. H. Sandage, for the Graduate School of Business Administration, Harvard University. Sandage's conclusions, some of which already have been mentioned in this chapter, are of importance today, even though the study was taken during a war year:<sup>12</sup>

"1. Radio is of primary value to [local] firms whose customers are drawn from most sections of a city or from adjacent rural areas.

"2. Real success from [local] radio should not be expected during the first six months of use.

"3. Neither the size of [the] community nor the size of [the] business tend to influence success from the use of radio. . . . Successful use of radio was reported as frequently by small business firms and firms in small communities as by large firms or merchants in large cities.

"4. Both the absolute and the relative number of dollars spent for radio appear to influence success, but *relative* expenditure seems to be more significant than the number of dollars. . . . [Local] firms with annual advertising expenditures of \$50,000 or more generally should expect to spend

<sup>11</sup> Sandage, *op. cit.*

<sup>12</sup> *Ibid.*, p. 12

at least 15 per cent of their total budget on radio if they wish high success, and . . . small firms should expect to spend as much as 20 per cent of the total advertising budget on radio for high success.

"5. Good results can be obtained from either sponsorship of programs or from the use of spot announcements.

"6. The factor of management has been highly significant in influencing success."

### **NRDGA PRINCIPLES FOR SUCCESSFUL RETAIL RADIO ADVERTISING**

Howard P. Abrahams, sales promotion manager of the National Retail Dry Goods Association, New York, suggests the following formula for successful retail radio advertising:

"1. Radio produces best when stores promote their best items or strongest departments or their best known services.

"2. Radio produces best when the beamed technique is used.

"3. Radio produces best through sufficient repetition.

"4. Radio produces best when it truly reflects the character of the store.

"5. Radio produces best when it is continuous.

"6. Radio produces best when the copy is written for the ear and not the eye.

"7. Radio produces best when radio campaigns are promoted with other promotional devices.

"8. Radio produces best when it is used as a consumer-vendor relations tool along with selling.

"9. Radio produces best when it is used to promote other sales promotion tools.

"10. Radio is of extra value when other promotion factors are adverse, such as a store location where window traffic is small."

### **SUMMARY**

In the postwar years there has been a decided trend toward increased use of radio as an advertising medium for retailers. This can be attributed not only to the greater number of new radio stations making desirable time available, but also to radio's ability to do an effective advertising job at the local level.

In addition to the basic advantages of radio as an advertising medium, listed in the first chapter, there are five special advantages of retail radio advertising. Retail radio advertising is available to carry advertising messages at practically all hours of the day or night. The medium offers simultaneous coverage of rural and urban areas and often is the only way to reach rural customers. Retail radio can tie in with national adver-

tising, builds better employer-employee relations, and can be keyed more directly to customers to give the "local touch."

Among the advantages that accrue to the local TV advertiser, in addition to television's basic advantages, are the opportunity to gain advertising experience with a new medium and to take advantage of the local prestige associated with being a TV advertiser. In certain communities the low cost per thousand viewers places television almost on a par with other local advertising media.

The retail radio or television advertiser may utilize an announcement campaign, a program campaign, or both for retail advertising purposes. It has been found that radio is of primary value to retailers whose customers are drawn from most sections of the city and from the adjacent rural countryside.

Although there are numerous ways to arrive at the amount of money to be budgeted for retail advertising purposes, most methods can be reduced to three basic ones: the percentage-of-sales method, the objective-and-task method, and an arbitrary method. The objective-and-task method is the most recommended.

Once a budget is established, it should be administered carefully, in terms of new market conditions which have developed after the original determination of the budget outlay. Both overspending and underspending should be avoided. The proportion of the budget that will be spent on radio or television will depend upon radio's or television's role in the total advertising campaign, media costs, competitors' activities, and other individual marketing problems.

All retailers using radio or television advertising should appoint one person in the store to supervise and coordinate such advertising activity. Many retail stores have established their own advertising department, organized like a miniature advertising agency. Where a retailer does sufficient radio or television advertising to warrant it, a radio or TV department may be organized as part of the advertising department.

Retail advertisers should not overlook the help they may receive for radio and television advertising through cooperative advertising arrangements with national or regional advertisers whose merchandise they handle. Offer commercial copy, transcribed announcements, and film commercials, and occasionally transcribed programs and film programs, are available from such sources, in addition to cooperative funds to pay for radio and television time.

## Chapter 17: THE RETAIL RADIO OR TELEVISION ADVERTISING CAMPAIGN

A successful retail radio or television advertising campaign develops through three basic steps: (1) preliminary campaign planning, (2) getting the campaign on the air, and (3) campaign follow-through.

Preliminary campaign planning includes a retailer's self-analysis, a consumer analysis, a market analysis, and the establishment of concrete campaign objectives. The campaign goes on the air after time buying, selecting the merchandise for radio or television promotion, and preparing the commercials and the on-the-air production. Campaign follow-through includes general campaign supervision, coordination with other media, merchandising of the campaign, and checking sales effectiveness.

It must be kept in mind, however, that all campaigns do not necessarily evolve in the exact sequence mentioned above. Research, for example, is listed as a preliminary campaign step but is a continuous process registering reactions toward the campaign and searching for new and better ways to promote the advertising products. The results of research may call for a reevaluation of decisions made in certain steps. Campaign coordination and merchandising decisions, as another example, are often planned early in a campaign. All advertising must be watched carefully as it unfolds and develops, and radio and TV campaigns are no exception. In general, however, the average retail radio or TV campaign will develop through the major steps and substeps mentioned in this chapter.

The National Association of Broadcasters stresses five fundamental points in a successful retail radio advertising campaign. These are shown in Fig. 58.

As stressed in the preceding chapter, the retail advertiser should work closely with his local radio or television station. Tips and suggestions from station specialists will do much to help build a successful retail campaign. In following the picture story of the development of the Breakfast with Bigelow's program over WJTN, Jamestown, New York, note how the retailer and the radio station work together in this radio advertising campaign. (See Figs. 59, 60, and 61.)

**1 HAVE A SPECIFIC SALES OBJECTIVE**



If you were running a public utility, your "keeping your name before the public" might be a good, substantial type of advertising but not if you're a retailer.

You want business—and 70% of the average store business is said to come from 30% of its stock. The more you tell people about that 30% of your stock which is strong from the standpoint of customer demand, store volume, and store reputation, the more business you'll be attracting to your store.

So set your radio advertising objective this way:

*"I want to promote three specific strong departments, lines or brands of merchandise on my radio advertising."*

**2 BEAM YOUR ADVERTISING DIRECTLY AT PEOPLE WHO WILL BE YOUR BEST CUSTOMERS**



The objective is not for you to make your name to make more noise than some other advertiser's merchandise in the selling weapon you use in the retail business.

Suppose, for example, you've decided to promote your lingerie department. You might wish it a time when the town gets out late, and when a type of person who is likely around these interests. In this way you can talk directly to the best customers you want to reach, instead of talking with advertising of anything from regular to average to headline to several times the fall time.

It's the same with any department. How do you want to reach the group of married buyers? No, how do you want to reach the single buyers, and how do you want to reach the young audience in an audience of women in their 20s, up to a general family audience? When you beam your advertising, you reach and influence the right people to turn into customers.

**3 ADVERTISE YOUR STRONGEST DEPARTMENTS AND IN-DEMAND LINES REGULARLY**



Don't switch horses in midstream. The national advertiser builds coverage of his products, and he advertising a different product on every program, but by promoting his strong product regularly. You can build sales for your strong departments, lines or brands of merchandise the same way.

And don't quit your hard-sold names trying to sell the dogs and white elephants from an department or line of merchandise. Instead, feature the items which are so in demand at one week or another. When you advertise in-demand items from strong departments or lines regularly, you will make good news and you make sure that you'll sell more goods here on. You have identified yourself on the public mind with the merchandise people are sure likely to want. They may not need it today, but perhaps they will tomorrow and when they do, they'll think of you.

**4 USE COPY THAT IS RIGHT FOR RADIO**



Your radio is the spoken word, it can be just as specific, personal and persuasive as the clerk who talks to the customer in your the counter. Talk the language of your customer. Talk the way he talks about the things that appeal to him. Your objective is to make your merchandise the things that interest him the most, be sure the sales points that will influence him most and tell him in his own words just what the merchandise can do for him. Let him know your store is the place to get it.

Use short, direct, specific, personal, persuasive copy.

When you use spoken radio-merchandise, you can be all these things at once. Because radio never forces you to substitute one part of your sales message to another or other forms of advertising do.

Use radio never avoid it a headline word!

**5 COORDINATE YOUR ADVERTISING IN ALL MEDIA**



If you want to get extra mileage from every advertising dollar you spend, don't consider your radio effort a one-line effort. Instead, have your radio in every other form of sales promotion. Display radio-advertised merchandise attractively in your window and at points of sale. Use signs with the word RADIO on them to attract more buyers for display merchandise. Have your clerk tell your customers that here is the merchandise advertised on the air. Call attention to your radio programs in posters, bill stickers and newspaper ads. And have radio pull for all these other forms of advertising in the same way. Use radio to increase visibility of an upper ad, to create interest in window displays, to stimulate word-of-mouth publicity about any store event, promotion or service.

Talking about the things on the radio adds competence and flexibility to every form of advertising you use. It adds prestige to everything you have to say and reaching you have to sell.

FIG. 58. Five basic retail radio advertising techniques advocated by the Broadcast Advertising Bureau. These five points appear in a BAB pamphlet, *How To Turn People into Customers*, designed for distribution by radio stations to retailers. (Broadcast Advertising Bureau.)



FIG. 59. Bigelow's retail radio advertising campaign over WJTN, Jamestown, New York. *Above*, Fred E. Bigelow (center), president of Bigelow's Department Store, discusses a proposed radio advertising campaign with station manager Simon Goldman (right) and station salesman Harold Kane. The primary objective of the campaign is "to promote in-demand merchandising and leading departments of the store." As corollary objectives, Bigelow's desires to build prestige and store reputation and to increase use of store services, especially charge-a-plate. The campaign will be beamed to a general family audience. *Below*, scheduling the campaign. After a careful study of availabilities and program ideas, Bigelow's selected an audience-participation program, Breakfast with Bigelow's. The program would be broadcast and produced locally by WJTN from 9 to 10 A.M. on Saturdays. (*WJTN and Bigelow's.*)



FIG. 60. Bigelow's retail radio advertising campaign over WJTN, Jamestown, New York. *Left*, Bigelow's merchandising manager studies merchandising information and reports on best sellers along with the WJTN salesman and selects items to be promoted on the program. In keeping with the campaign objective, commercials feature in-demand merchandise and promote popular Bigelow departments. *Right*, writing the commercials. Commercials are written by a member of Bigelow's advertising department specializing in radio copy. On occasion, a member of WJTN's copy department will write the commercials. (*WJTN and Bigelow's.*)

### THE BEAMED PROGRAM TECHNIQUE

One of the retail advertising techniques brought to light by the Joske study is the beamed program technique.

“By this is meant that stations, times and types of programs are chosen on the basis of their ability to serve the advertising needs of specific departments or divisions of a retail store and that usage of these programs is correlated with their objectives.”<sup>1</sup>

Effective application of this technique means the planned selection of the merchandise (or service), the customers, the program, the time, and the station. Use of the beamed program technique tends to make a retailer's use of the radio medium more logical, more intelligent, and more effective.

This technique is equally applicable to an announcement campaign, since station breaks and other forms of announcements should likewise be beamed to the proper group of consumer-listeners. The technique

<sup>1</sup> *Radio for Retailers (The Joske Study)* (National Association of Broadcasters, Washington, 1946), Chap. 1, p. 45.



FIG. 61. Bigelow's retail radio advertising campaign over WJTN, Jamestown, New York. Above, 200 people make up the audience of the Breakfast with Bigelow's program each Saturday morning in the main dining room of Hotel Jamestown. Breakfast with Bigelow's was an award winner in the contest conducted jointly by the National Retail Dry Goods Association and the National Association of Broadcasters. Below, newspaper advertising and the booklet, *Bigelow's Radio Features*, are just a few of the many devices employed by the store to promote listenership for Bigelow radio advertising over WJTN. Like most successful retail radio advertisers, Bigelow's coordinates its advertising in all media—radio, newspapers, direct mail, store windows, and the like. (*WJTN and Bigelow's.*)

✓ also holds in television advertising. Beamed programing is like a rifle shot directed at a specific target, rather than like a shotgun blast aimed in the general direction of the target. A study of successful retail radio and television advertising campaigns reveals, however, that certain retail advertisers do not find it necessary to employ the beamed technique at all times. This is especially true in the case of a retail advertiser selling convenience goods to the mass market. But the majority of retail radio ✓ advertisers will do well to employ the beamed program technique.

### THE ADVERTISING CHECK LIST

As an aid to successful retail radio advertising, an advertising check list may be employed by the retailer, the station, and the advertising agency. A check list outlines the steps that must be followed in the proper development and execution of a radio advertising campaign. It is especially helpful for the new radio advertiser as a reminder of important steps that must be accomplished before the campaign starts and while the campaign is on the air. Even retailers who have been using radio as an advertising medium for a period of years often find a check list helpful.

Such check lists are available through radio stations or direct from the National Association of Broadcasters. Since most TV advertisers are still feeling their way in television advertising campaigns, the basic outline of a radio advertising check list proves itself most helpful to the TV advertiser, since basic steps are much the same.

### PRELIMINARY CAMPAIGN PLANNING

⚡ Preliminary planning for the retail radio or television advertising campaign includes, as mentioned earlier, four basic processes: (1) the retailer's self-analysis, (2) the consumer analysis, (3) the market analysis, and (4) the determination of campaign objectives.

#### Analysis of the Retailer's Own Business

A careful self-analysis is excellent for any retail business and is especially helpful before the start of a radio or television advertising campaign. The analysis will help base the campaign on known facts rather than on intuitive guesses. It brings to light the retailer's advantages to be exploited; discloses disadvantages which need correction; creates a store-conscious feeling; and in general crystallizes campaign thinking.

! The retailer's analysis of his own business should include a study to determine business advantages and disadvantages, an analysis of business

volume, a study of the advertising and promotion policy, an examination of the retailer's selling plans, and an appraisal of future plans.

The advantages and disadvantages of an individual retail business operation may be determined by an analysis of the following points:

1. Store reputation
  - a. How many years has the store served the community?
  - b. What is the consumer attitude toward the store?
  - c. What is the attitude of sales personnel and service personnel toward the store?
  - d. Are there store personalities to be featured to advantage, such as the store president, manager, sales personnel?
2. Store merchandising policy
  - a. What is the general appeal—price or quality?
  - b. What is the price range of the merchandise?
  - c. What is the quality of the store's merchandise?
  - d. Is the store alert to new fashions and new lines and items?
  - e. What national brands, if any, are handled?
  - f. What private brands, if any, are handled?
  - g. What is the store's policy on serving and satisfying customers, such as a liberal adjustment policy, and a personnel training program?
3. Store services
  - a. Is charge-account service available? Are charge-account identification cards or charge-a-plates used?
  - b. Are time payments offered? What is the policy?
  - c. Is a personal-shopper service available?
  - d. Are mail orders taken? Encouraged?
  - e. Are telephone orders taken? Encouraged?
  - f. Is delivery service available?
  - g. Are rest-room facilities available and properly maintained?
  - h. What additional services are available, such as a check-cashing service, theater-ticket service, style shows, demonstrations, baby carriages, and restaurant?
4. Store location
  - a. Is the location central or suburban?
  - b. Are transportation facilities convenient?
  - c. Are adequate parking facilities available? Are such facilities free, or what is the parking fee?
5. Physical plant
  - a. What is the type and appearance of the building?
  - b. What is the atmosphere of the building? Old-fashioned? Progressive?
  - c. Is the store air-conditioned? Are only certain floors or departments air-conditioned?
  - d. Is elevator service or escalator service offered? Are courteous, well-informed elevator operators employed?
  - e. What is the traffic flow within the store?

- f. What is the arrangement of store departments?
  - g. What is the floor plan within departments?
  - h. What are plans for modernization and improvement?
- ✓ 6. Competitive position
- a. Who are competitors?
  - b. What are the merchandising policies of competitors?
  - c. What advertising media are employed by competitors?
  - d. What is the extent of competitors' advertising?
  - e. What services do competitors offer?
  - f. Where are competitors located?
  - g. What is the reputation of competitors?
  - h. What is the physical appearance of each competitor's store?
  - i. What are the advertising wedges? (In what ways are the retailer's products, physical plant, store location, store services, and the like superior to those of competitors?)

✓ Determining the facts about a retail store points the way to advantages which may be stressed in advertising and may uncover a central selling theme to be used for an entire season. For example, the retailer's self-analysis discloses that his store is the only air-conditioned store of its type in town. This fact may be used as a strong selling point during summer radio advertising. Another retailer's self-analysis discloses that his credit terms are more liberal than those offered by any competitor. This fact may also be employed to advantage in the retail radio advertising campaign.

✓ Determining the disadvantages of a retail store points the way to self-improvement through the correction of such deficiencies. The store parking facilities may be enlarged, new national brands may be added to give wider selection, and other changes may be incorporated both in the physical plant and in store services.

✓ The retailer's self-analysis should also include a study of the volume of business the store transacts. This study of sales by individual lines should show quantity purchased, leading lines, most profitable lines, weak lines, and other information on the quantity and quality of the business. A similar study should be made on a departmental basis. The results will be helpful throughout the campaign, especially in determining leading lines and leading departments to be promoted by radio or television advertising.

✓ The self-analysis should also extend to a study of the retailer's advertising and promotion policy. The true character of the store should be reflected consistently in each advertisement which the public will see or hear. Highly promotional stores should reflect in each advertisement the fact that they have merchandise available at low cost. Prestige stores,

on the other hand, should express quality, institutional value, and dependability in their advertising.

Large retail stores, especially department stores, may have different promotion policies in different departments. For example, a basement store or "budget shop" will usually carry less expensive lines of merchandise than the "main store." The budget-shop advertising and promotion policy may be highly promotional in nature, whereas the main store policy may be semipromotional in nature. In the same store, to carry the example even further, the fur salon or jewelry section may be prestige departments, and all their advertising must reflect this policy.

The advertising department should also be studied in the self-analysis to determine lines of authority and the responsibility and capability of personnel. In addition, the advertising budget must be reexamined, the method of establishing and maintaining the budget must be studied, and all advertising media employed should come under careful scrutiny to make certain that they are doing the tasks assigned to them.

Future store plans should also be examined in the retailer's self-analysis. A store modernization program, for example, may suggest itself; a stronger sales promotion policy may be in order. In addition, rather than accepting business on a day-to-day basis, the retailer should have his eye on a definite goal of the future, since success comes to those who strive for it.

### **The Consumer Analysis**

Through a consumer analysis, the retailer can determine detailed data on store customers—who they are, whether they are a mass or class group, their income group, and their general occupational status. Consumers' likes and dislikes in merchandise should be ascertained to guide store buyers. It is important to know not only who does the actual purchasing of merchandise but who influences the purchaser, as well. Shopping habits may also be determined—what days of the week, for example, most purchasing is done in the store as a whole and in individual departments.

A knowledge of consumers' listening and viewing habits will help in making radio or television time-buying decisions. In addition, such information is invaluable in selecting the proper type of program, scheduling the program, and as a guide throughout the entire advertising campaign.

The retailer should also make an effort to determine who are his potential customers.

Information required for a consumer analysis may be obtained from various sources. One of the most important is the store's charge accounts

and time payment records. Investigations by researchers at the point of purchase will also reveal helpful information, especially from customers who do not have charge accounts. Sales personnel may also add valuable observations which they made in the course of conversations with customers.

✓ In smaller retail establishments the store owner is also a salesperson. In day-to-day contacts with the public, the owner is able to analyze his customers personally. In this way he conducts a perpetual consumer analysis.

✓ A knowledge of who composes a store's clientele, whether for a large or small retail store, is basic to the success of a retail radio or television campaign. By knowing who consumers are, retailers can key all advertising to this group and concentrate on those persons who make up the bulk of store sales.

### **The Market Analysis**

✓ Through day-to-day business contacts, most retailers feel that they are able to keep their fingers on the pulse of the market. They will know, for example, the location and extent of their market, whether their store serves a mass or a class group, the buying power of the market, and related factors associated with the size and extent of the market. Many of these factors will come to light in the retailer's self-analysis, but in certain instances a formal market analysis must be made to determine such information.

✓ By reading trade publications and business reports as well as the general business press, the retailer can gain an awareness and understanding of national trends and national market developments. In this manner he can make proper merchandising plans to cash in on retail trends and to promote locally the merchandise that enjoys nationwide popularity. The retailer's knowledge of general market conditions will prove especially helpful throughout the entire radio and television advertising campaign by keeping the local advertising activity in step with national developments and thus keying retail promotional effort with proper emphasis.

✓ A market analysis will also help to determine market potentials. One of the valuable sources of basic information for this facet of market investigation is the retailer's own sales and inventory records. They indicate items which sell fast and quantity of sales and, when based upon sound business factors, can be carefully projected into the future. The sales potential figures revealed in the trade journal, *Sales Management*, may also be helpful in determining market potentials and establishing sales quotas and sales goals. The *Bureau of Census* reports, R. L. Polk

data on consumer purchases, surveys by advertising media, Rand McNally, and *Standard Rate and Data Service* (Consumer Markets Section), will also provide valuable information.

The local chamber of commerce, the U.S. Department of Commerce handbook, *Market Research Sources*, the National Association of Broadcasters research department, the National Retail Dry Goods Association sales promotion division, Federal Reserve Board reports, *Food Topics*, and local bank and industry reports are just a few of the various sources that offer valuable market information which a retailer may find applicable and highly valuable.

Since advertising emphasis is directly related to market potential, it is extremely important that retailers study such data (or conduct their own investigations) both regularly and thoroughly.

### **Determining the Objective of the Radio and Television Advertising Campaign**

Before a specific goal for radio or television advertising may be assigned, the retailer must establish an over-all, long-range store objective. In so doing the retailer erects a target toward which all store merchandising, advertising, and sales promotion is directed in a coordinated effort. }

The long-range objective for one retailer may be to reach first place in local sales volume. Another retailer's goal may be to build store prestige and attract a higher income group of customers. A long-range advertising goal used by many retailers is to expand the store's influence, community by community, into other areas and to attract additional new customers. With the over-all sales promotion goal in mind, the retailer next plans what specific objectives each advertising medium is to attain during a given period such as a year, a half, or a quarter.

The following are twelve of the more common advertising objectives of retail radio or television advertising. They are all designed to increase sales and are used in primary or secondary roles to fit the individual retailer's advertising and sales promotion requirements. ✓

1. To build item sales.
2. To promote special lines.
3. To promote special departments.
4. To build store traffic.
5. To expand the retail trading area.
6. To promote special store services.
7. To create store prestige.
8. To establish the store name.
9. To supply store information.
10. To coordinate with all national advertising.

11. To promote store merchandising events.
12. To reach special objectives peculiar to the retailer's business.

In the following paragraphs, each of the above objectives will be examined specifically.

1. *To build item sales.* Regular-price-line items, the name given to merchandise featured in advertising but selling at its regular sales price, may be successfully promoted by the use of radio or television advertising. As an example, commercials written to remind listeners that the Downtown Drug Store carries a full line of fresh film will help to move such specific items off the retailer's shelf. The listener is reminded to make this purchase and will buy even though the film is selling at its regular price.

In addition, radio and television advertising will stimulate demand for specific items advertised at sale prices. Customers, for example, will be attracted to the Downtown Department Store to buy the women's gloves advertised on sale. Many retailers advertise certain items as "leaders"—items on sale at a very modest profit, perhaps at no profit at all or even at a slight loss.<sup>2</sup> Leaders are designed to draw customers into the retailer's store. The idea is that while the customer is in the store to buy the leader, he will make additional purchases of other, more profitable merchandise items. Furthermore, if the customer is satisfied with his purchase, as well as with the store's services, salespersons, location, and the like, he is likely to return and perhaps will become a regular customer—the type of customer all stores desire.

Radio and television advertising may also be used to promote individual items designed to create store prestige and to let customers know that the store carries smart, modern, up-to-the-minute merchandise. Radio and television are being used more and more for hard-selling promotional purposes rather than to reach exclusively institutional objectives.

2. *To promote special lines.* Merchandise groups or particular lines of merchandise may be selected for radio and television promotion. Such merchandise may be private brands or national brands or may carry no brand name. Promotion may be desired to further increase the sale of leading lines or to bolster the falling sale of some lines. Certain lines may be promoted for institutional reasons—to bring prestige to the store.

To be specific, there may be a trend toward increased sales of a specific line of open-toe women's shoes. Radio and television advertising can give such a trend a push, an ideal way to employ an advertising medium. Conversely, another line of merchandise may be lagging in sales. Radio or TV may give "a shot in the arm" to sales of such items, although the advertising results should be watched carefully, since no amount of advertising will move merchandise that consumers do not want.

3. *To promote special departments.* Radio and television advertising may be designed to promote one or two specific departments within a retail

<sup>2</sup> Leaders are seldom nationally advertised items, which in most cases are "fair-traded" and may not be offered for sale under specified minimum prices. Leaders sold at a figure below cost are termed "loss leaders."

store. Commercials, for example, may be written for items in the shoe department or the furniture department. The entire broadcasting campaign may be designed to promote sales in these departments. ✓

The departments designated for radio promotion or television promotion may be extremely popular ones or departments with poor sales. In the former case, radio or television will be adding promotional effort to leading departments, thereby creating additional traffic and additional sales. This is a highly desirable arrangement. In the latter case, the same media may be used to build sales, but again, results must be watched carefully. New salespersons, additional lines allowing wider selection, or relocation of the department may be a few of the necessary changes before radio or television (or any other advertising medium) can effectively promote a weak department. ✓

4. *To build store traffic.* By increasing the number of persons who enter the retail store daily, the retailer increases his potential sales both in number of transactions and in total volume of sales. Every person walking into a store is a potential customer. ✓

Store traffic is best increased by the promotion of specific items rather than by broadcasting general appeals. Promoting specific in-demand merchandise and "leaders" is an excellent way to build store traffic. ✓

5. *To expand the retail trading area.* When expansion of a retailer's trading area is desired, radio advertising may be used effectively as part of a well-coordinated market-expansion program. Radio advertising may be aimed at new out-of-town listeners, farm listeners, and those who reside outside the retailer's regular trading area and who are not regularly exposed to such local advertising media as the newspaper, shopping news, outdoor advertising, and the like. Programs or announcements beamed to such listeners may invite them to use mail orders, to shop by phone, to open charge accounts, to use the store's delivery service, and to use the personal-shopper service and otherwise encourage them to become regular customers. As more television sets are installed, especially in the outlying areas, television advertising may be used as part of the market-expansion program. ✓

6. *To promote special store services.* Personal-shopper service, telephone order service, delivery service, gift wrapping, and various other store services can be effectively promoted by radio and television advertising. Radio and TV have also been used successfully to acquaint listeners with the retailer's tearooms, restaurants, catering department, fur storage, home decorating service, and the like. } ✓

7. *To create store prestige.* Both radio and television can help the retailers who desire to increase store prestige. This is done by using either institutional or promotional messages. A Marshall Field & Company or ZCMI commercial may stress service and the famous store name in an entirely institutional message. Promotional commercials may stress leading brand names and "exclusively available" items. ✓

Many retailers weave a form of institutional advertising into every promotional radio commercial to create prestige. "A gift from Dayton's means

more" was the institutional phrase used at the end of each radio commercial for the Dayton Company during December on the Musical Chimes program over WCCO.

8. *To establish the store name.* A radio and television advertising goal for a retailer may be to implant the store name so firmly in the minds of listeners and viewers that whenever they think of purchasing an item they immediately think of the retailer's store. The use of the store name in several places throughout the retailer's program and in the program title, as well as in the commercials, will help achieve this institutional objective.

Often with a change of management, a store name will change. The new name must be publicized with the old one in order to create the necessary association and carry over the good will of the old name to the new one. The store name must also be established as part of the job attracting new customers and exchanging the trading area.

9. *To supply store information.* Store locations, parking facilities, street-car and bus connections, store telephone numbers (especially no-toll numbers from suburbs), and store hours (especially special evening hours and special holiday shopping hours) can be publicized by radio and television, as well as other store information, pertinent to both customers and salespersons.

10. *To coordinate with all national advertising.* National advertising supported by strong local tie-in advertising is far more effective than the total result of national advertising and local advertising used independently. This coordination may be accomplished on an item basis or by merchandise lines, to take advantage of the promotional effort expended by the national advertiser.

Local programs or announcements, immediately following a program featuring nationally advertised merchandise carried by the retail store are an effective way to channel the impact of the national advertising campaign to the local point of sale. Occasionally a national advertiser's program format permits the use of local cut-in announcements. Kaiser-Frazer and Wings Shirts used this technique at one time in their network programs to inform listeners of the local retail outlet.

Radio and television advertising can also be used to tie in with national magazine advertising, national newspaper advertising, outdoor advertising and other national media campaigns. Since the majority of national advertisers inform retailers well in advance of the national advertising plans, coordination at the retail level can easily be carried out. Advance proofs of national advertising and suggested radio commercials prepared by the national advertisers, are helpful in preparing tie-in commercials for the local retailer.

11. *To promote merchandising events.* Retailers use radio and television advertising effectively to advertise special store promotions, either store-wide or departmental, including clearance sales, special-purchase events, back-to-school promotions, Easter sales events, and Christmas promotions.

12. *To reach special objectives peculiar to the retailer's business.* Under this classification a retailer may list any objective peculiar to his business.

It may be important, for example, to inform the public of new store salespersons, especially employees who have built a community following. Other special objectives may include introducing a store trade character, establishing an advertising gimmick, informing listeners of the route to an out-of-the-way location, stressing a store service which competitors do not have, or any other objective which the retailer feels is necessary in his own merchandising situation. Repetition by radio or television is an effective way to attain these special objectives.

To build retail sales, the local radio or television advertiser selects one of the above as his primary radio or TV advertising objective and perhaps one, two, or three as supplementary or corollary objectives. Each of the advertising goals fits hand-in-glove with the other. The radio advertising goals are coordinated with campaigns in the newspaper, by direct mail, and in other media employed by the retailer. All are pointed at the attainment of the store's long-range goal.

To illustrate, the primary radio advertising objective of a retailer may be to build item sales of fast-moving, in-demand merchandise. As corollary objectives, the retailer may use radio to expand his trading area and create store prestige. At the same time the retailer's newspaper advertising, direct mail advertising, and transportation advertising may be aimed at similar goals—to promote special lines; to build business in the basement store; to attract new customers. All retail advertising objectives are keyed directly to the store's long-range goal, which is to expand the trading area and establish the store as the leading retail organization of its type in the state.

Recall that the specific goal for radio and television is established only after the store's over-all objective for the year has been determined, and it is arrived at when the various goals for all media used by the retailer are assigned. All media objectives must fit into the store's long-range advertising goal. Thus, in reaching the radio advertising objective of the year, the store meets part of its goal of the year and takes a step forward in the direction of long-range objectives.

In establishing the goal for radio or television advertising, avoid having too many objectives. To try to attain, simultaneously, all twelve goals listed above, for example, would be foolhardy. Select several closely coordinated specific objectives, considering one as the primary objective and the others as supplementary, and key all promotional effort toward their attainment.

### GETTING THE CAMPAIGN ON THE AIR

With the four steps constituting preliminary campaign planning completed, the retail advertising campaign swings into its second major phase—getting the campaign on the air. Here again there are four steps. They

are (1) time buying, (2) selecting what to promote, (3) writing the commercials and the script, and (4) production. Each will be taken up in the following sections.

### Time Buying

The time-buying process for a retail radio or television campaign is composed of four major phases: (1) deciding whether to use an announcement campaign, a program campaign, or both; (2) selecting the radio program; (3) selecting the radio or television station(s); and (4) scheduling the campaign. Although each of the phases is isolated and discussed individually below, they are often handled simultaneously in actual practice.

**Announcements or Programs—Which?** Both programs and short announcements have been used effectively by retail radio and television advertisers, although there seems to be a slightly higher percentage of money spent by retail radio advertisers on spot announcements than on programs. Factors which a retailer must weigh in deciding whether to use programs, announcements, or both, include the following:

✓ 1. *Time-buying factors.* What are the availabilities for spot announcements? What are program availabilities? Are they at such hours as to properly carry out beamed programing? It is ordinarily easier to schedule spot announcements than programs, since there are more 30-second or 1-minute periods available than there are program periods on most stations.

The time-buying problem includes not only deciding whether to use an announcement campaign or a program campaign, but also selecting and scheduling the station or stations, even though the latter is listed as a separate campaign step.

✓ 2. *Budget.* Is the budget large enough to cover the cost of program time or only large enough to permit purchase of spot announcements? Are there sufficient funds available to plan for a necessary minimum period—preferably at least 26 weeks? If additional funds are necessary, a reallocation of advertising moneys may be in order. If no change in the budget is possible, a limited campaign must be planned. If the resultant campaign appears to be a “thin” one, so weak that it obviously lacks impact, plans for the use of radio or television should be dropped at this point. Radio and television are not expensive media when viewed in terms of results, but they do require consistent long-range planning with earmarked funds available for a minimum period.

✓ 3. *Objective.* If the objective of the advertising campaign is promotional in nature, the retailer may choose either programs or announcements or use both at the same time. For example, a retailer selling mens' clothing might have a 5-minute sports review each evening and include hard-selling pro-

motional commercials in the program. In addition, several spot announcements scheduled at other hours will bring promotional information to other listeners. (Included in such announcements may be a short statement calling attention to the regular sports-review program, thus attracting listeners for additional advertising impressions.) Or, with the same purpose in mind, the retailer may use only an announcement campaign.

In contrast, when the objective is institutional in nature, programs are recommended. Programs better enable the retailer to establish a mood and create atmosphere, and they offer a better setting for prestige or service commercials than an announcement campaign, which is short and hasty by nature.

4. *Time required to do a selling job.* Can the items, lines, departments, or service to be advertised be explained adequately in short announcements? Or do they need the longer time which three commercials (ordinarily) per program offer?

5. *Duties involved.* In the past there has been less work involved in an announcement campaign than in a program campaign. Today, with open-end transcriptions and network cooperative programs available for local sponsorship, the duties required for a program campaign may be almost as few as those associated with an announcement campaign. Prepared continuity furnished by transcription music libraries also diminishes the program job for retailers. Where local live talent shows are used, however, the work is much greater and requires more effort on the part of both the retailer and the station.

7. *Other media.* If radio is to be the primary advertising medium of the retailer, a program campaign is ordinarily more successful, since the retailer is using a regular advertising vehicle to carry the complete advertising load. Sufficient time is permitted to air the necessary number of messages that the retailer desires to transmit to the listener or viewer.

If radio is relegated to a secondary medium, either an announcement campaign or a program campaign may be used, depending primarily upon the amount of money available for radio or television advertising purposes.

7. *Dominance over time period.* Dominance over the time period can be gained with the use of programs. Certain advertisers have been able to buy time on choice participating programs that hold regular listeners from day to day or from week to week, but other commercials of other advertisers will also be heard on the same program. By sponsoring his own show, a retailer is able to dominate the time period and use it to his own commercial advantage with no distractions from other advertisers or from editorial matter which is not completely of his own choosing. Programs offer an opportunity for attracting a more regular audience.

8. *Type of store.* A prestige store should use a program campaign, since programs can establish the mood of the store and convey the proper atmosphere of prestige and service to the listener or viewer. Promotional stores may use either an announcement campaign, a program campaign, or both.

**Selecting the Radio Program.** Should an examination of the above factors indicate that the retailer might better consider the use of a radio program, rather than relying on an announcement campaign, the next step is to decide what type of program to use. Special points applicable to the retailer in choosing a radio program include the following:

- ✓ 1. *Study availabilities.* The radio or television program selected should be one of interest to the consumer while at the same time meeting the promotional needs of the retailer. Beamed programing can be achieved only if these two points (especially the former) are kept in mind while examining availabilities. Time-buying factors such as adjacent programs, competing programs, and other factors mentioned in Chap. 10 are also applicable.
- ✓ 2. *Don't try to imitate high-budget network-type programs.* Since national advertisers have much larger advertising appropriations, it is extremely hard for the average small retail advertiser to produce a program with "big-time" flavor. Instead, retailers will do better to use programs with local interest, local flavor, and color—incorporating those elements which the national advertiser is unable to use. People are always interested in hearing their own names on the air, hearing their friends mentioned, or familiar names, places, and events. Although this point is extremely important in smaller communities, it is, naturally, less effective in larger cities.
- ✓ 3. *Use established programs where possible.* The average retailer will be wise to sponsor a program which has been on the air for a period of time and has already built an audience, rather than attempting to create his own show with the many consequent problems. Large retailers such as Wieboldt's, Chicago, and ZCMI, Salt Lake City, however, are often able to develop successful shows of their own, many of which resemble network productions.
- ✓ 4. *Keep the format simple.* Simplicity is an aid to perfection. A simple program, well executed, is far more satisfactory than an elaborate show poorly done.
- ✓ 5. *Associate a voice with your program.* Consider the use of one voice for the commercial since this element helps to establish program identity and gives continuity to a series. When a retailer uses more than one program and more than one station, it is practically impossible to use one voice on all the programs. In this case, one announcer perhaps may be secured for each individual show, or one air personality developed for each program series. In all cases, be certain that the added expense is a worth-while investment, since on many stations the same amount of money that would pay for talent fees would buy considerably more air impressions if invested in a spot announcement campaign.
- ✓ 6. *Consider the use of a special radio name for talent.* When a radio personality is given a special name, this name will always be associated with the retail store and will help build program identity and continuity even though talent may be changed. The Dayton Company, Minneapolis, for example, calls the commercial announcer on the Musical Chimes program "The Dayton Reporter." The name is owned by the company, and various

persons have been employed as "The Dayton Reporter." ("The Dayton Reporter" is always a woman announcer.)

**Selecting the Radio or Television Station(s).** Before the Second World War, the question of which local radio station to select was easily solved, since in most communities there was but one radio station. In many communities today there is only one television outlet, but two, three, or sometimes four radio stations (AM and FM) have sprung up in communities where there previously was only one.

Problems of whether to use programs, announcements, or both and of station selection and scheduling are tied in closely together. The basic time-buying factors in selecting a station, as explained in Chap. 14, are (1) coverage; (2) audience; (3) cost; (4) time availability; (5) physical equipment; (6) station services; (7) network affiliation; (8) previous advertising experience with the station; (9) amount and type of commercial business; (10) station program policies and commercial policies; (11) Merchandising services.

**Scheduling the Campaign.** Retail radio and television advertising, whether accomplished with a program campaign, an announcement campaign, or both, must be scheduled with care so that all advertising is beamed to the selected audience group and is aimed at the established radio or television advertising objective. Consumers who hear the program, other than those to whom the show is specifically keyed, are considered a "bonus" audience.

In scheduling a campaign, station selection, program selection, and other time-buying factors are interrelated. As has been pointed out, many times such steps are accomplished simultaneously in the time-buying process.

Since the following factors are closely related to the problem of scheduling the campaign, each will be discussed in detail in this section, in the light of their relationship to campaign scheduling: (1) sets in use and audience availability, (2) the budget, (3) nature of the program, (4) time availability, (5) competition on the air, and (6) program sequence.

Basic information on *sets in use* and *audience availability* may be used as a general guide to scheduling, although the retailer must be able to interpret such data in the light of local community habits. In one retail community, factories and other places of business may close earlier in the afternoon than they do in other areas. This ordinarily results in increased before-dinner-hour listening and early-evening listening. In such communities these may be ideal hours to reach certain segments of the retailer's audience.

In most communities there are established "paydays." Although consistent advertising on a regular basis is the fundamental advertising

principle followed by most successful advertisers,<sup>3</sup> many retailers find it a desirable practice to step up such activities around community paydays. Other retailers, unable to maintain consistent schedules, often concentrate all their advertising around such local paydays.

Retail establishments in most communities may remain open one night a week—commonly on Mondays, Fridays, or Saturdays. Advertising on the air is often profitably directed toward increasing store traffic and sales on such nights.

The size of the *retailer's advertising budget* and the size of the allocation to the radio or television advertising directly affects scheduling. Program time may have to be limited to three times a week rather than five or seven times a week across the board, or the retailer may feel he can do more with a half-hour show once a week. In an announcement campaign, spot announcements may be limited in much the same manner, although it is generally considered inadvisable to schedule less than three spots a week.<sup>4</sup>

The *nature of the radio program* chosen may also play an important role in the scheduling activity. As pointed out in Chap. 10, many programs lend themselves well to once-a-week presentation; others to a three-, five-, or seven-times-a-week schedule. The nature of the program will also affect the length of the broadcast time that must be scheduled. To illustrate, newscasts generally require at least 5 minutes but rarely more than 15. Audience-participation shows need at least 15 minutes to half an hour. Musical programs may be scheduled for almost any length, although for program balance a minimum of 10 minutes seems essential.

*Time availability* is another important time-buying factor when scheduling retail radio or television activities. Until the recent increase in the number of stations in the United States, many retailers were unable to buy radio time, for there were not enough choice advertising periods available to satisfy commercial demands. This situation still prevails in some communities, especially on network stations where certain of the more valuable program periods are in network option time. (It is recommended that wherever possible retailers schedule radio advertising in station option time to avoid preemption by a network advertiser and the necessity of moving the program.)

<sup>3</sup> Maintaining advertising schedules between paydays serves a double purpose: it keeps prospects thinking of the individual store, and it calls attention to the retailer's place of business at a time when others may not be clamoring so loudly nor so often for the listener's ear and dollar as they do on or just prior to paydays.

<sup>4</sup> As always, there are exceptions—a spot announcement once a week may be properly scheduled immediately after a popular network program featuring a nationally advertised product handled by a local retailer. A retailer may accept a two-a-week spot schedule in an extremely desirable time segment, anticipating the purchase of additional time as other availabilities present themselves.

The time availability (for either spot announcements or programs) should be such that it permits broadcasting or telecasting at times when the desired listening audience can be reached. When no suitable time is available for a program, it may be that the radio or television campaign objectives can be reached by use of an announcement campaign. It is usually easier to schedule announcements, since there are more opportunities for desirable time periods. Two extremely important factors that must be examined when studying the time availability for programs include competition on the air at the same time over other stations and the program sequence.

In examining *competition*, the retailer should avoid competing with extremely strong programs. Although it is true that many programs have risen to popularity when scheduled opposite programs with known high audiences, it is recommended that competition of this sort be avoided in scheduling retail radio advertising.

Another fundamental is to schedule a program which contrasts in type with those offered on other stations. For example, many radio stations feature a 10 P.M. newscast. With the dial full of newscasters at this hour, a musical program will often attract a large audience for a retail advertiser.

*Program sequence* is important in scheduling both retail radio programs and announcements. A good preceding program can do much to create an audience for the retailer's broadcast.<sup>5</sup> The following program also is important, since listeners who tune in early for this program may be induced to become regular listeners to the retailer's program.

The type of program a retailer has in mind is also important, since a station may have a block-programming policy. Only programs which fit into the pattern (musical block-programming; mystery programs back-to-back) may be acceptable in a given time availability. For this reason the news broadcast a retailer desires to sponsor may not be permitted in a certain availability, since it breaks the mood of an established musical sequence.

Station breaks must be scheduled with close attention paid to program sequence, since they depend almost entirely upon the popularity of adjacent programs for their audience.

Station policy prohibits sponsors from scheduling competing programs back-to-back and also prohibits a spot announcement advertiser from scheduling an announcement immediately after a program advertising a competing product.

<sup>5</sup> Although this is true in radio advertising, investigations indicate that the carry-over factor is not present in television programming. Viewers watch schedules closely and tend to select each program individually, dialing from station to station when there is more than one TV station on the air to offer a choice of programs.

The interplay of the foregoing time-buying factors must be considered in scheduling the retail radio or television advertising of a local sponsor.

### Selecting What to Promote

Three factors have a bearing upon the problem of selecting the items to be promoted by retail radio or television advertising. These may be stated in the form of three questions: (1) Does the merchandise have consumer appeal? (2) Is the merchandise appropriate to the retailer? (3) Is the merchandise appropriate to the medium? Each of these factors will be discussed individually.

**Consumer Appeal in Merchandise.** One of the first requisites of merchandise to be advertised in any medium is that it be a good product. No amount of advertising will sell inferior merchandise. True, strong advertising effort may create initial sales, but no repeat sales can be expected. The majority of products on the market today depend upon repeat business to satisfied customers for the bulk of their sales. When merchandise is properly labeled, however, as "seconds," "smoke-damaged," "slightly irregular," or "white elephant" in nature and explained truthfully as such to customers, a certain group of listeners or viewers may be induced to purchase the items and will be satisfied with their purchases.

A key factor to keep in mind in selecting merchandise for promotion by radio or television is that such items should enjoy current popularity. Two important things occur when in-demand, leading items are advertised: (1) the commercials will stimulate the sale of the items advertised; (2) such advertising helps to build store prestige by impressing listeners and viewers with the fact that the retailer handles up-to-date merchandise, carries smart lines, has well-stocked departments, and, logically, is the place to shop.

Low-cost repeat-sales items have been well promoted by radio advertising. This does not mean that nonrepeat items cannot be sold by radio. Items that need to be replenished periodically, however, can be reminder-advertised by radio or television, and such items often stimulate numerous trips to the retailer with consequent purchase of additional items not planned at the time the shopping trip began.

Items selected for radio or TV promotion must be timely. Even when they are offered at low prices, it is hard to sell skis in the summer or camping equipment in the winter. In order to promote items which are timely to the needs of customers, it is often necessary to choose them relatively close to the date of the broadcast. It is well to have a general plan of merchandise promotion outlined far in advance. But specific items should be selected as close as possible to the date of the broadcast,

yet permitting sufficient time for proper and adequate preparation and checking of commercials, as well as for necessary merchandising and coordination activities. Most retailers select specific items 1 week in advance, some 2, although the range is much wider than this.

**Merchandise Appropriate to the Retailer.** The retailer must consider the economics of advertising when selecting items for promotion and determine what advertising expense the merchandise will bear. Certain items may have such a small market that even a minimum of advertising will not pay for itself through item sales. Other items have such a small markup that advertising is unjustified on a strictly economic basis. Many staple items have a static demand that cannot be altered significantly by advertising or promotion.

Yet an item may be selected for radio or television promotion even though sales of the merchandise will not even pay for the advertising. This is because the item may be chosen to create store traffic, illustrating how the advertising objective is an important fact to keep in mind when choosing items. The radio listener or television viewer may be induced to visit the store and purchase the advertised item. At the same time the consumer may purchase additional merchandise at regular prices with maximum profit to the retailer.

At times a retailer may advertise an item such as an expensive piece of jewelry or a luxurious fur piece to establish in the minds of listeners or viewers that the store is a good place to shop, that it has top merchandise, and that it is at all times to be associated with the new, the ultrasmart, and the modern.

The retailer who wants maximum success from the use of radio and television advertising will find it to his advantage to put his best foot forward and play the winners—advertising his strong departments and his strong lines, precepts established by successful users of radio advertising in the past.

**Merchandise Appropriate to the Medium.** Items selected for radio advertising should lend themselves to oral description, meet the standards and codes established by radio stations, and be in good taste, remembering that radio advertising is an invited guest in the American home. It is possible to advertise items over the air that do not lend themselves to complete oral description—items that can best be described in a matter of minutes rather than seconds. In such cases radio can be used to “break the ice,” secure leads, and pave the way for a personal solicitation. The Metropolitan Life Insurance Company uses radio in this manner.

Since a product can be illustrated on the television screen, the problem of whether it lends itself to oral description is not present when selecting merchandise for television advertising. But because television is not only

an invited guest in the home but is an extremely intimate medium, it is important that codes of good taste and station practice be rigidly adhered to.

**The Radio or Television Schedule.** Pertinent details on the radio or television campaign are recorded on a form known as the radio or television schedule. This master form includes information on the station or stations, time of broadcast, the name of the program used, and the items of merchandise to be advertised. The radio or television schedule

RADIO AND TELEVISION SCHEDULE				Week of Nov. 6 to Nov. 12		
	WCFL 7:45 A.M. 15 Min. News	WCFL 8:15 A.M. Spot	WMAQ 5:00 P.M. 15 Min. News	WCFL 10:00 P.M. 15 Min. News	Television WBKB "Second Cup of Coffee" 9:30-10:00AM	Television WGN-TV "Florence B. Ellis" 3:40-4:00PM
SUN. 6				Crosley Refrig. Linen Cloths Community Fund		
MON. 7	Crosley Refrig. Linens Rose Laird Cosmetics	Beauty Salon	Crosley Refrig. Linens Credit	Canasta Lecture Shirt Sale Credit	Westinghouse Sandwich Grill & Waffle Iron	Van Heusen Shirt
TUES. 8	Canasta Shirt Sale Ammoniated Gum	Rose Laird Cosmetics	Canasta Shirt Sale Vitamins	Shower Curtains Womens Coats Ammoniated Gum		
WED. 9	Shower Curtains Women's Coats Canasta	Ammoniated Gum	Shower Curtains Women's Coats Television (Fairmont Set)	Fur Scarf Men's Coats Care	Adjustable Table	
THUR. 10	Fur Scarf Men's Coats Vitamins	Canasta	Girls Wear Fur Scarf Men's Coats	Boys Wear Girls Wear Community Fund		
FRI. 11	Boys Wear Girls Wear Television (Fairmont Set)	Television (Fairmont Set)	Fireside Cookbook Princ. Jr. Coats Boys Wear	Fireside Cookbook Princ. Jr. Coats Toy Dept.		
SAT. 12	Cookbook Princ. Jr. Coats Food			Television (Fairmont Set) Hardings Comm. Fund		

FIG. 62. A radio and television schedule. Although The Fair makes a general allocation of advertising funds by departments 6 months in advance, the final radio and TV schedule pictured above is not drawn up until 10 or 14 days before the week of broadcast. Even then it is subject to last-minute changes and revisions to capitalize on opportunistic advertising, promoting new merchandise, and the like. Note how most products are scheduled for broadcast several times during the week. The few products scheduled on a one-shot basis either have been on the air during previous weeks or will be broadcast during following weeks. The Fair, like most successful retail radio advertisers, realizes the importance of repetition in successful radio advertising. (*The Fair.*)

ordinarily covers a period of 1 week and is made out sufficiently in advance of the week of broadcasting to permit complete campaign coordination and tie-in activities on a store-wide basis.

All items promoted by radio or television should be aired for a sufficient time to give results. Whether the retailer is featuring a single item of merchandise, a line of merchandise, or an entire department, he should not think in terms of a once-only promotion. Such hit-or-miss advertising often gives only hit-or-miss results. The retailer should plan to schedule items, lines, or departmental promotions for periods of 1 week at a minimum and preferably 2 weeks, a month, or even longer.

When promotion for a given line, item, or department is carried on exclusively by radio or television, the Allied Stores Corporation recommends that sales results be entered directly on the radio or television schedule, either in dollar volume or by number of transactions. In this way the retailer has a check on sales resulting from the week's radio or television promotion.

Note the radio schedule in Fig. 62, used by The Fair, Chicago, for a typical week of radio and television advertising.

### **Preparing the Commercial and the Script**

Once an item has been selected for radio or television promotion, the next step is to write the commercial. At the same continuity may be created for the program, if required.

Commercials for radio and television may be written by the radio or television station, the retailer's own organization, or an advertising agency or may be turned over to a special television production organization. In smaller communities, most radio commercials are prepared at the local radio station. In larger communities, most commercials are written by advertising agencies. Larger retail stores in cities of all sizes may employ radio or television specialists in their own department to create commercials.

When commercials are prepared within the retailer's own organization, there are several advantages. Primarily, a store copy writer knows the retail organization and its customers. The store copy writer is familiar with the retailer's special advertising problems and the immediate goals of each advertising medium, as well as the ultimate goal.

Since the merchandise for on-the-air promotion is available, the copy writer can study it. Talks with store buyers, and sales persons will result in detailed information on the product and what makes it sell. At times, stores place their copy writers on the floor to sell. With this experience the writer is better able to create radio and television copy with salesmanship.

The speed of retail advertising also makes copy writing within the store desirable. When new merchandise arrives, for example, commercials can be prepared immediately after an examination of the product. No time is lost between the agency and the radio station or between the station and the retailer.

In many cases, radio stations do not pay a 15 per cent commission on retail radio advertising, and retailers in general prefer to hire their own personnel rather than to employ an agency on a retainer fee.

When commercials are prepared by the radio station, the retailer should work as closely as possible with the station copy writer. Radio stations usually assign copy writers to handle specific accounts, and the copy writer should be made familiar with the retail store and its advertising objective, and above all, with the merchandise to be advertised. The copy writer should always be considered as a special store salesperson and be given as much selling help as are other members of the store's staff.

All commercials written by outside persons such as the station writer or the agency writer should be thoroughly checked by one person on the retailer's staff, designated as responsible for the retail radio or television activity. To function without such a person is to run the risk of an unsuccessful advertising campaign. In many cases the person responsible for checking commercials may turn the copy over to the buyer for final approval.

Retail television commercials are often available in film form from national advertisers. If a TV commercial is to be created locally, this may be done by the advertising agency or turned over to a TV production organization. Television stations are also staffed with personnel experienced in creating a local television commercial. Until a retailer can gain experience with TV, it is recommended that he utilize one of these sources to create his TV commercial, rather than attempting to do the job himself.

Continuity for radio programs may be written by the radio station or the advertising agency. On larger programs, writing may be done by program talent or special writers. The retailer's job is ordinarily one of supervision, although occasionally a retailer may create his own script. The writing of a TV show may be done by the TV station, the agency, or the TV production company. For larger TV shows, continuity may be created by special writers. When the retailer buys a "package program" for radio or television, the writing is done as part of the "package" deal.

**The Foreign-language Commercial.** Many radio stations have a large segment of listeners in their audience who speak a common foreign language. Certain hours of the broadcast day may be devoted to serving

the interests of such groups, and often programs are broadcast in the native tongue—in Italian, German, Yiddish, Polish, or whatever the language may be.

Certain retailers catering to those who speak a foreign language find it profitable to advertise in that language rather than in English. Listeners may be made to feel a certain common bond and loyalty between themselves and the retailer who addresses them in their native tongue. Such a feeling does much to build regular customers.

Foreign-language commercials are appropriate in programs announced in the foreign language. Commercials in Polish, for example, fit extremely well into programs announced in Polish. They should be used with caution, if at all, in programs announced in English. If they are so scheduled, it is often advisable to repeat them in English to deliver a sales message to those who do not understand the foreign language.

Radio stations catering to the foreign-language audience generally employ a person on their staff who is able to write the foreign-language commercial. Often this person and the foreign-language announcer are one and the same.

**The Product Analysis.** Retail copy writers, whether members of the retailer's own advertising department, the station staff, or the advertising agency, must know the product for which they are creating commercials. Whenever possible, the item should be put directly into the hands of the writer. The buyer or department head should submit a list of important points concerning the product. These may be talking points which have sold merchandise on the floor or information which the national advertiser or vendor stresses. At times it may be necessary to conduct special investigations to determine basic data on a product, although time rarely permits this.

Whether the information is discovered through informal investigations, formal investigations, or both, the following points should be known about a product whenever possible before copy writing begins:

1. *Classification of the product.* Is it a convenience item or a shopping item (bought only on impulse or only after considerable thought)? ✓

2. *Uses of the product.* What are the product's regular uses, new uses, and unusual ones? ✓

3. *Quality of the product.* Is quality easily observable or something that only actual use will prove? Is the product advancing or declining in quality? ✓

4. *Price of the product.* Is the product priced properly? Are prices subject to fluctuation? Are they generally advancing or declining? ✓

5. *Competition.* How do competing products compare in classification, use, quality, price, identification, construction, etc.? ✓

6. *Identification.* Is the product readily identifiable, with a distinctive ✓

brand name, slogan, trade character, label, package design, and trade mark?

✓ 7. *Construction.* Is the product designed to meet consumer needs and habits? What is it made of? What sizes and styles are available?

✓ 8. *Previous product advertising.* What were former campaign ideas, past successes, and past advertising failures?

✓ 9. *Marketing stage of the product.* Is the product well known and well established or not? Does it pioneer a new idea? Does it enjoy current popularity?

A thorough product analysis helps to determine whether a product is sound and also brings out important talking points which can be woven into the radio or TV commercial. Obviously, the more a writer knows about a product, the greater the probability of creating commercial copy that sells.

The importance of the copy writer's knowing a product thoroughly reemphasizes the importance of having copy writers as members of the retailer's own organization (in the advertising department).

### **Production**

Every phase of campaign planning and development leads up to the actual on-the-air production. This work is handled by station personnel, or by the advertising agency in a few retail advertising situations. In the great majority of cases, the retail advertiser has little or nothing to do with the actual production of the program or the spot announcement series. His role is merely one of supervision, and he must depend upon the skill and ability of station personnel in turning out a successful presentation.

However, this does not preclude the retailer from offering suggestions to the station for improving the campaign. The more interest a retailer expresses in a campaign, the more attention the series will receive from station personnel.

### **CAMPAIGN FOLLOW-THROUGH**

There is still considerable work to be done even after a campaign is on the air. In fact, in radio or television advertising, as in golf, a follow-through is most important. The campaign follow-through includes four steps: (1) general campaign supervision, (2) coordination with other media, (3) merchandising the campaign, and (4) checking sales effectiveness. Each phase of the follow-through will be taken up individually.

#### **General Campaign Supervision**

The retailer's supervision of a radio or television campaign encompasses all phases of the campaign activities. The major points which the

retailer should keep check on in supervising his radio or television activities are as follows:

1. *The retail store.* What new advantages have risen in recent weeks that can be used in radio or television advertising? Have new services been added? Have new store improvements been made? Can individual salespersons who have done outstanding work be recognized by radio or TV in such a way as to bring prestige to the store and new business to the salesperson's department? ✓

2. *Consumers.* Is all advertising beamed at the right consumer? Is the time right, the program right, and the station right? What are the consumers' comments? ✓

3. *Objective.* Are all promotional efforts aimed at the specific objective set up for radio or television? How much has been accomplished to date? Is any phase of the campaign misdirected? ✓

4. *Program.* What is the program's rating? What can be done to improve this rating? What can be done to make the program more enjoyable? Is talent performing up to expectations? Is production well done? Is the script well written? Has a more desirable program become available? Will any be available shortly? Do they seem to offer more possibilities than the present program? If a spot announcement campaign is employed, does a switch to programs seem advisable? ✓

5. *Station or stations.* Is the right station or group of stations being used? Is the station promoting the program? Is the station maintaining its original interest in the program series? ✓

6. *Scheduling.* Are programs or spots (or both) aired at the proper time to accomplish beamed programing? Are more desirable time periods now available? Will others be available shortly? Is a shift of time desirable? Are programs scheduled in station option time periods rather than network option time periods? ✓

7. *Selecting merchandise for promotion.* Are strong departments and strong lines selected for promotion? Does the merchandise lend itself well to the medium? Does the merchandise indicate that the retailer is progressive? ✓

8. *Commercials.* Are commercials properly written? If commercials are written by an outside writer, is this person given proper help? Is a full-time radio writer in the retailer's advertising department justified? Are commercials checked before they go on the air? Is one person designated to do this checking? Does this person utilize buyers and department heads to check certain commercials for facts? ✓

9. *Supervision.* Is supervision both thorough and consistent? Are suggestions for improvement given in sufficient time for incorporation into the broadcast or telecast? Does the retailer rely on the technical ability of his production personnel rather than attempting to mastermind the production personally? ✓

10. *Merchandising.* Is the program series publicized to consumers? What ✓

methods are used for merchandising? Can additional media be used which will publicize the series and yet be inexpensive? Is in-store merchandising carried out? Are store salespersons fully informed of what is being advertised over radio and television?

✓ 11. *Coordination.* Is all advertising of the retailer directed toward one advertising objective? Do newspaper advertisements, counter cards, window displays, and other media used by the retailer tie in with one another?

✓ 12. *Checking effectiveness.* What have sales results been to date? What items sold well by radio or TV? What items were slow-moving, even after radio or television promotion? Why?

In supervising radio and television campaign activities related to the actual broadcast or telecast, the retailer should be careful not to overstep his bounds merely because he is footing the bill. Production personnel welcome helpful constructive criticism given in sufficient time before the program goes on the air. However, many ideas of the retailer are not practical for radio or TV. A retailer should rely on the judgment of the production specialists he has hired for the series.

### **Campaign Coordination with Other Media**

Most retailers have found it highly desirable to promote the items they advertise on the air simultaneously in other local advertising media. In this manner the consumer is reminded again and again over a given period of time of specific items of merchandise the retailer is offering.

To illustrate, a retailer may build a 1-week promotion for Arrow shirts. Either all radio or television advertising or a good percentage of it is devoted to the Arrow promotion. Newspaper advertisements of the retailer also feature Arrow shirts. A prominent store window features a display of the shirts, and counter cards and in-store displays also call attention to the Arrow promotion. Stuffers on Arrow shirts are included in all statements to consumers.

The retail campaign may be so timed as to appear simultaneously with one of the four-color full-page national magazine advertisements for Arrow shirts. Such coordinated promotion has proved a potent means of increasing retail sales, since consumers find themselves being constantly reminded from all sides of Arrow shirts and where to buy them.

Considerable helpful advertising material, including suggested radio commercials, newspaper mats, suggestions for store windows, direct-mail pieces, and other advertising material for the use of the retailer, is often available from the national advertiser for this type of tie-in campaign.

On the other hand, certain retailers prefer to advertise entirely differ-

ent items in the various retail advertising media they employ, the thought being that advertising in this manner impresses the public with the variety of merchandise a store handles. The question of whether to advertise similar items, the same items, or entirely different items in retail advertising media appearing simultaneously can best be solved by a study of the retailer's individual marketing situation. A check on sales results is the key to the answer.

### **Merchandising Local Radio and Television Advertising**

Merchandising local radio and television advertising may be defined as any activity over and above the regular radio and television advertising directed to store personnel and consumers, designed to create interest among both groups in the program and the products being advertised. The alert retailer conducts merchandising activities both within his store and outside of it.

In-store merchandising is directed both to store employees and to consumers. Merchandising a new radio or television advertising campaign to store personnel ordinarily begins with an all-store meeting which unfolds plans for the upcoming campaign. Station personnel are often available to assist at a meeting of this nature, whose purpose is to kindle high interest in and enthusiasm for the new radio or TV promotion.

Information on items to be advertised on the radio or television station should reach store employees in a consistent regular manner. Salespersons, floor managers, elevator operators, and others who meet the public, as well as department managers, stock handlers, and those whose responsibility it is to have such items on the sales floor ready for selling, should be notified well in advance of merchandise to be promoted by radio or television. Regular departmental sales meetings, posting of commercials on employees' bulletin boards, and circulating of mimeographed information on advertised merchandise are common means used to inform sales personnel of items scheduled for radio and television advertising. Such methods of merchandising do much to aid selling personnel in their sales talks to customers by informing them of selling points and appeals of each individual item.

In-store merchandising to consumers may include the use of counter cards, aisle displays, window displays, and special demonstrations of radio- or television-advertised items. Copies of the commercials should also be posted so that consumers may see them. In-store merchandising is extremely important, since it reminds the listener of the advertised item at the point of purchase. In-store merchandising to consumers may also remind nonlisteners to become regular listeners, and at the same time it serves to further inform store salespersons of radio- or TV-promoted

7. Reexamine each phase of the radio or television campaign activity. Use the NAB check list.
8. Check the total advertising campaign, including newspaper, direct-mail, outdoor, and point-of-purchase advertising and all other media used. Pay particular attention to copy, campaign theme or keynote, layout, and headlines.

### SUMMARY

The beamed program technique for retail radio advertising involves the planned selection of the merchandise (or service), the customer, the program, the time, and the station. Beamed programing, applicable to announcement as well as program campaigns, permits all radio and television to be aimed like a rifle shot at a predetermined target. It makes the retailer's use of the medium more logical, more intelligent, and more effective.

Although each retail radio or television campaign differs in some respects, each ordinarily is planned and developed through three basic steps. The first is a preliminary campaign planning phase, the second gets the campaign on the air, and the third is a follow-through step.

The preliminary campaign planning phase includes a retailer's self-analysis of his own operation, to uncover both competitive advantages and weaknesses. Research is also necessary to analyze store customers and to analyze the market. During preliminary campaign planning, specific objectives for radio or television advertising are established. This is an extremely important step, since all radio and television advertising must be directed at the attainment of one goal and coordinated with all media objectives. In this manner the store not only attains its advertising goal of the year but also moves forward to its long-range objective of the future.

The second phase of the retail radio or television campaign leads directly to getting the campaign on the air. The time-buying steps are three in number. They include deciding whether to use an announcement campaign, a program campaign, or both; what station or stations to select; and at what hours to schedule the advertising.

Following a selection of fast-moving leading lines and in-demand merchandise for radio or television promotion, commercials must be written. In smaller cities, radio commercials are ordinarily written by the radio station. In larger cities, advertising agencies prepare commercials. When the retailer employs radio specialists within his advertising department, such persons will write the commercials. Script and other forms of continuity which may be necessary are ordinarily created by the radio station. In retail television advertising, a TV production

organization may be consulted regarding the retail television campaign.

The final campaign step is an all-important follow-through, made up of four steps. The retailer should exercise general supervision over all phases of the campaign. He should coordinate radio or television advertising with the various other retail media and merchandise the campaign thoroughly, especially to store personnel. As a final step, the sales effectiveness of the campaign must be studied to ascertain how well radio or television attained its assigned advertising objective.

A retail radio or television campaign is not as formidable as a listing of campaign steps and substeps may indicate. When the advertiser works closely with the local radio station and exercises common sense and good judgment throughout each of the three fundamental campaign phases, the results can be depended upon to do much to build increased retail sales.

## **Chapter 18: THE NATIONAL RADIO OR TELEVISION ADVERTISER**



National radio and television advertisers are those whose products are distributed throughout the country and who use radio or television as a medium in their selling effort. This does not mean that the products would necessarily be available in every village and hamlet. Actually, an advertiser whose goods are sold in the more important markets from coast to coast would be included in the above definition.

### **EARLY NATIONAL RADIO ADVERTISING**

In the early days of commercial radio—in the twenties—national advertisers used radio on a “spot” basis. They purchased (1) local talent programs or (2) time for their own announcements or transcribed programs, by individual markets. As time moved on, there was a tremendous growth in the number of radio stations. In 1923, there were 573 stations in the United States. This was accompanied by broadening of coverage due to the increase in radio set ownership and the fact that many of the new stations were located in markets where such facilities had not previously existed. The “headset” earphones were replaced by the loud speaker, and radio was on its way to becoming the most popular form of entertainment of the American family.

Networks came into being in the late twenties, and more and more national advertisers turned to this form of radio advertising. However, few advertisers bought all stations on a particular network, and as the networks were feeling their way, they did not insist that advertisers take all supplementary groups. For example, even during the middle thirties, a national advertiser could, if he desired, purchase only the so-called “basic group” of a major network. Roughly, this encompassed the stations in major markets in the east and north-central sections of the country. Some national advertisers limited their network radio activity to the basic group despite the fact that other “optional” groups were available, such as the southeastern group, the southern group, the south-western group, the Pacific Coast group, and others.

Many national advertisers who recognized the merit of network broadcasting nevertheless used a limited network and supplemented their network activity with spot radio in order to select the best radio station in the various individual markets they entered. During this time, the networks were fortifying their national position by increasing their facilities so that they became truly a national medium. In turn, as the network business increased, the national spot advertisers, with their main radio effort in stations purchased individually, often found that their time was being preempted for network programs.

As networks grew, they required national advertisers to take more than simply the basic network. To encourage a broader use of facilities, extra rate discounts were offered if all affiliated stations on the full network were purchased.

Today, a national advertiser finds it rather difficult to conduct a national spot radio advertising campaign built around a program. He even has difficulty covering the country with an announcement campaign if he wishes to use only the most popular stations. This is due to the fact that not only have the networks expanded tremendously up to the present time in both daytime and evening broadcasting, but a general scarcity of time has existed on practically every top station in every major market for the past several years.

Today, the situation is generally this: A national advertiser wishing to use radio usually turns to the networks. Network broadcasting provides him with not only the prestige of a network program but, more practically, a specific period of broadcast for his entire national market and an ease in handling his radio campaign. At this writing, spot radio advertising is usually used to supplement a network campaign, for test purposes, or to serve regional advertisers.

### EARLY NATIONAL TELEVISION ADVERTISING

While radio dates back to the twenties, early television is with us today.

The national advertiser is turning more and more to this new medium. From a facilities standpoint, the purchase of time on a TV station is very similar to buying time on an AM radio station. Rate cards are similar, discount classifications are parallel, and program and announcement periods are approximately the same length in both media.

At this date, TV is not a truly national medium. For example, in January, 1951, there were only 62 cities with TV service. Not all these were joined by cable. Yet, by kinescope—putting the TV show on sound film—a national advertiser could cover all cities where a TV station existed.

Today, national advertisers are buying TV time for several reasons: to get a time franchise; to test the medium; and to do a strong selling job.

Little is actually known about the real power of TV, but indications are that it will probably prove to be the greatest mass selling force we have ever known. The TV industry is literally groping with regard to program and commercial techniques—yet, relatively, TV is growing much more rapidly than radio did in its early days.

### **What National Advertisers Can Use Radio Effectively?**

The first question which any national advertiser may ask himself if he is contemplating the use of radio is, "What evidence is there that radio can do the job for me?"

A quick review of Table 14, showing 1948 advertising expenditures by products, will illustrate the diversity of selling jobs which radio has been called upon to do. Radio has sold practically everything from agricultural products to wearing apparel, from automobiles to wedding rings. Radio has also sold intangibles effectively. Advertisers have conducted radio campaigns for the sole purpose of implanting in the minds of the listeners ideas favorable to the philosophy of their business.

Of course, the degree of sales effectiveness varies not only between classifications, but even within each classification, depending on how the multitude of factors which become a part of the national advertiser's radio effort are treated.

In the final analysis, radio can sell almost every type of consumer product or service. Radio, as a national medium, is a basic advertising medium and should not be considered simply as a device to supplement newspaper or magazine campaigns. Radio is as basic as newspapers and magazines. For some products, radio may well be selected as the primary medium; for others, it may be coordinated with a printed-word selling campaign. Because printed-word advertising is more tangible than radio, advertisers may sometimes be inclined to build from a "base" of a printed-word campaign. Radio, however, can be just as effective and sound a base upon which to build an advertising program. As proof of this, one need only observe the amount of advertising money invested in radio by some of our largest advertisers.

If there is one rule that is generally applicable to all national advertisers, it is this: An advertiser should not use radio unless he is prepared to stay with it. It takes time to develop a program audience to the point where it is delivering sales messages on a profitable basis. The real successes in radio are characterized by good listening fare, good merchandising, and an appreciation of the time factor necessary to build the program. A number of our most popular current programs went along

for several years with very small audiences before skyrocketing to top-ranking positions.

A corollary to the above rule may be the following: Usually, it is unwise to advertise a seasonal product with one's own program—*i.e.*, a program built by the advertiser. This is because of the fact that it takes time to build an audience. However, national advertisers have successfully used programs already on the air with established audiences to sell seasonal products. Announcement campaigns are probably one of the most effective ways for a seasonal advertiser to sell his product by radio.

### **Advertisers Who Can Use Television Effectively**

Theoretically—and actually—television should be able to sell every consumer product. This makes its appeal even broader than radio, although radio, as mentioned above, has had success stories on practically every type of product.

In television, however, we have the ability to demonstrate. The importance of this factor will vary by products. But if the straight spoken word of radio has done a good job in selling, that factor plus the visual impression of demonstration will surely enhance the effectiveness of the selling effort.

No national advertiser should overlook this new medium which sells so effectively. Television is treated in more detail in Chap. 24.

### **THE ADVERTISING BUDGET**

One of the first steps a national advertiser must take is to determine the over-all advertising budget.

The three most popular methods used to determine the advertising budget are (1) the objective-and-task method, (2) the percentage-of-sales method, and (3) the arbitrary method.

These methods were described in Chap. 17 as they related to the retail radio advertiser. For the national advertiser, the same principles apply but on a larger scale. In addition, through practice and close analysis, numerous special methods of determining budgets have risen, peculiar to the individual advertiser.

In applying the objective-and-task method (deciding the budget by the size of the job to be done), one of the largest national advertisers in the country plans far ahead to a "break-even" point when a new product is introduced. With some products of this advertiser, it may take up to 5 years of advertising before the break-even point is reached. Getting a product established on a national basis may often require a selling and advertising outlay which is far out of proportion to the immediate results.

In the objective-and-task method, the important thing is to have a definite plan and to constantly review that plan in terms of progress being made in positioning the product and time schedule.

The objective-and-task method may also be used in setting up advertising appropriations for established products when special considerations are involved. For example, a product may be in fifth place in sales, and the management may plan a concerted effort to improve sales position. This would generally mean an expenditure for advertising exceeding former appropriations which may have been based on percentage of sales. Usually, however, after a national product is established, the percentage-of-sales method is used as a guide to determine the advertising budget. This may involve an advertising quota per case of product sold, or it may be based on a certain percentage of total sales. Both may be based on past sales or anticipated sales.

With regard to the percentage-of-sales method, the percentage varies by industries. For example, cosmetic companies may spend as much as 33 $\frac{1}{3}$  per cent on advertising, while other types of products sold in drug stores may be as low as 10 per cent. One danger of establishing an advertising budget based on a percentage of sales is that such a base reflects past history. With declining sales, for example, the advertising would never catch up to this dropping sales curve. Advertisers should avoid getting into such a condition, and one good guide for future advertising needs is anticipated sales. This means that, even though a company may have experienced a downward trend in sales in a given year, it may gear its organization for increased sales and give such a plan the necessary advertising support.

Individual circumstances will always govern the method used to determine the proper advertising appropriation, so that once again it is necessary to say that there is no set rule to govern every set of circumstances.

One generality may be made regarding the size of the appropriation, and that is that there is less danger in overspending in advertising than in underspending. A too thin impression is sometimes no impression. However, if heavy advertising is used, sales may actually build up to the selling expense, thus making the original appropriation a reasonable expenditure.

Some advertisers have had sad experience with a "thin" national operation. While their products were stocked from coast to coast, they were actually in only a fraction of the outlets. Added to this, they had very light advertising campaigns—hardly enough to make people across the country want their products. With limited means, they probably could not develop an adequate national budget. How much better off they would have been to grow market by market, region by region, until they were equipped to do a full national job.

The actual amount of money which may be set up for an appropriation

also varies by industries. A noncompetitive consumer item may, with shrewd direction, become established nationally on several hundred thousand dollars. On the other hand, a new laundry soap product would probably have to have millions behind it to battle the stiff competition of that market.

From a radio standpoint, an advertiser planning national distribution will examine every factor relative to such an expanded activity. The sales force will be responsible for getting distribution. Generally, it is wasteful to depend completely upon a national radio campaign or other form of advertising to force distribution, although in some instances this method has been successful.

Product distribution does not start out nationally—that is the ultimate goal. The individual market experience plus the “planned” advertising to promote the product nationally are important selling ammunition in developing the national market.

There is no set percentage of distribution which a product should have to “go national.” There are too many varying circumstances to make hard and fast rules in this regard. But, having used radio market by market and regionally, the radio advertiser should not take the step into national network radio until he sees his way clear to support this advertising on a continuous basis. With adequate distribution, such a national campaign need not necessarily pay out immediately, for if the budget is set up on an objective-and-task basis, the immediacy of getting into the black may be secondary.

In view of the fact that a national operation usually grows from a regional activity, the prospective national advertiser has his regional advertising budget and sales to guide him. Once he starts his full national operation, each bit of past experience guides him for the future.

### **What Portion of the Advertising Budget to Radio?**

Once the over-all advertising appropriation is determined, the next step is to decide how much should be assigned to radio. Of course, this question is considered in general terms when the over-all appropriation is made up.

Four major media are available to the national advertiser: (1) newspapers, (2) magazines, (3) radio, and (4) television. (TV certainly must be considered as a major advertising medium for the national advertiser, even though it does not qualify as a truly national advertising vehicle as yet.) In addition to these, there are outdoor, transportation, trade paper, and other types of national advertising media. In this section, however, the prime concern is with the major media.

Most of the large advertisers use at least two of the major media—

some, all four. However, the extent to which each is used varies considerably—by products and by advertisers of the same type of product.

Averaging the media expenditures of the national advertisers who ranked among the leading 100 shows this allocation of advertising funds:

<i>Medium</i>	<i>Per Cent of Media Budget</i>
General and farm magazines.....	36.3
Radio .....	32.6
Newspaper .....	31.1

SOURCE: Newspaper figures, Bureau of Advertising, "Expenditures of National Advertisers in Newspapers, 1948." Magazine and radio figures, copyrighted 1949 by Publisher's Information Bureau, Inc.

Table 14 shows the advertising expenditures by media for some of the leading national advertisers in the country. Percentagewise and by dollar volume, the figures in this table give some indication of how leading advertisers invest in radio.

It takes big business to support a network advertising program. Therefore, when a national advertiser considers a full-network radio program, he must usually think in terms of around \$1,000,000. For example, an average 5-day-a-week, 15-minute program on a major network would average around \$1,000,000 a year for time and talent. A half-hour evening program on a major network once a week would average more than \$1,000,000 a year. Moreover, on some of the leading programs, talent alone costs over \$1,000,000 a year.

Assume that an advertiser has an appropriation of \$200,000. Under most circumstances, this is not sufficient to warrant consideration of a network program on a continuous basis. An advertiser with such an appropriation and national distribution would probably use magazines. As a rule of thumb, magazines are considered to give blanket coverage across the country with an average of about 10 per cent. The hypothetical advertiser, mentioned above, with \$200,000, could not afford to cover the country effectively with newspapers. Spot radio would do a job in specific markets, but this would probably not provide merchandisable advertising for all his accounts.

Assume that a national advertiser has an advertising appropriation of \$1,000,000. The very real problem is to decide how that money should be used most effectively to produce the greatest advertising or selling impact.

That there is not one way to handle such a problem is witnessed by the fact that there have been and are differences of opinion within industries which, on the surface, have comparable problems and objectives yet use different media strategy to solve their problems.

There are still some media men of the old school who look skeptically

TABLE 14. ADVERTISING EXPENDITURES OF LEADING NATIONAL ADVERTISERS

Company	Total expenditure	General magazines	Farm magazines	Magazine sections	Network radio	Network television
Procter & Gamble Co. . . . .	\$25,097,018	\$ 4,519,441	\$ 227,885	\$2,927,290	\$17,315,092	\$107,310
General Motors Corp. . . . .	15,804,286	11,169,157	1,501,990	1,389,056	1,079,572	664,511
General Foods Corp. . . . .	15,436,650	5,635,138	1,145,338	833,535	7,456,943	365,696
Lever Brothers Co. . . . .	13,318,768	3,339,958	319,650	2,355,719	7,141,391	162,050
Colgate-Palmolive-Peet Co. . . . .	11,244,886	3,854,020	74,400	3,149,127	3,877,804	289,535
General Mills, Inc. . . . .	11,097,605	2,017,060	359,792	1,903,722	6,742,004	75,027
Sterling Drug, Inc. . . . .	10,605,934	1,384,198	118,087	989,042	8,107,859	6,748
Campbell Soup Co. . . . .	9,067,507	3,307,654	.....	88,305	5,671,548	.....
Liggett & Myers Tobacco Co. . . . .	8,763,327	2,490,535	127,830	321,750	5,228,772	594,440
American Tobacco Co. . . . .	8,026,372	3,436,454	.....	.....	4,318,658	271,260
Reynolds, R. J., Tobacco Co. . . . .	7,968,795	2,904,601	356,400	266,850	3,714,544	726,400
General Electric Co. . . . .	7,644,955	4,886,791	593,923	346,989	1,624,324	192,928
Swift & Co. . . . .	7,543,144	3,003,324	130,231	1,261,147	3,021,444	126,998
Miles Laboratories, Inc. . . . .	7,034,896	301,181	11,394	111,720	6,540,431	70,170
Chrysler Corp. . . . .	6,456,193	4,661,678	514,324	381,865	898,326	.....
American Home Products Corp. . . . .	6,116,316	981,776	116,148	212,955	4,768,277	37,160
Ford Motor Co. . . . .	6,001,168	3,877,086	428,918	.....	1,251,459	443,705
Seagram-Distillers Corp. . . . .	5,574,237	5,574,237	.....	.....	.....	.....
Gillette Safety Razor Co. . . . .	5,481,731	1,168,692	61,150	218,605	3,858,294	174,990
Bristol-Myers Co. . . . .	5,475,338	2,976,326	220,608	84,000	2,023,458	170,946
Lorillard, P., Co. . . . .	5,077,116	1,968,134	.....	588,330	2,122,871	397,781
Pillsbury Mills, Inc. . . . .	4,878,467	1,440,841	100,235	796,280	2,541,111	.....
Morris, Philip, & Co., Ltd., Inc. . . . .	4,851,411	290,980	.....	63,370	4,255,934	241,127
National Dairy Products Corp. . . . .	4,817,353	1,573,713	.....	646,956	2,142,694	453,990
Schenley Industries, Inc. . . . .	4,653,919	3,895,726	.....	502,299	221,124	34,770
National Biscuit Co. . . . .	4,181,334	1,128,434	92,095	389,150	2,565,975	5,680
American Telephone & Telegraph Co. . . . .	3,827,711	2,749,154	233,001	.....	845,556	.....
Quaker Oats Co. . . . .	3,683,911	394,776	230,775	463,838	2,590,522	4,000
Armour & Co. . . . .	3,365,765	1,628,689	25,408	590,360	1,121,308	.....
Philco Corp. . . . .	3,324,243	830,564	29,600	172,000	1,964,929	327,150
Goodyear Tire & Rubber Co. . . . .	3,196,358	2,294,717	341,300	66,750	436,736	56,855
Coca-Cola Co. . . . .	3,032,335	1,241,783	.....	241,010	1,549,542	.....
Borden Co., The . . . . .	3,026,728	2,037,239	.....	318,750	670,739	.....
Westinghouse Electric Corp. . . . .	2,887,288	1,460,828	181,760	159,313	903,997	181,390
Johnson & Johnson . . . . .	2,833,129	2,341,698	133,435	357,996	.....	.....
National Distillers Products Corp. . . . .	2,825,443	2,825,299	.....	144	.....	.....
Radio Corp. of America . . . . .	2,686,872	1,286,238	.....	223,020	277,209	900,405
Jergens, Andrew, Co. . . . .	2,625,985	1,919,803	67,600	36,240	602,342	.....
Libby, McNeill & Libby . . . . .	2,526,604	823,157	.....	342,920	1,335,747	24,780
Prudential Insurance Co. of America . . . . .	2,497,629	519,670	21,600	.....	1,956,359	.....
Nash-Kelvinator Corp. . . . .	2,487,968	1,761,997	98,500	102,095	492,976	32,400
Babbitt, B. T., Inc. . . . .	2,364,604	49,282	.....	91,300	2,224,022	.....
International Cellucotton Products Co. . . . .	2,349,051	1,828,739	.....	458,800	.....	61,512
Texas Co., The . . . . .	2,337,465	1,117,800	244,800	.....	677,225	297,640
Manhattan Soap Co., Inc. . . . .	2,305,153	503,817	.....	362,104	1,439,232	.....
Lambert Co., The . . . . .	2,272,678	2,037,518	43,400	191,760	.....	.....
Du Pont de Nemours, E. I., & Co., Inc. . . . .	2,230,717	1,380,023	139,874	.....	710,820	.....
U. S. Steel Corp. . . . .	2,211,671	617,520	142,062	.....	1,452,089	.....
International Silver Co. . . . .	2,122,924	1,493,959	89,864	36,046	422,408	80,647
Firestone Tire & Rubber Co. . . . .	2,108,535	972,620	199,375	.....	791,700	144,840
Kellogg Co. . . . .	2,074,442	1,498,702	172,252	231,285	43,491	128,712

TABLE 14. ADVERTISING EXPENDITURES OF LEADING NATIONAL ADVERTISERS. (Continued)

<i>Company</i>	<i>Total expenditure</i>	<i>General magazines</i>	<i>Farm magazines</i>	<i>Magazine sections</i>	<i>Network radio</i>	<i>Network television</i>
Studebaker Corp. . . . .	2,052,171	1,600,619	311,160		140,392	
International Harvester Co. . . . .	1,975,848	685,861	728,684		561,303	
Goodrich, B. F., Co., The . . . . .	1,949,011	1,618,848	197,568			132,595
Lamont, Corliss & Co. . . . .	1,944,694	1,346,142		598,552		
Eastman Kodak Co. . . . .	1,924,840	1,924,840				
Heinz, H. J., Co. . . . .	1,838,071	1,192,422	44,225	387,200	214,224	
Chesebrough Manufacturing Co. . . . .	1,795,347	448,976			1,253,206	93,165
Armstrong Cork Co. . . . .	1,758,415	1,249,377	53,400		455,638	
Pabst Brewing Co. . . . .	1,737,602	874,559			766,092	96,951
Carnation Co. . . . .	1,727,763	280,652	75,146	209,625	1,162,340	
Walker, Hiram, Gooderham & Worts, Ltd. . . . .	1,710,258	1,710,258				
U. S. Government . . . . .	1,706,220	1,045,374	46,350	420,375	194,121	
Cluett, Peabody & Co., Inc. . . . .	1,670,895	1,506,607		115,568		48,720
Ronson Art Metal Works, Inc. . . . .	1,638,235	436,560		38,397	1,143,928	19,350
Socony Vacuum Oil Co., Inc. . . . .	1,627,290	1,225,605	108,415	284,300	1,050	7,920
Gold Seal Co. . . . .	1,626,479	105,175			1,521,304	
Cudahy Packing Co., The . . . . .	1,625,938	957,981	10,000	167,700	490,257	
Metropolitan Life Insurance Co. . . . .	1,603,833	1,125,693			478,140	
Standard Brands, Inc. . . . .	1,584,032	1,134,648	133,940	133,272	182,172	
Pepsi-Cola Co. . . . .	1,579,935	141,065			1,438,870	
Mars, Inc. . . . .	1,578,761				1,541,411	37,350
California Packing Corp. . . . .	1,571,652	1,537,194			34,458	
Corn Products Refining Co. . . . .	1,571,618	1,062,399	98,075	411,144		
Electric Auto-Lite Co., The . . . . .	1,570,324	368,228	165,150	118,800	814,365	103,781
Eversharp, Inc. . . . .	1,560,316	362,660		67,957	1,129,699	
Avco Manufacturing Corp. . . . .	1,543,199	802,889	278,250	202,325		259,735
Union Carbide & Carbon Corp. . . . .	1,536,472	1,308,898	145,287	82,287		
International Shoe Co. . . . .	1,523,329	1,190,914	83,500	202,475		46,440
Minnesota Valley Canning Co. . . . .	1,519,530	765,222		329,050	425,258	
Scott Paper Co. . . . .	1,518,929	1,317,881		166,388		34,660
Kaiser-Frazer Corp. . . . .	1,496,352	567,781	69,835	132,250	726,486	
Cannon Mills, Co. . . . .	1,486,150	1,378,709	107,441			
Schlitz, Joseph, Brewing Co. . . . .	1,477,954	1,477,954				
Ass'n of American Railroads . . . . .	1,477,711	424,350	62,400		990,961	
Radio-Keith-Orpheum Corp. . . . .	1,434,117	1,302,592	42,800	88,725		
Lehn & Fink Products Corp. . . . .	1,406,137	1,238,563	84,750	82,824		
American Safety Razor Corp. . . . .	1,377,274	941,866		435,408		
Champion Spark Plug Co. . . . .	1,376,034	853,855	238,225		283,954	
Great Atlantic & Pacific Tea Co. of America . . . . .	1,354,043	1,322,370	14,073	17,600		
Doubleday & Co., Inc. . . . .	1,351,979	609,480	2,325	522,250	217,924	
Ralston Purina Co. . . . .	1,348,946	63,174	85,925	2,400	1,197,447	
Johns-Manville Corp. . . . .	1,337,497	87,702	38,100		1,211,695	
Johnson, S. C., & Son, Inc. . . . .	1,307,083	349,860		39,475	917,748	
Brown & Williamson Tobacco Corp. . . . .	1,291,721	71,315		320,496	899,910	
Wildroot Co., Inc. . . . .	1,275,603	104,255		50,315	1,121,033	
Warner, Wm. R., & Co., Inc. . . . .	1,273,721	884,464		389,257		
Admiral Corp. . . . .	1,259,861	647,255	48,940	91,850		471,816
Block Drug Co., Inc. . . . .	1,232,924	855,641	19,500	104,733	253,050	
Gulf Oil Corp. . . . .	1,230,906	330,330	39,000		646,806	214,770

SOURCE: Leading National Advertisers, Inc., 1950.

upon radio as an advertising tool—even after adequate positioning in printed-word media.

In the case of the advertiser with a \$1,000,000 budget, radio should have just as prominent a place as magazines and newspapers in the media analysis. For good reasons, radio, magazines, or newspapers may be ruled out later, but all should be considered a real possibility until that time. There are national advertisers who have, year after year, placed upward of 80 per cent of their advertising budget in radio—some even 100 per cent. These are the extreme cases, but one need only study Table 14 to see how many of the big advertisers devote well over one-third of their advertising to radio.

With a \$1,000,000 budget, a national advertiser might well do a job in radio with a once-a-week show and still have enough money to do an effective job in magazines. The program might be a half-hour daytime show on Saturday on CBS or NBC or a program several times a week over ABC or Mutual. Fifteen-minute programs once a week in the evening have done splendid jobs for some advertisers.

Because it's always difficult to pick a winner in a new program, the advertiser with an appropriation of \$1,000,000 might well consider a good program available for sale which has already been on the air.

One of the great strengths of radio is its frequency of impression. For example, no other medium in its normal use provides the impact of daytime radio—five 15-minute periods a week. Even the half-hour program once a week provides greater frequency than is normally scheduled in magazines or newspapers.

If it is decided that the selling story of a product can be presented effectively by radio and that the sale of the product is not dependent on the prospect's seeing a four-color illustration of the product, radio could well become a major part of the media schedule.

Usually there is not the range in cost of a radio campaign that there is in printed-word media. For example, if 5-days-a-week daytime radio is selected to do the job in that medium, the cost of a good serial show on CBS or NBC would be computed on a full annual basis. It would probably run from \$1,000,000 to \$1,250,000.

A lower priced program on a limited list of stations on ABC or Mutual would cost in the neighborhood of \$700,000. However, a magazine schedule might vary from \$250,000 to several million dollars. What this means is that it will usually take a higher minimum budget to buy a network radio program than it does to buy a schedule in magazines.

With daytime radio providing maximum frequency of advertising impressions, this use of the medium is well worth an advertiser's consideration. If young women, such as working girls and students, are an im-

portant segment of the market, in addition to the women who are a bit older, printed-word media should be used in combination with radio. This treatment might be used on a product having an advertising appropriation of from \$1,000,000 minimum to \$2,500,000.

If magazines become the basic medium, it would be well to consider the possibility of supplementing the schedule with spot radio. For example, a magazine schedule of \$600,000 and a spot radio schedule in the important markets of \$250,000 to \$300,000 might do an effective job.

As the appropriation increases, the job of broad media selection actually becomes easier. For example, if an advertiser had \$4,500,000 available for advertising, he could use the "big three" plus other forms of advertising. For this money, he could buy one or two good radio programs, a good magazine schedule, and a schedule in the Sunday supplements or comics and do some outdoor advertising. However, advertisers with such sizable appropriations are in the minority.

In summary, there are several important points worth repeating:

1. Radio as a major advertising medium should be included in any basic media discussion.
2. Usually, the national advertiser desiring a full network program must think in terms of around \$1,000,000 a year.
3. If the appropriation is inadequate for a network program, the advertiser should not overlook the power of spot radio.
4. Every advertiser should guard against a perfectly natural reaction to the intangibility of radio as contrasted with tangible printed-word advertising. The spoken word, once spoken, is gone forever. That sounds pretty final, yet the spoken word can be as impelling as, and even more impelling than, the printed word which may appear in newspapers or magazines.

### NETWORK OR SPOT

While the question of network or spot has been treated to some extent in preceding sections, there are certain characteristics which warrant elaboration.

Distribution, major objectives, and the size of the over-all budget will generally decide whether an advertiser's radio effort is network or spot. If the budget is adequate, a network program will usually be the most effective buy for a national advertiser. Here are some of the advantages, listed as a review of the factors mentioned in Chap. 3:

1. The prestige which accompanies a national network program. This has both merchandising and publicity value.

2. Guaranteed time of broadcast without possibility of preemption under most circumstances.
3. The same hour of broadcast within each time zone.
4. One invoice which covers all facilities being used.
5. A basis whereby high-priced talent costs may be prorated over the entire country.

However, an advertiser cannot assume that because his products are distributed in New York and Los Angeles, a national network is a good buy. As pointed out earlier in this chapter, an advertiser may be considered a national advertiser, yet his distribution may be so limited that spot radio may be the most economical buy, despite the fact that the business could stand the cost of a network program.

Spot radio also provides the advertiser of seasonal products with an effective use of radio. He may buy announcements or local programs already on the air with ready-made audiences, at a time when buying hits its peak.

Another effective use of spot radio is to bolster or supplement advertising in markets especially important to the advertiser. This is especially true for such markets as New York, Chicago, Philadelphia, Detroit, Los Angeles, and other leading markets. Radio coverage does not follow market limits. As a result, the New York outlet of a network will cover valuable territory outside of New York proper. Usually, therefore, the percentage of radio cost related to the New York market potential is far too low. Spot radio can then be used effectively to bring the advertising impact up to its proper relationship with that potential. Some advertisers, because of the type of their product, are able to carry this thinking down into secondary markets and still make their spot radio pay off well.

### DAYTIME OR EVENING

Another important decision which every national radio advertiser must make is whether to schedule his program during the daytime or during the evening.

The majority of daytime programs are 15-minute programs, 5 days a week. The majority of evening programs are half-hour programs, once a week.

The weekly cost for network facilities for a daytime program 5 days a week on CBS or NBC will be approximately 70 per cent more than the one evening half-hour. The talent charge, however, for the daytime program will be considerably less than for evening programs.

On the basis of commercial time permitted, a daytime program can

carry 15 minutes of sales messages a week against 3 minutes permitted for the evening program.

The frequency of a daytime program is one of its great strengths—260 broadcasts a year. This, added to the fact that the daytime audience is almost exclusively women, makes daytime radio particularly attractive to certain advertisers. That is why frequently used products, or less frequently used products with broad appeal, are so effectively sold by daytime radio—as witnessed by the volume of laundry soap, drug product, and food product advertising during the day.

With regard to merchandising, daytime programs usually do not create the interest in the dealer at the point of sale that popular evening programs develop. Yet the selling effectiveness of daytime radio is well proved. Daytime radio can ring up sales on a very low cost per dollar of sales.

On the average, there are about twice the number of radio sets in use in the evening as in the daytime. Incidentally, this is one of the chief reasons why daytime radio rates are generally one-half of evening rates on stations.

### **Characteristics of Evening Radio**

Evening radio has similar attractive features. The most popular programs on the air are, of course, broadcast during the evening. Evening programs provide the opportunity for more glamorous types of programs with Hollywood stars and other big names. The average evening program is generally more appealing to the whole family, as compared with daytime serials, which have their primary appeal with women. In addition to this, the evening program is much more merchandisable to the trade. In a way, the daytime radio program could be compared to a women's service magazine whose audience is mainly women, while evening radio could be compared with general magazines which draw their audience from both men and women and from the various age groups.

There are many people not available to daytime radio, who make up an important segment of the market for many advertisers. Our prospective advertiser must examine his own situation to determine which use of radio will do the better job for him. The one—daytime radio—offers powerful frequency directed almost exclusively to a woman audience, while the other offers the possibility of greater glamour, less commercial selling time, but a more merchandisable advertising vehicle.

In considering daytime and evening, the advertiser should not lose sight of the fact that television is making definite inroads into radio listening. When television comes into a home, radio listening drops imme-

diately. At this date, television set ownership is not great enough to seriously affect the national picture, but indications are that this will be an important factor to the evening radio advertiser in the not too distant future. On the other hand, one of the important characteristics of daytime radio has been the fact that a woman could enjoy her favorite shows while she did the housework. In television, this will not be possible to the same extent. Television programming has been confined mainly to the evening—although daytime programs are on the increase. As a result, indications are that television will not cut into daytime radio as much as it will affect evening radio.

### THE DEVELOPMENT OF THE RADIO CAMPAIGN

Chapter 19 covers the national radio and TV campaign. This section treats in a general way the various problems which the advertiser experiences in putting a program on the air. It is true that the problems are entirely different from those experienced in printed-word advertising, but with adequate planning, they are not difficult to handle. Nor are they so numerous or complicated as to discourage the use of radio by an advertiser inexperienced in the use of this medium.

Once the decision to use radio has been made by the national advertiser, he assumes a tremendous responsibility—a responsibility to his organization, his dealer group, his stockholders, and the listeners of his program who will become his customers.

The advertiser will, of course, work closely with his advertising agency and depend on it for program and facilities recommendations. Generally, a number of programs will be studied and analyzed before a decision is made. In like manner, the various radio facilities available will be studied by the advertiser with the agency to determine the network and time or group of individual stations, as the case may be.

The agency will usually enter into negotiations with the program agent, if that is the source for purchasing the program, or with the writers and talent directly, if the program is to be built by the agency.

One of the most important prerequisites of a sound radio campaign is careful planning of the program contract. Many headaches can be avoided if everything agreed upon by both parties to a radio program is covered in a written contract. An advertising agency with radio experience can provide a good practical approach to the problem. This, supported by the advice of the attorneys who are generally retained for such purposes, will finally result in a sound expression of the agreement covering the program. The agency usually contracts for the program on behalf of the advertiser before the program starts. There is little trad-

ing value retained by an advertiser or his agency if the terms of a contract are not decided upon before the first broadcast. Once the program is on the air, the program agent or talent involved will realize that there is less need to make any concessions regarding questions which will normally arise with the sponsor and his agency.

Here are a few of the basic subjects (reviewed from Chap. 13) which should be covered in a program contract in the interest of the advertiser:

1. Beginning and ending dates of the contract: all dates, including cancellation privileges, should correspond with the facilities contract dates and cancellation periods.

2. The talent, ideas, and services which are actually covered by the agreement.

3. The moneys to be paid and the terms of payment.

4. Options for renewals.

The right to promote the program star, nonappearance of talent due to illness or other causes, whether the program can be traveled, the origination point of the program, protection of the advertiser regarding competitive advertising by the star, extraordinary charges which may occur—these are some of the other points on which there should be complete understanding, rather than permitting assumptions to govern the situation. Such precaution, of course, does not imply distrust. It simply is good sound business practice.

The radio campaign does not necessitate any marked change in agency and client contact. Commercial copy and program scripts replace the copy and layout of printed-word advertising as the materials submitted for client approval. Billing procedure varies slightly, with radio supplying affidavits of broadcasting in place of tear pages. One addition to this is the credits due from stations on which, through a power failure or some other “act of God,” all or a portion of a program was omitted. The agency notifies the advertiser of such omissions, and these can be checked against the invoices which follow.

Radio, being show business, usually provides more opportunity for promotion than printed-word advertising. The national advertiser, in conjunction with his agency, should be ever alert as to such possibilities. There are many large advertisers who retain public relations or publicity organizations. A portion of their activities can be effectively directed toward radio promotion.

When there are stars on an advertiser's program, there will more likely be a closer relationship between the management of the advertiser and the program talent. This is natural because of the glamour con-

nected with such talent. Whether or not there are stars, however, there is a happy medium of contact or supervision by the advertiser. Basic criticism by the advertiser is usually appreciated by the talent and director of a program, provided that the advertiser does not overstep his bounds and attempt to mastermind the entire production. This is a great age of specialization, and those who are hired to act in and to produce radio programs should be hired because of their ability to do the job. The advertiser should then place his confidence in his agency and the group comprising the program. This does not mean that he divorces himself from any active interest in the program. On the contrary, he should study his campaign carefully and consult with his agency on any problem which he believes requires attention.

### THE ADVERTISING DEPARTMENT

The place of an advertising department within an organization varies from company to company. For example, there are corporations which give their advertising manager the title of vice president and make him directly responsible to top management. In other organizations, the advertising manager comes directly under the supervision of the sales manager. Still another organizational setup may bring advertising and selling under the direction of one person; this condition, however, generally applies to smaller companies. These various examples illustrate the different methods of establishing the advertising manager and his department within an organization.

In general, the size and importance of an advertising department is directly proportionate to the amount of advertising which it handles. Whether the number of personnel within an advertising department is two or twenty, there are certain basic jobs which are handled by this operation. Figure 63 illustrates the organizational setup of what might be a typical advertising department in a medium-sized organization. The advertising manager is in charge of all advertising activity. This includes not only printed-word media, radio, television, and outdoor but also point-of-sale materials. In medium-sized organizations, sales promotional materials will often come under the jurisdiction of the advertising manager.

The advertising manager is responsible for all advertising policy problems, subject, of course, to the approval of top management. The advertising manager has the most direct contact with the advertising agency, and he works closely with the agency on all advertising problems. Once a campaign has been approved by top management, it is the advertising manager who is generally responsible for the approving of

copy, layout, art, radio commercials, television commercials, and media schedules.

The advertising manager generally has a good working knowledge of every phase of advertising, for, as head of his department, he is responsible for making the best use of the advertising appropriation. This means not only a careful selection of media—which is generally submitted in

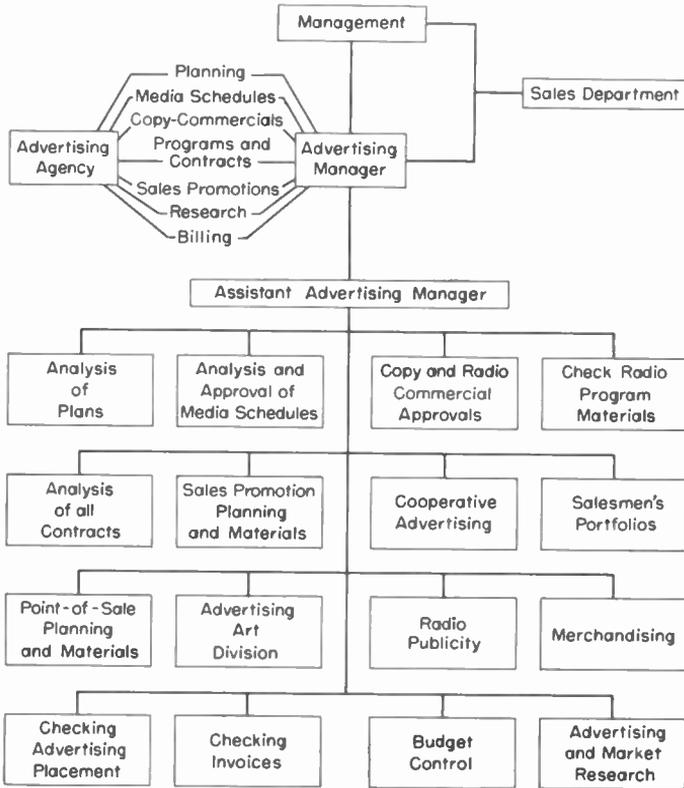


FIG. 63. This chart shows the general classes of activity which concern the advertising manager and the advertising agency and the divisions of work for which the advertising manager is responsible in his own company.

recommendation form by the agency—but also sufficient understanding of the price and values in art, plates, printing, and other related items so that he can judge purchases of these materials on a sound basis.

In addition, the advertising manager must, of course, have a thorough over-all knowledge of his company's activities—its distribution, trade practice, selling problems, and other related information—so that the selling campaign conducted through advertising is sound and closely correlated with the efforts of the other departments of his company.

The advertising manager is also responsible for the preparation and planning of cooperative advertising. Usually his advertising agency will assist him in his work, but the final responsibility is that of the advertising manager.

In printed-word advertising, the advertising manager may delegate many of the details of his work to his assistants. Again, depending on the size of the department, the work done by individuals will vary. Here are examples of the types of work covered by an advertising department:

Once an advertising campaign is planned, it is necessary for the department to prepare tie-in point-of-sale material, which would include counter cards, posters, window displays, streamers, and other materials of this nature. The advertising manager will also prepare a sales portfolio for the salesmen, covering not only the product but also the merchandising program for the dealer, built around the product and its advertising. Machinery is set up whereby estimates covering media schedules, prepared by the agency, are used as a guide for working out advertising budget allocations. It is also necessary to assign someone to the job of checking tear pages for size and insertion dates before bills are paid. In addition to this, it is necessary to have someone handle the checking of invoices covering all art and mechanical production.

When a radio campaign is added to the advertising effort of a company which has previously not advertised by radio, it is generally a good idea to hire persons familiar with radio or television. The jobs comparable to handling space advertising would be the checking of invoices against schedules and estimates which have been adjusted for credits due from program interruptions and time losses. Radio and television copy would take the place of printed-word copy, and the person responsible for the approvals of this material should have radio or television experience. Someone should be assigned to radio merchandising, which is so important to the success of a radio campaign. In addition to this, machinery should be set up to handle fan mail, which in radio and television will far outweigh that received from any other form of advertising.

### SUMMARY

The national radio advertiser is an advertiser with national distribution who uses radio to help in his selling effort. He may use network or spot, but the current situation is that the majority of national advertisers turn to network radio.

National network and spot radio comprises over 50 per cent of all the money invested in radio advertising. Radio has sold practically every kind of goods or service for national advertisers.

Radio provides the potential of truly national coverage with our high radio ownership and should, therefore, be considered as a primary medium. Many advertisers of consumer goods use radio to carry the major portion of their advertising effort.

The national advertiser contemplating radio will do well to gear his entire organization, as each element is affected, to the radio campaign. Specific delegation of work, definite responsibilities, and the development of an appreciation for radio on the part of management—its possibilities, its limitations, and its everyday problems—will make for effective handling of the radio campaign.

With television getting under way, the national advertiser has new problems. Yet radio experience will prove helpful, even though TV requires entirely new techniques.

## **Chapter 19: THE NATIONAL RADIO OR TELEVISION ADVERTISING CAMPAIGN**

The national radio or television advertising campaign, like the retail campaign, is divided into three distinct phases: (1) preliminary campaign planning, (2) getting the campaign on the air, and (3) campaign follow-through.

Preliminary campaign planning includes research activity and the formation of campaign strategy. Getting the campaign on the air includes making campaign decisions and buying time, resulting in the actual broadcast or telecast. The campaign follow-through includes general campaign supervision and servicing, campaign coordination with other media, merchandising activities, and a campaign sales-effectiveness check.

These basic phases are characteristic of most national campaigns. It must be kept in mind, however, that a varying set of marketing factors are applicable in each advertiser's radio or television campaign. Therefore the planning and development of each campaign is an individual problem and must be handled as such. Many aspects of one campaign may develop simultaneously or may evolve in a slightly different sequence from that mentioned in this chapter. Nevertheless, the steps outlined may be used as a general guide to the activities involved in planning and executing a national radio or television advertising campaign.

### **PRELIMINARY CAMPAIGN PLANNING**

Preliminary campaign planning includes (1) the planning and execution of basic research activities and (2) the formation of campaign strategy.

### **Research for the Radio or Television Advertising Campaign**

To plan a successful radio or television advertising campaign, it is necessary to have the answers to questions on the product to be adver-

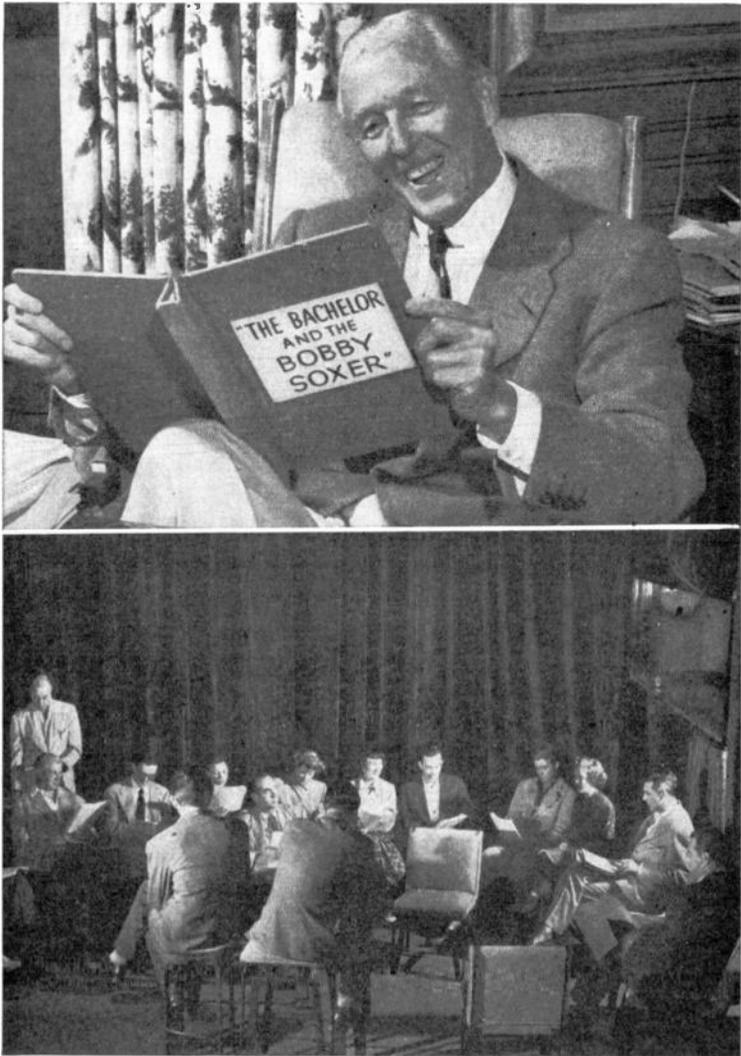


FIG. 64. The Lux Radio Theatre. *Above*, producer William Keighley decides upon "The Bachelor and the Bobby Soxer" for the next broadcast. Leading movies have consistently been selected for the program, and wherever possible, the original cast appears on the air. *Below*, the first read-through is held on the Friday preceding Monday's 1-hour broadcast over CBS. At this read-through, rough spots in the script are ironed out with the director and the writer (shown with backs to camera). Another rehearsal is scheduled for the Sunday before the broadcast. (*Lever Brothers Company*.)

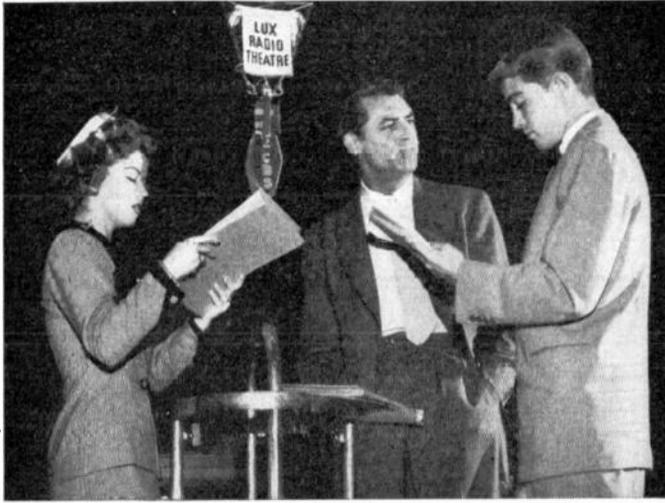


FIG. 65. The Lux Radio Theatre. *Above*, Shirley Temple reads her lines as Cary Grant and Johnny Sands await their cues. Monday's rehearsals have put the finishing touches on the broadcast. *Below*, tying in with the national radio advertising campaign at the retail level. An alert grocer in the Middle West displays Lux products and reminds listeners of the Lux Radio Theatre's next presentation, "The Bachelor and the Bobby-Soxer." (Lever Brothers Company.)

tised, the market toward which the product is to be directed, and the consumer who buys and uses the product.

In most cases these answers will have been compiled long before the start of a radio or television campaign, since such data are basic to the success of any marketing venture. Data prepared for campaigns in other media may be available and may be applicable to the radio or television promotion. Thus, special investigative studies preliminary to the start of a radio or television campaign may not have to be made in all cases.

Research reports and studies from various organizations and groups, especially the government, may contain information which will provide necessary facts for a prospective radio or television advertiser. A file of current research information may prove highly valuable.

Often, however, information immediately at hand can't be put to good use until certain out-of-date areas are brought up to date. Supplementary studies may have to be undertaken in order to bring out all the facts needed to answer the questions which the advertiser or the agency has posed.

Research activities to make supplementary studies or to conduct entirely original research prior to the radio or television campaign should be conducted by qualified research personnel. If the advertiser has his own research department, qualified to handle other than technical research, the problem may be turned over to this group. Often the agency's research department or an independent outside research firm is employed. At any rate, research problems require the services of capable research-minded persons and should never be turned over to those not trained in special research skills.

**Product Analysis.** The product analysis is conducted for several reasons. One is to determine whether or not the product is sound—whether it has real quality and usefulness and provides society with a worthwhile commodity or service. This step is taken well in advance of any planning for a radio or television campaign, since it is basic to the entire marketing activity. A second reason for conducting a product analysis is to determine whether or not the product lends itself to advertising over the radio or by way of television. Still a third reason for a product study is to determine information on the product which copy writers may use in creating radio or television commercials.

Points to investigate in a product analysis were detailed in Chap. 17, on the retail campaign. They are all applicable to the product analysis preceding a national campaign. Answers must be determined to the following typical questions: What is the classification of the product? What are the uses of the product? What is the quality of the product?

What is the price of the product? What is the competition with other similar products on the market? What are the identification devices associated with the product? What is the construction and manufacture of the product? What previous product advertising has been done? What is the marketing stage of the product?

The results of a product analysis should be made known to all persons concerned with the radio or television campaign. In the agency, persons who create the commercials, especially, should have access to these data. In addition, copy writers should gain as much firsthand knowledge of the product as possible by personally using the product, visiting the factory, and discussing the product with the sales manager and top salesmen, as well as by talking with retailers and consumers.

**Market Analysis.** When planning a radio or television campaign, a market analysis is undertaken to review the importance of specific markets and their sales potential. A study of such points may often suggest valuable ideas for the radio or television campaign.

Many of the important sources of market information were pointed out in Chap. 17. These may be consulted to determine answers to typical market analysis questions listed below. When such sources do not reveal desired information, a special study must be undertaken. Company records, too, will prove to be a profitable source of basic information to answer the following questions:

1. *Extent of product distribution.* Where is the product sold? Where are sales concentrated? Where are sales thin?

2. *Channels of distribution.* What channels of distribution are used? Where are key middlemen located? How important are middlemen in pushing product sales? Are more economical means of distribution available?

3. *Market competition.* What is the competition in the market? How strong is this competition? What has competition done to the advertiser's sales? Where is competition strongest? weakest? How does competition market its product?

4. *Market sales potential.* What is the sales potential in each sales territory? What is the total sales potential?

5. *Future markets.* Where are potential markets? What is their sales potential? What is the competition in potential areas?

6. *Past sales.* What are the past sales figures in each sales territory?

7. *Future conditions.* What is the general economic outlook? What is the marketing outlook for this type of business?

8. *Other data peculiar to the advertiser's marketing and advertising situation.*

**Consumer Analysis.** The objective of the consumer analysis is to determine (1) who are the users of the product, (2) who are the buyers,

(3) who influences the buyers, and (4) what appeals motivate consumers.

In many cases the buyer and the user of the product are the same person. In other instances they are two individuals, and the advertiser must be cognizant of this in planning the advertising campaign. Again, the buyer of the product and the person who influences the buyer may be two different individuals. To illustrate, children may influence the purchase of a given brand of breakfast cereal which is purchased by the housewife and consumed by all members of the family.

Answers must be determined to the following questions:

1. *Users of the product.* Are the users men, women, or children? What is their general age group? their income and occupation group? Why do they use one product rather than another? What are their radio and TV listening and viewing habits? What are their program preferences? What are their buying habits? Who are expert users, whose purchase may influence others to buy and use the product? Who influences users to use the product? Where do consumers live?
2. *Buyers of the product.* Are they the same as users of the product? Who influences the buyer? Are they men, women, or children? What is their age group and their income and occupation group? What are their buying habits? What are their radio and television listening and viewing habits? What are their program preferences? Are they "expert buyers" who may influence others to buy? Where do they live? Are they repeat buyers or once-only buyers?
3. *Potential buyers and users.* Who are potential buyers and users? What products do they now use? Why don't they use the advertiser's product? What is their general age group? What is their income and occupation group? What are their radio and television listening and viewing habits? What are their program preferences? Where do they live?
4. *Consumer appeals.* What appeals motivate users of the product? What appeals motivate buyers of the product? What appeals motivate those who influence the buyer? What is the primary appeal? What are secondary appeals?

### Formation of Campaign Strategy

The second basic step of preliminary campaign planning is the formation of campaign strategy. This involves the determination of campaign objectives and the creation of a campaign theme.

**Determining Campaign Objectives.** Before the radio or television advertising campaign objectives can be determined, the advertiser and the agency will review the established over-all goal of the future. This is the long-range objective to be reached ultimately through the combined efforts of all advertising and promotion activities. Specific objectives are also reviewed for the various advertising media that the advertiser is

currently employing. This study of other media objectives and review of the advertiser's long-range goal is necessary, since a coordinated advertising effort is preferred to a nonsystematic use of the various media.

With the exception of a few radio campaigns with exclusively institutional objectives, *all radio and television advertising on the air today is aimed at maintaining or increasing sales.* The mere statement, however, that the radio or television advertising has as its objective "to increase sales" is too general. Sales are increased by directing all advertising toward more specific goals. Usually one of the following is assigned as the primary objective of radio or television advertising, with one, two, or perhaps three selected as secondary or corollary objectives:

1. To introduce the product.
2. To expand the market.
3. To educate the public to the uses of the product.
4. To build prestige.
5. To enlist dealer support.
6. To popularize a trade name or slogan.
7. To popularize a special promotional event.
8. To reach special objectives peculiar to the sales and merchandising objectives of the advertiser.

Trying to attain too many goals often results in failure to accomplish maximum results. It complicates campaign planning and copy strategy. For this reason, the advertiser determines his most important objective and directs most of his effort toward reaching this goal. In addition, the advertiser may have one or two secondary objectives to which he devotes minor attention.

1. *To introduce the product.* Radio is an excellent medium to use in introducing a new product to the public. It is a mass salesman that can cover a national market quickly and thoroughly. The rapid rise to popularity of Airwick, ammoniated dentifrices, and antihistamine drugs can be traced to well-founded radio advertising campaigns. Minute Maid quick-frozen orange juice was introduced to the public by the use of radio.

Since many national advertisers gain complete national distribution by moving from market to market, television can be used, in certain areas where TV facilities are available, to introduce a new product. Reddi-Wip, for example, was introduced in the upper Middle West late in the summer of 1949. By October of that year the product was advertised on Minneapolis and St. Paul television stations as part of the introductory advertising activities.

2. *To expand the market.* Radio advertising can be used as part of a well-coordinated market expansion program. If a network radio advertiser

desires to expand his market, this can be done by expanding the network to include additional supplementary stations in the new market zone. A spot radio advertiser may add new stations in the new market.

If television stations are available in the new market, this medium, too, may be considered and used in the campaign to expand the market of the product.

Usually distribution into a new market area precedes all advertising activities. The product is moved to retailers' shelves before advertising begins. Radio advertising, however, is sometimes used to force distribution, by advertising a new product to consumers and having them ask their local retailer for it. The retailer, it is expected, will order the product from the wholesaler. Sound merchandising policy requires that the product have distribution before radio or television advertising begins.

Expanding the market may also mean intensifying distribution within a given territory where the product is already established. Both radio and television may be used in order to reach new prospects and sell them on the advertised goods or services.

3. *To educate the public to the uses of the product.* One way to increase product consumption is the use of advertising to explain new and different uses for the product and to reemphasize its major use. Many advertisers have found radio, and more recently television, a profitable medium to use in educating the public to product uses. The Simoniz Company, for example, devoted a radio advertising campaign to an explanation of how Simoniz Wax could be used for waxing floors and furniture, as well as cars. The Minnesota Mining and Manufacturing Company has used radio and television to popularize new and different uses for Scotch Brand tape. Manufacturers of food products use radio and television to popularize new recipes to speed up product consumption.

4. *To build prestige.* Although few campaigns are devoted entirely to reaching an institutional objective, many campaigns are devoted in part toward building a company name, establishing company prestige, or building a trade reputation. Institutional advertising may also be used to associate a particular brand of merchandise with quality, to associate the brand name with the firm's reputation, and in general to let both consumers and the trade know that the advertiser is an outstanding and reputable organization with which to do business.

An outstanding example of fine institutional radio advertising is the Goodyear Tire & Rubber Company's *The Greatest Story Ever Told*. This is an extreme example of institutional radio advertising, since the broadcast carries no commercial messages—only the sponsor-identification tag required by the FCC. Like other institutional radio advertisers, Goodyear uses promotional advertising in other media to accompany the institutional radio campaign.

The radio campaign conducted by E. I. Du Pont De Nemours & Company is another good example of institutional advertising. The program is designed to improve public relations between the company and the public.

Through the selection of the program, Cavalcade of America, the company has sought to identify itself with the best in American tradition.

When a radio or television program has a primary objective of a promotional nature, the secondary institutional objective may be attained through the choice of program material and commercial treatment. A sentence or two of an institutional nature may be added to each commercial. Often a slogan or phrase is all that is necessary, such as "A name you can trust" or "Makers of fine watches for over fifty years."

5. *To enlist dealer support.* A popular corollary objective of many radio advertising campaigns is to enlist dealer support and cooperation. A retailer who is considering adding a new merchandise line is usually more likely to take on a product which has the force of a national advertising campaign behind it, rather than a comparable one which is not extensively promoted.

A popular network TV show, a network radio program, or a strong spot radio or TV schedule may be an important talking point for company salesmen when contacting retailers.

The fact that the advertiser's radio or television activities move merchandise off retailers' shelves does much to bring retail support—and support of the trade is vital to successful sales promotion activities.

6. *To popularize a brand name or slogan.* Radio and television are useful in popularizing brand names and slogans. Sterling Drug commercials for Bayer aspirin, for example, are written to stress the brand name "Bayer," in much the same way that St. Joseph and other aspirin advertisers design commercials to impress their brand name. On the Phil Harris-Alice Faye program, the emphasis in the commercials was on the name "Rexall."

"Lucky Strike means fine tobacco," "Tums for the tummy," "Get more out of Life," "When your package gets down to four, that's the time to buy some more," are examples of advertising slogans which radio campaigns have popularized.

7. *To popularize a special promotional event.* On occasion a national advertiser will have a special premium offer, a contest, a two-for-the-price-of-one sale, a try-it-at-our-expense promotion, or other such event. For the duration of this promotion, advertising the event may well become the major objective of the radio or television advertising campaign.

Since the Second World War, for example, the contest fad has swept the country. Innumerable national advertisers, especially the soap manufacturers, used radio to promote their contests. By promoting the contest the companies stimulated sales and created new customers.

8. *To reach special objectives.* To the above list of common radio advertising objectives may be added one more—a special goal peculiar to the advertiser's individual sales and merchandising problem. This may be to combat mispronunciation of the product name, to promote a special service, to obtain company employees, to aid the company salesman in making contacts, or to reach certain other special goals which the advertiser feels necessary in his individual situation.

**Combining Advertising Objectives.** To illustrate how the foregoing objectives are combined and utilized, a sponsor may have the task of expanding his market as the primary objective of the radio advertising campaign. As corollary objectives he may desire to build prestige and popularize the company slogan.

Another sponsor may wish to introduce a new product to the public. This is his major objective in using the radio medium. A corollary objective may be to enlist dealer support.

Still a third advertiser may have as his primary goal a special objective peculiar to his merchandising situation. This may be to associate a new product with its manufacturer, the latter being a well-established, highly reputable firm. As a secondary objective the firm may have another special objective—to explain how to pronounce the product name. Another supplementary objective may be to impress the brand name on the public.

A television advertiser may have selected this medium to increase sales within a given market. A corollary objective may be to educate the public to new uses of the product.

Should one of the above advertisers run a contest, radio or television may be used to popularize the event. Other objectives may be temporarily relegated to the background for the duration of the contest.

In all cases one major goal should be chosen as a primary objective and one, two, or perhaps three corollary goals as secondary objectives. Successful radio and television advertisers avoid trying to reach too many goals simultaneously and thereby weakening their promotional effort. Instead, they aim all advertising at one well-defined major objective and a limited number of corollary objectives.

**The Campaign Theme.** The term “campaign theme” is used in many different ways in advertising. In this book a campaign theme refers to the keynote idea behind the campaign—a strong sales idea which is stressed in the campaign. It is the main selling theme around which the campaign is based. Often a campaign theme is expressed in the form of a slogan, although campaign themes ordinarily change from campaign to campaign while a slogan usually remains the same.

The keynote idea of Coca-Cola broadcasts revolves about the slogan, “The pause that refreshes.” The campaign theme of Lucky Strike advertising in 1950 was “Be happy—go Lucky,” used in conjunction with the slogan, “Lucky Strike means fine tobacco.” Many General Mills programs are built around the Betty Crocker service theme.

Under most circumstances the campaign theme used on radio or television should be coordinated completely with the campaign theme used

in all other advertising media. Such coordination gives continuity to the entire advertising program. All three advertisers just cited follow this principle of coordination.

### GETTING THE CAMPAIGN ON THE AIR

There are three phases which result in getting the radio or television campaign on the air. The first involves making campaign decisions relative to the use of programs or announcements, network or spot facilities; the second is time buying, and the third is production. Each phase will be discussed in detail.

#### Campaign Decisions

There are three campaign decisions that must be made at this stage of campaign development: (1) Shall the advertiser use programs, announcements, or both? (2) If the advertiser is to use programs, what type of program shall be used? (3) Shall the advertiser use network facilities, spot facilities, or both?

This does not mean that answers to these questions must be made before the time-buying process begins. In reality, the presence of desirable program or time availabilities on a network or on leading stations may do much to influence the final decision. Actually, there is a preliminary "feeling out" period involving the above questions which precedes time-buying decisions.

**Program Campaign, Announcement Campaign, or Both?** Four factors are considered in arriving at the decision to use a program campaign, an announcement campaign, or the two in combination. They are (1) the size of the budget, (2) the role of radio or television in the entire advertising program, (3) the time required to do a selling job, and (4) an analysis of the advantages and disadvantages associated with programs and announcements.

Clearly, the size of the advertising budget is a controlling factor. In certain cases even a simple program series may be too expensive. If sufficient funds are available, a program campaign may be considered and availabilities may become an important factor in the final decision. This gives emphasis to the point that time-buying factors are closely integrated with the entire problem of selecting a program campaign or an announcement campaign or using both.

If radio is the primary advertising medium of the advertiser, this may mean that either programs or announcements may be used—perhaps both. However, when radio is used as a secondary advertising medium,

an announcement campaign seems to be a more logical choice for promotional purposes. Radio's role in the over-all sales promotion program also dictates the extent to which either programs or announcements may be used. The campaign objective also must be considered. If a radio campaign, for example, has an institutional objective, the choice of a program campaign is advisable.

✓ If a product has a selling story which cannot be told in brief station-break periods or with 1-minute announcements, the choice of a program campaign seems imperative. The advertiser whose product selling story can be unfolded in a brief message may consider both a program campaign and an announcement campaign.

✓ Further discussion of this subject will be found in the section in Chap. 8, "Announcements or Programs—Which?"

*Announcements.* Announcements may be aired as station-break announcements between programs or in participating or announcement programs.

Announcements are flexible in nature, easy to schedule, generally much less work than programs, catch listeners "off guard," and often result in more commercial air impressions than would be possible if the equivalent amount of money were used to buy program time. Announcements can ride on the coattails of expensive radio and television programs with large audiences.

✓ On the other hand, announcements may become lost in the shuffle. People may lose interest as a program ends and not become mentally alert until the next program is on the air. The announcement is heard without special audience buildup, and this type of campaign cannot be merchandised to the trade as easily as a program campaign.

*Programs.* By buying program time, the sponsor is utilizing a tailor-made advertising vehicle to attract his own customers. Commercials can be keyed to the consumer-listener or the consumer-viewer. Unlike the spot advertiser buying time on participating shows, the sponsor with his own program dominates the time period. No announcements of other advertisers will be aired during this time. Listeners develop an association between the program and the advertiser as well as between program talent and the sponsor's product. When buying a program campaign, the sponsor offers a tangible service which can be thoroughly merchandised to the trade and promoted to the public. All the good will the program generates accrues directly to the sponsor.

On the other hand, higher costs are involved in the program campaign, both for time and talent. An increased amount of work is necessary for the development and execution of an effective program campaign. If programs are to be aired on a spot basis, certain time-clearance

problems may become greater than if the station were required to clear time only for 30-second or 1-minute announcements.

When a sponsor utilizes a program campaign, he may apportion certain commercial time on the program to one or two other products. This is done by the use of (1) cowcatcher announcements, (2) hitchhike announcements, or (3) chain breaks. These types of announcement cannot be purchased as such by the advertiser, but once program time has been bought, the sponsor may be able to allocate the time for such special forms of announcements.

The most commonly used of the three is the hitchhike announcement, a commercial at the end of a program featuring one of the family of products made by the sponsor but not the one featured in the regular program commercials. Some sponsors utilize a cowcatcher announcement, similar to a hitchhike but placed at the beginning of the program.

A chain break is used least of all, because of the special circumstances necessary to air a chain break. The chain break is defined as a pseudo station-break announcement placed between two adjacent network programs sponsored by the same advertiser. The 30-second period between broadcasts, usually devoted to station identification, is utilized by the sponsor for the commercial, which is heard over the entire network (or chain, hence the term). Chain breaks are heard during the periods 15 minutes after the hour or 15 minutes before the hour, since the FCC requires station identification to be made on the hour and half-hour whenever possible.

In the trade the term chain break is often applied to a station break, although the two have entirely different meanings in their correct usage.

On occasion a national advertiser with a family of products may choose to give a brief plug for another of his products on the regular program commercial. A General Mills commercial for Bisquick, for example, may include a brief statement for Crustquick. In this case the Crustquick mention is termed a "tag."

**Both Announcements and Programs.** Under certain conditions a sponsor may elect both an announcement campaign and a program campaign at the same time. Prevalent factors affecting this decision include (1) the desire for additional advertising impact, (2) the desire to reach various listening audiences, and (3) the desire to capitalize on the advantages of both announcements and programs.

In such instances the announcement campaign is ordinarily used to supplement program coverage, to intensify efforts within a given market, and in other ways to increase advertising impact. The announcement campaign will be on a spot basis, while the program campaign may be aired either on a network or on a spot basis.

**Selecting the Program Type.** When the decision is reached to use programs, another problem arises. This is the selection of the type of program to sponsor. This subject was covered in Chap. 10.

The three basic factors in the choice of a program are (1) the consumer, (2) the sponsor, and (3) time-buying factors. The program must appeal to the consumers to whom the advertising campaign is directed. The best time of the day to reach this group, the best day of the week, the best hour, together with the best program for that hour, must be studied in order to gain the desired listening or viewing audience.

Factors in the choice of a program as related to the sponsor include the size of the radio allocation and the appropriateness of the program to the product being advertised.

In addition, time and program availabilities should be analyzed to determine which are the best buy. Adjacent programs are studied so that the program will be in good "air company" and can benefit from audience flow. The time-buying factor is, perhaps, the key factor in program selection.

Various kinds of programs may be logical choices of a sponsor. The program selected must meet the requirements of all three of the above-mentioned factors.

**Pretesting Programs and Announcements.** Before a campaign goes on the air, it is possible to pretest both the program and the program commercials in order to determine approximately how well the program will do for the sponsor. Commercials for an announcement campaign may also be subjected to pretesting.

Pretesting may be in the form of qualitative audience measurement studies such as the Program Analyzer or the Schwerin System (see Chap. 10) or the program may be pretested in test markets.

If the national advertiser purchases a program which has been on the air for some time, he may be able to determine audience action from the results under the former sponsor. The same holds true of programs which have been on the air as sustainers. However, an entirely new program should be thoroughly pretested. Pretesting may also indicate portions of older, well-established programs which can be modified and improved to strengthen the show.

**Network Advertisers and National Spot Advertisers.** From the preceding it is clear that a national advertiser may be either a network advertiser, a national spot advertiser, or both, in utilizing radio or television as an advertising medium.

*The Network Advertiser.* In deciding whether or not to use network facilities, the advertiser and the agency weigh the advantages and disadvantages of network advertising as discussed in Chap. 3. Such factors

as the prestige the network offers, the costs involved, and the problem of time differences and seasonal and other geographical differences must be considered, as well as the amount of waste circulation which may be present in the network structure.

In network advertising the sponsor maintains excellent physical control over the series, and time preemption will operate in his favor.

Factors to consider in deciding which of the networks to use were discussed in Chap. 14, Time Buying. They include a consideration of network coverage versus product distribution, numbers of network stations and their individual coverage, network rates, types of products which may be advertised on the network, and basic network policies relative to promotion, program restrictions, format restrictions, and time restrictions.

Again, a key factor in the choice of one network over another may be time and program availability. Many campaign decisions hinge upon the presence of a desirable network time segment and the availability of a topnotch network program.

*The National Spot Advertiser.* By using national spot facilities, the advertiser, in theory, can select the best station available in each market, will have a minimum of seasonal and local time problems and can localize programs so that each broadcast or telecast will be tailor-made to fit the market.

The problem of whether to transcribe or film the series or to rely upon locally originated broadcasts or telecasts must be studied in the light of talent availability, costs involved, uniformity of advertising impact, timeliness, and certain other factors.

Among the problems facing the national spot advertiser are those of lack of choice availabilities on leading stations, higher administrative costs, more complicated time buying, the problem of network preemption and preemption by local advertisers, and the problem of live local talent, if the latter is utilized.

As pointed out earlier, some national advertisers are both network advertisers and national spot advertisers. In such instances the network campaign usually carries the bulk of the advertising load, while spot radio or television is used in a supplementary capacity.

### **Time Buying**

From the above sections it is obvious that a great deal of thinking precedes the actual time-buying process. Many of the above processes are carried on simultaneously, and the presence of an ideal availability may tend to suggest one given type of radio or TV campaign over another.

As decisions crystallize, the agency time buyer establishes a radio or

television schedule and estimate for the approval of the sponsor. When the schedule and estimate is signed by the sponsor, it becomes the contract between the agency and the advertiser. The agency then signs contracts with the network or stations involved, and another phase of campaign development is completed.

### **Going on the Air**

With the time-buying process completed, the next phase of campaign activity revolves around tasks associated with going on the air for the actual broadcast or telecast. The processes involved in going on the air can be reduced to five: (1) the story conference or planning session, (2) commercial and script writing, (3) talent selection, (4) rehearsal, and (5) the actual broadcast or telecast.

The story conference is a planning session in which key personnel associated with the campaign outline the general plan for the series. Depending upon the kind of program involved, the story conference may be held weekly, monthly, semiannually or perhaps even only once a year. Included in such sessions are the advertising manager, the agency account executive, the writers, production personnel, and such network and station personnel, agency executives, and representatives of the sponsor as the series warrants. The various personnel attending story conferences also vary with different program types and sponsors. Of course, no story conferences are held for an announcement campaign.

The writing job involves two assignments: writing the script and writing the commercials. The script may be turned out by the station or network, by free-lance writers, or, on occasion, by the advertising agency. Commercials for national advertisers are created by the advertising agency. The commercials are approved by the agency account man and the sponsor and double-checked by the station or network before going on the air. When a program is purchased as a package, the writing of the script (minus the commercials, of course) is handled as part of the package purchase. Many problems of production may be eliminated by the sponsor and the agency and turned over to others by the use of a radio or TV package program.

When selecting talent, one of the first persons to be selected is the program producer. He ordinarily is hired well in advance of a series and presents his ideas and suggestions early in the series planning stage. A director is also hired as early as possible. In some cases the sponsor may utilize one person for both the administrative work of the producer and the on-the-air duties of the director.

In choosing the actors, musicians, sound personnel, and the like, the producer's or director's recommendations are usually honored. However, when a producer or director is hired to handle an existing series,

talent in most cases is already selected for him. Writers and announcers are ordinarily chosen by the advertising agency with the approval of the sponsor.

Depending upon the necessity for rehearsing, rehearsals may begin only a matter of hours before the actual broadcast or a week or even longer before the broadcast or telecast goes on the air. When talent has worked together on a program for a long period of time or is experienced in the usual production procedure, a minimum of rehearsal time is necessary. On the other hand, certain programs with complicated cueing, numerous musical transitions, complicated lines, and special effects may go into rehearsal several days before air time. Some telecasts are in rehearsal well over a week before they go on the air.

When all the above have been properly executed, the actual broadcast or telecast should go off without a hitch.

### THE CAMPAIGN FOLLOW-THROUGH

After a radio or television campaign is broadcast or telecast, there is still need for additional work on the part of the sponsor, the agency, and all personnel associated with the series. The follow-through involves general supervision and servicing by the time buyer and production personnel and over-all supervision by the agency and the sponsor. The campaign should be coordinated with all other media campaigns, the series must be merchandised to consumers and the trade, and sales effectiveness should be determined.

#### General Supervision and Servicing

The agency account executives and the sponsor's advertising manager keep close tabs on all campaign activities from initial planning stages through campaign execution. The time buyer has a special servicing job in keeping a weather eye open for new availabilities in better time periods, checking on program losses, and in other ways servicing the account.

Production personnel can funnel data on new program ideas, new gimmicks, and other suggestions to improve the actual on-the-air presentation. Supervision of production is carried out by the advertising agency on behalf of the sponsor. The supervision done personally by the sponsor or his representative varies considerably. Some sponsors, unfortunately, feel that they must take part in each radio or television production decision and often wield undue influence. Other sponsors turn the entire production supervision problem over to their agency. This latter procedure is the most advisable, for the radio and television experience of the agency is far greater than that of the average sponsor.

However, this does not preclude the sponsor's offering pertinent production suggestions to the agency.

Supervision of production follows each step of the program. Plans must be set up far enough in advance to make certain that all deadline dates are met. Program scripts and commercials must be in on time. Scripts and commercials must be checked and approved well in advance. Air checks are part of production supervision. Valid criticism from the sponsor is passed on via the agency to the producer and director.

A good job of supervision on the part of the agency will end well in advance of the program rehearsal. Once a program is in rehearsal there should be no need for additional suggestions and changes. If supervision has been well done up to this point, any discrepancies that may develop will be so minor as to go unnoticed by the average listener or viewer. However, they should be noted and changed in the next program of the series.

### **Campaign Coordination**

The national advertiser must make certain that all the advertising media he employs to promote the goods or services of the company are aimed at the same over-all advertising goal. A newspaper advertising campaign should be run with close regard for what is being done in the company's magazine and radio advertising. A radio or television campaign should be conducted with full knowledge of what is being done in newspapers, magazines, and direct-mail or outdoor advertising.

In some cases the objective of printed media campaigns is the same as the objective for radio or television. In other instances each medium or a group of media will be given its own peculiar objective, part of a coordinated group of specific goals. Their attainment means that the over-all objective of the national advertiser also will be achieved.

At any rate, there are certain continuity and identification devices which the national advertiser should consider using in all media. Such devices as slogans, trade characters, and keynote ideas help to build association in the consumer's mind between various media campaigns and do much to tie in the impact of one campaign with another—building memory value and creating sales.

Lucky Strike, for example, uses the "LS/MFT" gimmick in all media. Prell Shampoo features a trade character born in a singing commercial, "Tallulah the Tube," in printed media advertising. In promoting Amm-i-dent tooth paste, the Block Drug Company used the same theme question in both magazine and radio advertising—"Are you reducing tooth decay with Amm-i-dent Ammoniated Tooth Paste?" This question was

used as the billboard of their network radio program and appeared as the headline in Amm-i-dent magazine advertising.

### **Merchandising Radio and Television Advertising**

One of the most important follow-through phases in a successful national radio or television advertising campaign is merchandising the radio or television advertising. Unfortunately, this is a phase too often overlooked by national advertisers or not carried out completely. Such activities encourage the trade to stock radio-advertised merchandise, to erect point-of-purchase displays, and in general to tie in with the national radio or TV campaign.

Merchandising activity is but one phase of building the radio and television audience. Advertising, publicity, promotion, and exploitation may all be used, as discussed in Chap. 21.

### **Checking Sales Effectiveness**

Each sponsor should know the results which radio or television advertising brings in. Determining such information entails complications and considerable hard work, which is easier by-passed than surmounted. Nevertheless, studies should be made to determine, as specifically as possible, the sales results which radio and television create.

This subject will be taken up in the next chapter, pointing out how both direct and indirect checks of sales results are made. Direct checks include studies of mail-order response to radio or TV advertising, analysis of sales figures, and consumer studies. Indirect checks include data on sponsor identification and store traffic and studies of sponsor prestige and of results from special radio offers, other than sales of the product itself.

### **Additional Considerations**

Two additional considerations in national radio or television advertising must be mentioned at this point. They are (1) cooperative radio or television advertising and (2) the summer hiatus.

These considerations are not necessarily part of a campaign follow-through. They are typical of the many additional problems facing the national radio or television advertiser at various times during a campaign.

**Cooperative Radio or Television Advertising.** As explained in earlier chapters, cooperative radio or television advertising is radio promotion on the retail level, paid for jointly by the national advertiser and the local retailer or by the national advertiser, the local retailer, and the wholesaler or distributor. Moneys for such activities on the part of the national advertiser are set aside especially for this purpose at the time the advertising budget is established. Cooperative radio advertising plans

ordinarily cover time costs of program campaigns and announcement campaigns alike.

The national advertiser benefits in several ways when he enters into a cooperative advertising arrangement. He receives additional advertising impressions without paying the entire cost; and the cost, it must be remembered, is billed at the local card rate and not the national rate. The national advertiser also builds dealer good will when helping in this manner. In addition, the national advertiser is able to control to a great extent the choice of media and the quality of the advertising message on the local level.

Manufacturers usually decide the extent to which they will cooperate with a dealer by placing a value on each item of merchandise bought from them by the dealer or by setting aside an accounting fund proportionate to total purchases by the dealer. Thus a food company may set aside 15 cents per case for a retailer's cooperative fund, while an automobile manufacturer may set aside \$10 to \$15 per car for the same purpose. The dealer who has a signed agreement with the national advertiser for cooperative advertising draws against these credits as the manufacturer's share of the split. Although percentages may vary, the usual arrangement is a 50-50 share of time costs; *i.e.*, the retailer pays 50 per cent of the advertising costs while the manufacturer pays the other 50 per cent.

Note the various dealer cooperative advertising arrangements of the following representative group of national advertisers:<sup>1</sup>

<i>Name of Manufacturer</i>	<i>Split Reported, Company-Dealer</i>
Blackstone Corp. . . . .	50-50
Bulova Watch Co. (watches) . . . . .	50-50
Burriss Mill & Elevator Co. (flour) . . . . .	100-0
Canada Dry Ginger Ale, Inc. (soft drinks) . . . . .	50-50
Capitol Records, Inc. (records) . . . . .	50-50
Coca-Cola Co. (soft drinks) . . . . .	50-50
Colgate-Palmolive-Peet Co. (soaps) . . . . .	Per cent of volume
Elgin American Div. (watches) . . . . .	50-50
Ford Motor Co. (autos, trucks, tractors) . . . . .	50-50
Hotpoint, Inc. (ranges) . . . . .	50-50
Hudson Motor Car Co. (automobiles) . . . . .	50-50
Malleable Iron Range Co. (ranges) . . . . .	20-80
Nebraska Consolidated Mills Co. (flour) . . . . .	\$20 per hundredweight
Norge Div. Borg-Warner Corp. (home appliances) . . . . .	50-50 to 75-25
Schick, Inc. (razors) . . . . .	Per cent of volume
Standard Oil Co. of N. J. (gasoline) . . . . .	50-50
Stokeley-Van Camp, Inc. (food) . . . . .	Per cent of volume
Sun Oil Co. (gasoline) . . . . .	50-50

<sup>1</sup> *Dealer-Cooperative Radio Advertising* (National Association of Broadcasters, Washington, D.C.), pp. 8-31.

In the cosmetics field the advertising allowance is ordinarily 5 per cent of net business; *i.e.*, the national advertiser will split 50-50 up to a maximum of that 5 per cent figure. In most cases the national advertiser agrees to share the cost of radio or television time only—not production costs as well.

The retailer who desires to participate in the national advertiser's cooperative radio advertising plan submits a proposed cooperative plan to the national advertiser for approval. If the retailer has a large enough cooperative "credit" with the manufacturer and his plan is acceptable, he is approved for cooperative advertising and a specific written agreement is drawn up and signed, stating the conditions of the cooperative advertising plan.

When approval is given, the retail advertiser ordinarily uses the commercials supplied him for this purpose by the national advertiser. If commercials are created locally, they ordinarily must be approved by the national advertiser before they are broadcast in order to qualify for cooperative payments.

Before the national advertiser pays the retailer, either in cash or in credit, the retailer must furnish proof of performance. This is usually done by an affidavit of performance signed by the radio or television station. National advertisers carefully file such proofs of performance, since advertising allowances to retailers are legal only when such funds are used for advertising purposes only. The affidavit thus protects the national advertiser from legal entanglement.

In addition to direct financial help to retailers for cooperative radio advertising, a national advertiser may help in other ways. He may offer suggested commercial messages, prepared in various lengths ranging up to 1 minute. He may provide transcribed spot announcements or tailor-made transcribed programs. (Some national advertisers have approved the use of given open-end transcriptions for local cooperative radio advertising.) For television advertising, the national advertiser may provide a local retailer with open-end film announcements or tailor-made film programs or may offer suggestions for developing a live television commercial.

Most national advertisers go to considerable effort to assist their retailers with local radio advertising. Many prepare special booklets explaining their cooperative advertising plan and urge retailers to take advantage of it as well as of the various radio and television advertising helps they offer.

**The Summer Hiatus.** Owing to greater outdoor activity during the summer months, certain network advertisers feel that radio should not be used during June, July, or August. Consequently, they take what is known as summer hiatus, a period of time ranging from 6 to 13 weeks, during which they either do not use radio or use a summer replacement

program. Following the hiatus, they resume broadcasting in their regular time period, which has been held open for them by the networks.

The summer hiatus privilege is not extended to national spot advertisers, since individual radio stations do not operate as the networks do in this regard.

Today many factors point to the fact that radio is an extremely valuable advertising medium during the summer months. Primarily, summer listening is on the increase, with more and more portable sets and car radios in use. There are as many summer radio listeners today as there were winter listeners 10 years ago when winter radio was considered an excellent advertising buy.

Certain national advertisers having seasonal products sell the majority of their products during the summer. Ice cream manufacturers, soft drink companies, and breweries, for example, use radio advertising especially during summer months to promote the sale of such items.

Special 52-week discounts established by many radio stations and networks make summer radio relatively inexpensive. Many national advertisers find that if they use a summer replacement show, instead of going off the air during the summer hiatus, the 52-week discount reduces the cost of summer radio to an extremely low figure. A national network advertiser, for example, can remain on the air during his usual 8-week vacation period for the approximately cost of one additional regular program. The cost factor, together with the knowledge there will be no interruption in habitual listening, plays an important part in the decision to broadcast for 52 weeks in the year.

### SUMMARY

A typical national radio or television advertising campaign may be divided into three phases: (1) preliminary campaign planning, (2) getting the campaign on the air, and (3) campaign follow-through.

Preliminary campaign planning includes necessary research for detailed data on the product (or service), the market, and the consumer. Much of this information may be available in the offices of the agency or the advertiser, since it is essential in the development of other media campaigns as well.

Preliminary campaign planning also includes the formation of basic campaign strategy, such as determining the specific radio or television advertising objective and developing a campaign theme.

Once preliminary planning is completed, the next phase of the radio or television campaign involves campaign decisions, time buying, and production work to get the campaign on the air. Among the more impor-

tant decisions to be made are whether the advertiser should use a program campaign, an announcement campaign, or both, what type of program to choose if a program campaign seems advisable, and whether the advertiser should use network facilities, national spot facilities, or both.

Such decisions are crystallized on the radio or television schedule and estimate, prepared by the advertising agency. Once signed by the sponsor, the schedule and estimate becomes the blueprint of the specific radio or television campaign plan.

Actual on-the-air production and direction of the radio or TV series should be left in the hands of the specialists hired for this purpose. More and more networks and stations are handling all on-the-air activities. Most sponsors turn the entire production supervision problem over to their agency. This arrangement, with the sponsor keeping in close touch with the agency, has proved highly desirable in both radio and television.

After a radio or TV series is on the air, there is still considerable work to be done. Follow-through activities involve everyone from the advertising manager, the company sales manager, salesmen, and retailers, as well as the agency account executive, the time buyer, and production personnel, down to the last member of the radio or television cast.

Follow-through activities also include close coordination between the radio or television campaign and promotion in all other media used by the national advertiser. The radio or TV campaign must be merchandised to the trade and promoted to the consumer. Checks must be made on the sales effectiveness of the campaign.

All the campaign steps were isolated in this chapter for purposes of clarity in instruction. In actual practice, each of the phases may not be as clearly defined, since many overlap or may evolve simultaneously. This is because each radio or television campaign is tailor-made to fit the individual promotion requirements of one advertiser with his own peculiar marketing problem.

A successful radio or television advertising campaign is not a simple task. It requires the combined effort of numerous people, many of whom are specialists in the various facets of radio or TV. All the advanced planning, careful thinking and thorough follow-through which goes into a campaign, however, will pay off in a successful air series. With careful preparation and execution, no more powerful medium than radio or television can be used to advertise to the American consumer.

## Chapter 20: MEASURING RADIO AND TELEVISION ADVERTISING SALES EFFECTIVENESS

Since practically all advertising is designed to sell merchandise, sales figures are the primary criterion by which to judge the effectiveness of an advertising medium. This is as true in radio and television advertising as in other media.

Numerous problems confront both national and local advertisers in their attempts to determine sales results from any advertising medium, including radio and television. Some products and services advertised on the air (such as railroads, telephone service, and the like) are of such a nature that sales tests in the ordinary sense are impossible.

Even with products whose sales can be studied, the problem of determining sales results is both difficult and expensive. For one thing, it is extremely difficult to measure the long-term value of advertising. Immediate sales results may indicate that an advertising campaign is not paying off, but this same campaign may result in sales months or even years later.

Adding to the complexity of the problem are the complexity of relationships present in each buying decision and the difficulty of isolating the impact of one advertising medium from another.

Ask yourself why you purchased the brand of cigarettes you did last time, or the kind of soap, or the brand of shoes. Was it because you had become accustomed to buying this brand, or was it because of word-of-mouth advertising, product availability, window display, point-of-purchase display, package design, the weather, personality of the sales person, impulse, whim, a knowledge of the product's characteristics, newspaper advertising, radio advertising, or television advertising? If it was because of advertising, when was the advertising impact made? Most likely it was a combination of the above factors that resulted in your purchase.

In all sales-effectiveness problems, no magic formula may be applied—no simple measuring device is available. It is not a case of counting noses but of measuring action, to determine the sales effectiveness of an adver-

tising medium. When the complexity of the problem is realized, the importance of using only competent researchers becomes obvious. There are too many difficulties and pitfalls inherent in sales-effectiveness problems to entrust such investigations to the uninitiated. It must be remembered that superficial research is actually more dangerous than no research at all.

Yet even with research conducted by the most skilled practitioner, one additional point must be kept in mind. As advanced as present research methods may be, most researchers feel that the results of sales-effectiveness studies must be viewed as "suggestive" or "indicative" rather than "conclusive."

### ANALYSIS OF THE RESEARCH PROBLEM

In any research problem, such as a study of advertising sales effectiveness, the research goal must be clearly stated in order that all activities related to the problem will be channeled to get the required facts. The objective must be stated in specific language—not generalities.

As in many research problems, the objective may usually be put in the form of a question: "What effect does radio advertising have on the sale of items in department A?" "What effect does television advertising have on product sales in our five test markets?"

Having stated the research objective, the next step is to examine all available data. Since sales-effectiveness studies are highly confidential in nature (naturally, no advertiser wishes to share his advertising success plan with competitors), material is limited which will shed light on the specific problem of an individual advertiser. Nevertheless, general studies on basic radio and television sales-effectiveness factors often may be examined to secure answers to various segments of a specific problem. Sales-effectiveness research technique may also be studied from investigations whose results are released with the identity of the advertiser hidden.

Information on radio and television sales effectiveness may often be gleaned from research studies published by the Federal government; research departments of colleges, universities, and foundations; advertising agencies; radio and television stations; radio and television networks; trade associations; and noncompeting advertisers.

All such studies should be analyzed by the use of the "Standards for Appraising Market and Advertising Research," prepared by the Committee on Research of the American Association of Advertising Agencies. The fourteen points of this standard are included in this chapter.

Once the objective is clearly stated and available data examined, the next step is to gather new data by the methods explained in this chapter

When the data are gathered and tabulated, the job is far from complete. It must be carefully interpreted, checked against known factors and bases, and viewed with a generous portion of common sense and good judgment. At no time should research be substituted for executive judgment. Rather, research should be a valuable supplement, reducing the area in which judgment has to operate and reducing, also, the chance of error.

### **DIRECT CHECKS ON RETAIL RADIO AND TELEVISION ADVERTISING SALES EFFECTIVENESS**

Direct checks on sales developed by retail radio or television advertising may be made by studying mail-order response, by individual-item sales tests, by checking departmental figures, and by checking total store sales data.

By the use of one or a combination of the above direct checks on retail advertising, the sponsor may be able to determine (1) cost per inquiry<sup>1</sup> and (2) cost per sale. Whether or not sales effectiveness can be pinpointed to obtain precise cost data will depend almost entirely upon the type of goods or services advertised. For example, a loan company may ask, in the course of the loan interview, why the applicant applied at the company. In so doing, the company accumulates specific information on how well an advertising medium has stimulated inquiry and sales. On the other hand, a national soap advertiser may not be able to ascertain a cost per sale figure nor a cost per inquiry figure, nor may it desire to do so, since over-all figures may be all that are required.

Cost per inquiry and cost per sale figures (determined by dividing the number of responses into the cost of the radio or television advertising) are used by sponsors to interpret sales results and are often employed in time buying, especially in deciding whether to renew an advertising schedule with a station.

#### **Mail-Order Response to Retail Radio or Television Advertising**

One of the simplest direct checks on sales effectiveness of radio or television advertising is the mail-order response to commercials. The announcement states that the advertised product is available only by writing to a given address. Since no other advertising medium will carry this message, the number of orders received will indicate the value of the medium.

The address given over the air may be that of the advertiser or the

<sup>1</sup> Cost per inquiry, in this sense, represents the amount of money spent on radio or television advertising to obtain an inquiry from one listener or viewer during a given period of time. In the trade, the term is often used synonymously with cost per sale.

radio or television station, or it may be a post-office box number. The larger stations (and networks, too) require the use of a post-office box. In smaller communities stations often prefer to receive orders directly in order to keep tabs on the results.

When several radio or television stations carry the same retailer's mail-order advertising, each may specify a different address or a different department number for the same address. In this way the pulling power of each station can be determined. This same procedure of keying box numbers or department numbers enables the retail advertiser to isolate the results from newspaper and direct-mail advertising as well as from radio and television when multiple media are used.

Telephone response to items advertised exclusively by radio or television is almost as simple a direct check on sales effectiveness. At the time of the announcement the announcer explains that the only way to purchase the item is to telephone the order (the mail-order method is also offered for out-of-town listeners). Telephone operators accepting such orders report all sales information to the advertising department or other central point, for sales-effectiveness analysis.

Obviously, the number of retail advertisers who can use this simple method of checking results is limited. Certain low-price convenience items or gadgets may be sold by mail or telephone order, but the great majority of items sponsors promote on the air do not lend themselves to direct selling in this manner. Higher priced items, merchandise that must be seen in person, items requiring fitting, etc., are not amenable to this method of selling. Then too, most advertisers use radio or television advertising simultaneously with other media—newspaper, point-of-purchase, window display, and direct-mail. For such retailers, other methods of determining the sales effectiveness of radio or TV must be employed.

### Checking Individual-item Sales—Test and Control Periods

In studying individual-item sales to determine the sales effectiveness of retail radio or television advertising, two different methods may be employed. This section will explain the use of test and control periods in analyzing item sales. The following section will explain the use of direct checks at the point of purchase.

In using test and control periods to check item sales, the first step is to determine a base sales figure for the product. A check on sales for a period of 1 month, 6 weeks, or even longer if time permits will give information on the normal sales of the product when only regular sales promotion is given the product.

With a sales "norm" established, radio or television advertising is

added to the sales promotion tools pushing the individual item under study. All other advertising, merchandising, and sales promotion activities normally given to the product remain exactly the same, except for the addition of radio or TV.

Following a test period (again 1 month, 6 weeks, or even longer if time permits) results are checked and compared with normal sales already determined. The increase in sales over and above the normal sales of the item and adjusted for seasonal factors and other known variables may be attributed to the use of radio or television advertising.

Item sales should be studied for a considerable period following the test period. This is because radio and television advertising have a latent as well as an immediate effect on sales.

Since many elements affect sales during "before and after" individual-item sales checks, certain information should be recorded along with sales results. Notations should be made of the following:

1. What were weather conditions?
2. What coordinating advertising media were used?
3. What were seasonal and cyclical factors?
4. What merchandising activities were employed?
5. What were stock conditions including quantity, sizes, and assortments?
6. What store traffic resulted?
7. What were total store sales by days or weeks?
8. What were total departmental sales by days or weeks (for the department handling the test item)?
9. What were competitor's advertising and promotion activities?
10. What were merchandise trends?
11. What other conditions were present which might affect product sales?

Note in Fig. 66 how Joske's of Texas studied the sales of various individual items during a radio advertising test period of 4 months.<sup>2</sup> Each chart shows the sales level for individual items during a 6-week period (July) when no radio advertising was used. This period was studied to determine a base sales figure from which the effect of radio advertising could later be measured. The chart shows what happened when radio was scheduled as an advertising medium for Joske's during August, September, and October. Although the chart does not show it, Joske's studied sales for an additional 6-week period to determine radio's cumulative effect. To indicate over-all effect of radio advertising, department sales were also charted.

Whenever test and control periods are used for individual-item sales-

<sup>2</sup> *Radio for Retailers* (National Association of Broadcasters, Washington, 1947).

effectiveness studies, there must be a careful adjustment of the seasonal and trend factors.

**Checking Retail Advertising Sales Effectiveness at the Point of Purchase.** The effectiveness of radio or television advertising in selling

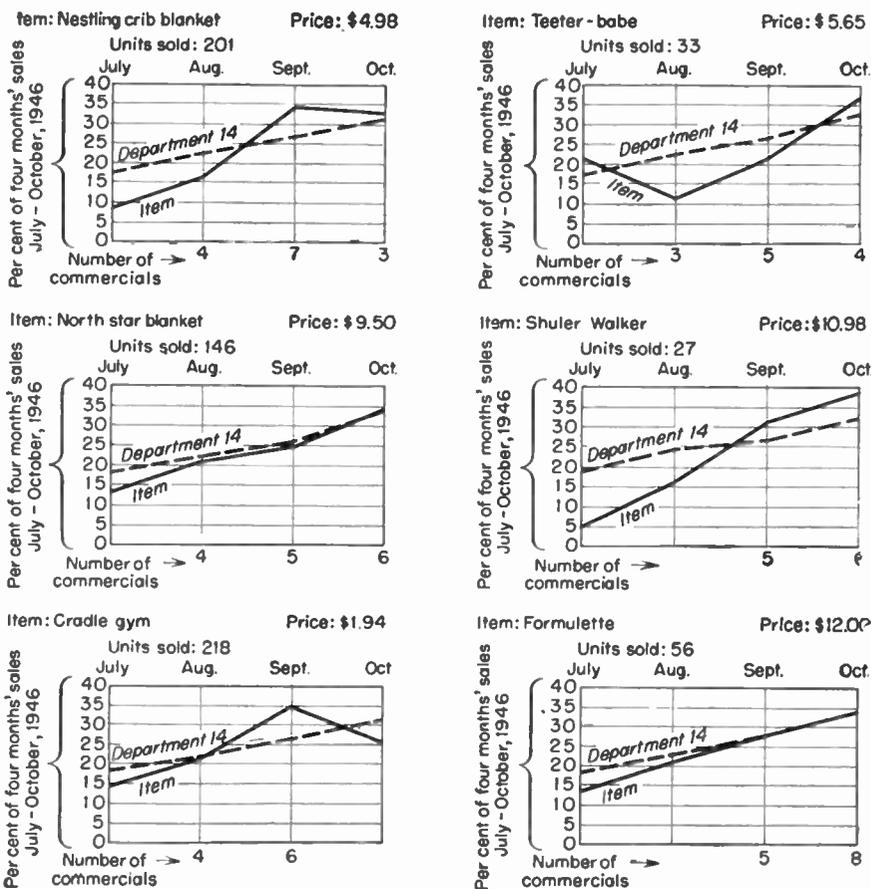


FIG. 66. Individual-item sales check at Joske's of Texas. No radio advertising was used from June 24 to Aug. 3, in order to establish a base from which to measure the later effect of radio. Radio advertising was employed during the 6 weeks from Aug. 5 to Sept. 14 and was continued during a second 6-week period from Sept. 14 through Oct. 26. (*Joske's of Texas.*)

individual items may be investigated directly at the point of purchase. After a customer has purchased a radio- or TV-advertised item, the researcher asks the customer the reason why he or she made the purchase.

In a technique developed by a group of Pacific Northwest broadcasters, a retail advertiser chooses an item for promotion and, for pur-

poses of sales-effectiveness study, spends identical amounts of money for simultaneous promotion in radio and newspaper advertising. Interviewers at the point of purchase check shoppers who buy the item, asking them what advertising medium motivated their purchase, giving the customer the opportunity, of course, of expressing other reasons for purchase such as both radio and newspaper advertising, impulse, no reason, etc. In this method, the dollar cost of advertising in each medium is the base line from which the pull of each medium is determined.

The group that developed this method is now known as the Advertising Research Bureau, Incorporated. They claim that in their first sixteen studies, radio advertising, dollar for dollar, drew nearly twice as many shoppers as newspaper advertising.

**Allied Stores Corporation Method of Measuring Sales Effectiveness.**

The Allied Stores Corporation recommends seven principles for measuring the sales effectiveness of radio advertising. They are<sup>3</sup>

- "1. We shall use radio to sell goods.
- "2. We shall use the repetitive technique in selling and the beamed technique in programing to a specific audience.
- "3. We shall measure sales results either transaction-wise, dollar-wise, or both, whichever most suits our requirements.
- "4. We shall be reasonably generous in our comparison of sales with advertising expense [the general "break-even" point is figured at about 10 per cent in radio at Allied<sup>4</sup>].
- "5. We shall not be influenced so much by the given results as we shall by trends over a substantial period of time.
- "6. We shall be fair and impartial in our appraisal of any medium of advertising as against any other.
- "7. We shall use the same care in merchandising for radio as we use for any other medium."

In practice, the above system amounts to checking weekly sales results for each item advertised exclusively by radio. Either the number of transactions or the amount of money which such sales bring are recorded directly on the Allied store's radio and television advertising schedule. (Some stores also record sales the week before broadcast advertising was used, as well as sales during the week after the radio or TV promotion.) Since radio or television is the only advertising medium used during test

<sup>3</sup> Dennis, W. L., *Checking Results from Radio Advertising* (National Association of Broadcasters, Washington, D.C.) pp. 6-8. Mr. Dennis is radio and television director of Allied Stores Corporation.

<sup>4</sup> That is, radio advertising should cost no more than 10 per cent of the total dollar volume of sales for radio-advertised items. Obviously, this figure varies by businesses and items and is also interrelated with the extent of use of the media and therefore is not to be considered a "standard" figure.

periods, it can be said with a fair degree of certainty that any increase in item sales can be attributed to the value of the advertising medium.

Another method of determining radio advertising sales effectiveness at Allied is much broader in nature. Total sales figures for a 6-month period are assembled and analyzed in terms of total advertising costs and total results. The final appraisal is to determine whether all sales have reached the objective established by the Allied store. If sales have reached this goal and the over-all promotion figure is in line, it is possible to interpret this to mean all advertising media, including radio or television, are doing their job. Obviously, this method is not as fine a sales-effectiveness yardstick, but is a workable method for the average retailer.

### Checking Departmental Sales Figures—Test and Control Departments

Many retailers are interested in the impact of radio or television advertising on departments or lines of merchandise rather than on individual items. In such instances, departmental sales figures for sales-effectiveness studies may be tabulated through the use of test departments and control departments.

A control department is one receiving all normal sales promotion and advertising with the exception of radio or television. A test department is one receiving normal sales promotion and advertising plus radio or television. Departments are carefully paired off by competent researchers for studies of this nature, so that any normal increase or decrease in business will be reflected in the control department. This registers results which might have occurred in the test department without the influence of radio or television advertising.

To determine the advertising value of radio or television, sales are then compared between the test and control departments, and any increase in sales in the test department can be attributed to radio or television advertising.

**Joske's Test and Control Department Studies.** Figure 67 indicates the results of sales-effectiveness studies at Joske's of Texas.<sup>5</sup> The test covered a 24-week period from June 24 through Dec. 7 and was divided into four periods of 6 weeks each.

Sales during the first 6 weeks were studied to establish normal departmental sales in both test and control departments. Infants' wear, inexpensive dresses, and inexpensive coats and suits were selected as the three test departments. All were well adapted to radio promotion and had relatively stable stock conditions and a volume sufficiently high to support an adequate radio expenditure. Better dresses, and better coats and suits were selected as two control departments, since sales were found to parallel the inexpensive

<sup>5</sup> *Radio for Retailers* (National Association of Broadcasters, Washington, D.C.).

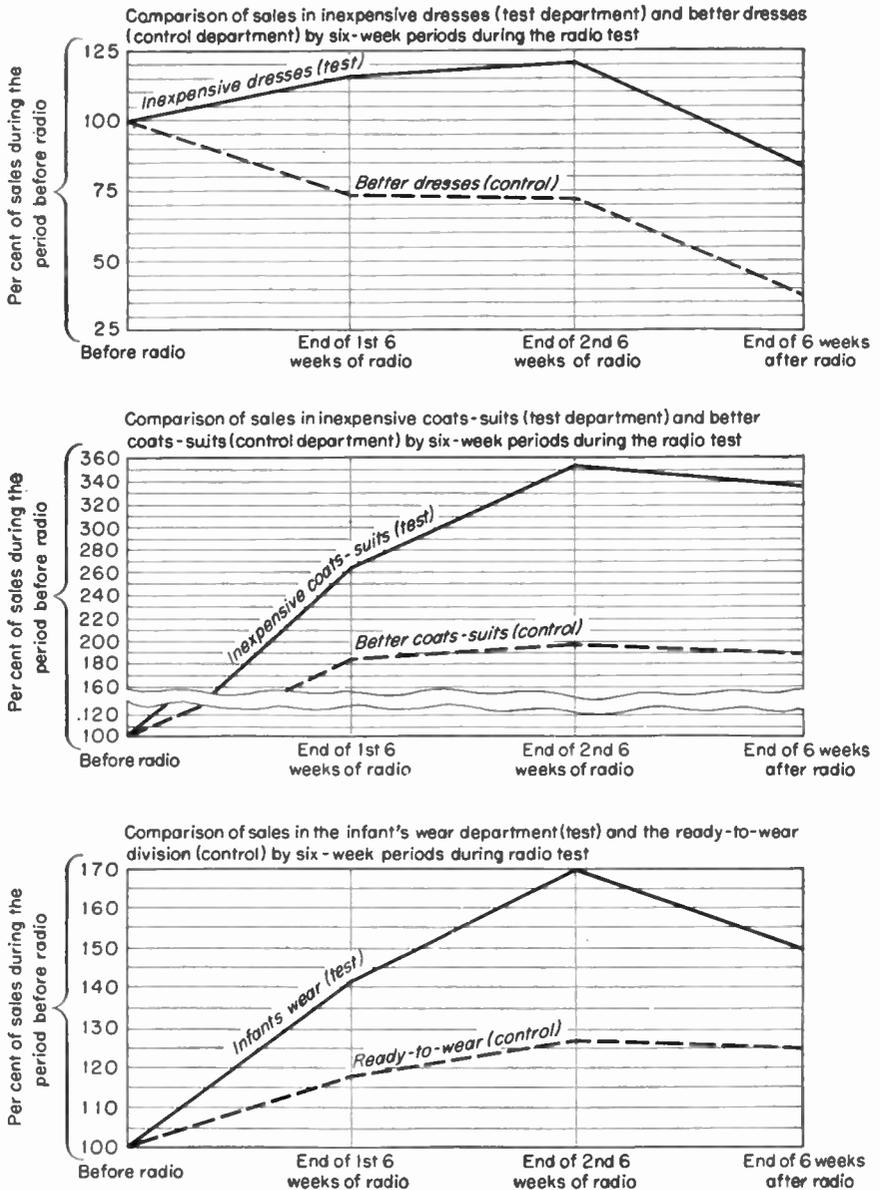


FIG. 67. Test and control department studies at Joske's of Texas. When radio was added, department sales increased as follows: inexpensive dresses, 15 per cent; inexpensive coats and suits, 206 per cent; and infants' wear, 53 per cent. Obviously, the 206 per cent increase in sales of inexpensive coats and suits was due primarily to the seasonal factor. Sales in the control departments were similarly influenced by season. This is but one example of why it was necessary to use control departments, to reflect the effect of factors other than radio. Controlled factors were season, trend, store traffic, stock conditions, newspaper advertising, and other promotional effects. (*Joske's of Texas.*)

departments and relatively stable stock conditions were anticipated. As a third test "department," the entire Ready-To-Wear Division was chosen.

During the second 6 weeks, all departments continued to receive normal promotion, but in addition, the test departments received radio advertising. Sales during this period indicated the effect of radio advertising on test departments.

During the third 6-week period, the same promotion activities continued. All departments continued to receive normal promotion, while test departments continued to receive radio advertising in addition. Sales indicated the cumulative effect of radio advertising.

During the last 6-week period, radio advertising was discontinued and sales indicated the carry-over effect of radio. (At this point radio was discontinued only for the sake of the test. To be successful, radio must be employed continuously and consistently.)

Some retailers have carried out similar research investigations over a period shorter than 24 weeks. In an effort to save money by speeding up the study, however, the retailer should not cut the research period so short as to affect the validity of the results. Inadequate research does more harm than good. Again, competent researchers should conduct investigations.

Just as the sales effectiveness of radio or television in moving individual items may be checked by the use of individual control and test periods, so too, department sales can be studied in this manner; *i.e.*, normal department sales are determined and then radio or TV is added as an extra advertising ingredient—all other promotion continuing. When corrected for seasonal factors, an increase in sales during the test period over the control period may be attributed to the value of radio or television as an advertising medium.

### **Checking Total Sales Data of the Retail Advertiser**

In most retail advertising situations, total sales figures are not readily isolated to reflect the sales effectiveness of each of the various advertising media used by the retailer. The study of the retailer's total sales figures, then, is done to give a broad general guide or indication of the effectiveness of an entire advertising program rather than the value of any individual sales promotion tool.

One way to determine the value of an entire campaign is to divide total sales figures (usually gross sales) into the total advertising cost. The percentage which results is then studied in terms of total costs and total achievements. The figure is often compared with general budget data available through trade groups and associations, although such general figures should merely be used as guideposts and not as standard figures to be rigidly followed.

Total sales figures of a retail advertiser may be compared with total sales figures for an entire industry class—shoe stores, clothing stores, department stores, etc. The advertiser can then see whether his gains are keeping pace with industry gains, or whether his losses are proportionately no more than the general industry slump.

If radio or television is the primary advertising medium of the retailer, total sales figures tend to show the results of the medium more specifically; *i.e.*, the majority of sales, it may be assumed, may be credited to the primary advertising medium.

In studying his own sales figures, the retailer is able to compare his dollar volume of business with last year's figures, make similar comparisons with industry dollar-volume figures, and in various other ways study trends to ascertain the value of his entire sales promotion program. The value of this type of general sales-effectiveness study cannot be overlooked, for radio or television advertising works best when employed as a member of a well-integrated retail advertising sales promotion team—not as a magic cure-all in a weak retail advertising program.

#### **DIRECT CHECKS ON NATIONAL RADIO AND TELEVISION ADVERTISING SALES EFFECTIVENESS**

Direct checks on the effectiveness of radio or television as a national advertising medium may be made by checking mail-order responses, by investigations in test cities, and by studies of home inventories and purchase panels, as well as by analysis of total sales figures.

#### **Mail-order Response to National Radio or Television Advertising**

There is a group of national advertisers who sell directly to the consumer without the use of wholesalers, distributors, or retail outlets. When such national advertisers employ radio or television advertising and key responses in the manner explained earlier in this chapter for checking retail mail-order responses, this method gives an accurate check on the value of radio or television as advertising media.

Since the end of the Second World War, there has been an increase of per-inquiry advertising ("P.I. advertising"). The per-inquiry advertiser does not pay regular rates for advertising time on the air. Rather, the advertiser pays the radio or TV station in proportion to the amount of business the station develops. At the same time, the advertiser immediately knows the sales effectiveness of the station as an advertising medium. Many national advertisers with products that lend themselves to direct selling have investigated the possibility of per-inquiry advertising, and special radio mail-order sales organizations have developed.

The National Association of Broadcasters does not approve of per-inquiry advertising, feeling that stations should be compensated according to card rates. The per-inquiry advertiser, on the other hand, points out that P.I. advertising may be aired during marginal hours not ordinarily sold by the station, such as after midnight and during early morning hours on the radio.

To illustrate how a national advertiser may check the sales effectiveness of television advertising by a check of mail response: an assortment of plastic Christmas tree ornaments was offered to viewers of Television Station WATV, Newark, New Jersey. The assortment sold at \$2.25 per box and was promoted on WATV's afternoon participation program, Homemakers' Guide. Eight 1-minute participations on the telecast during a 2-week period, Dec. 5 through Dec. 16, sold 2,465 sets of ornaments by direct mail. The sponsor compared results from WATV with total expenses involved and reported it cost slightly over 9 cents for each dollar's worth of business which resulted, a reasonable percentage.

### Test Cities

The national advertiser may check sales effectiveness of radio or television advertising through investigations in test cities (test markets). In test cities the national advertiser may study the impact of radio or television advertising and may pretest both program ideas and commercial ideas for their impact on a representative audience. The national advertiser often checks sales in test markets as a double check on the effectiveness of a going national radio or television advertising campaign.

Checks by the use of test cities may be conducted in two different ways: (1) a test city may be used individually, with test and control factors established within the city, to determine sales effectiveness of radio or TV; (2) test cities may be matched and paired off so that one city or group of cities is established as a control factor and the other as a test factor.

From the above it can be seen that the same principle of control and test factors is followed by the national advertiser and the retail advertiser alike in making sales-effectiveness investigations.

**Using the Individual Test City.** When only one city is used for test purposes, the city must be selected with extreme care to be as representative of the national market as possible. Since many researchers are convinced that no one city possesses the characteristics of any individual advertiser's national market, they often use several cities and conduct individual tests in each. Results are then combined to give a firmer basis from which to interpret.

The first step in using the individual test city is to determine the

normal sales figure. Usually at least 30 days are required to study daily sales and establish a valid normal sales figure.

Once the norm has been determined, the next step is to add radio or TV as an additional advertising medium and measure sales results over a given period of time. The increase in sales during the test period over normal sales may be attributed to radio or television advertising.

Since national advertisers seek information which can be interpreted in terms of a national market, they usually use longer test periods than do retailers. The longer test period brings results which are more accurate and more reliable and which consequently may be projected to a national basis with greater reliability.

When attempting to determine the sales value of a particular radio or television campaign, the national advertiser thinks in terms of a test period of 1 month, 3 months, 6 months, or perhaps even longer. Procter & Gamble, for example, considers 18 months as a fairly normal test period for a complete test-market activity. Sometimes, because of competitive pressure, the company may be willing to move from a test market to a national market after 1 year. In test-market operations, Procter & Gamble is testing not only advertising media, including radio or television, but also the value of a new product which has never before been on the market. In such a test the company wants to know not only whether or not the product will sell, but also whether or not the product will build important repeat sales.

When Procter & Gamble is concerned only with learning whether a program is a desirable advertising vehicle and is capable of building a rating, the company feels that this can be done within a 2- or 3-month period. Even in such instances, however, the company faces the danger that a program or an advertising approach based primarily on novelty may do well in the first 2 or 3 months and then lose its interest and consequently its sales impact. For this reason, longer test periods are recommended.

The makers of Skippy Peanut Butter have on occasion tested various types of radio advertising campaigns in individual test markets. These tests are conducted for periods of 6 months in individual test markets. Sales effectiveness is determined by an accurate study of the number of cases sold in the test market as related to case sales during a normal period before the test campaign was introduced. Again, the principle of control and test is followed.

**Matching Test Cities.** Rather than utilizing test cities on an individual basis with control and test factors present in each, many researchers prefer to use test cities in groups. One city or group of cities is used as a control factor, while a matched city or group of cities is used for the

radio or television test. Normal promotion activities are carried on in all cities, while radio or television is an extra advertising ingredient in the test city or cities. Comparison is then made between test and control cities. Increases in sales in test cities are indicative of the sales effectiveness of radio or television advertising.

In selecting test and control cities, each should contain essentially the same characteristics as those found in the national market. Since, as has been pointed out, it is an all but impossible task to find any one city that is completely representative of the national market, researchers often select groups of cities, which together contain all the essential characteristics of the national market. Two cities in a predominantly agricultural area, for example, may be matched—one as a control city and the other as a test city. Two cities in a predominantly industrial area may also be matched in the same manner. Together the results indicate how effective radio or television will be nationally, in the combination agricultural and industrial market of the advertiser.

In selecting test and control cities, each pair should be matched, in so far as possible, with regard to the following characteristics:

1. Basic characteristics
  - a. City population. (The American Marketing Association recommends that all test cities be at least 25,000 to 50,000 population or larger if possible, in order that the city be large enough to be a fair test)
  - b. Trading area population
  - c. Gross income
  - d. Net income
  - e. Net effective buying income
  - f. Per capita buying income
  - g. Family population
  - h. Retail sales (by groups)
  - i. Product sales for advertiser's merchandise (both wholesale and retail)
  - j. Geographical location
2. Independent identity as a market
3. Diversified sources of income
4. Equalized dealer setup without one dealer or chain dominating the market
5. Equalized sales and merchandising work on the product
6. Satisfactory advertising media available

After test and control cities have been chosen and normal sales in both determined, radio or television advertising is added to the test market. The increase in sales in the test market over the control market indicates the impact of the advertising medium. Again, the results achieved in a carefully chosen test market operation may be interpreted as indicative of what the medium will do in the national market.

In determining sales figures for test and control areas, the usual procedure is to select a series of test stores. Prior to advertising by radio or television, a base line is established by checking sales in these stores. Periodically throughout the campaign, the test stores are checked for movement of stock and the results tabulated. The test stores must be carefully chosen to be representative of the various types of outlets used by the national advertiser in his national market.

Test cities are often used to check the effectiveness of various commercial techniques. For example, a radio advertiser may have three radio campaign ideas. He exposes one in each of three (or more) test markets, labeled "A," "B," and "C." The test market with the greatest increase in sales volume as measured against a control market, "D," indicates the campaign idea which is probably the most effective.

Obviously, any test of the sales impact of radio or television advertising which precedes a national campaign saves the experimental spending of thousands of dollars on a national basis. Mistakes can be discovered at almost negligible cost and avoided in the national campaign.

**WLW Test-market Plan.** Radio Station WLW, Cincinnati (The Crosley Broadcasting Corporation), has established an elaborate radio test-market research organization. The WLW plan not only enables advertisers to check the effectiveness of radio as an advertising medium but permits complete test marketing of new products, package designs, pricing policies, advertising appeals, sales policies, selling techniques, and outlets, as well as new radio program ideas. (Television advertising can also be tested through Crosley's television stations.) Almost any conceivable marketing idea or radio-TV-effectiveness study can be turned over to a special staff established by WLW for this type of research.

WLW recommends a minimum of three and a maximum of seven test cities within the WLW audience when sales effectiveness of radio advertising is under investigation. The station feels that no one community can be completely representative of the advertiser's national market and that groups of cities must be used to ensure an accurate cross-section sample of the national advertiser's market.

Control cities for a WLW check on radio advertising sales effectiveness are obviously outside the WLW coverage area. All cities are carefully chosen so that test markets and control markets are approximately comparable in population, income, and sales.

Table 15.A and B shows the results of a sales-effectiveness study of television advertising for brand A, a packaged food product. Brand A was advertised three times a week on the Kitchen Klub, a participating TV program heard over WLW-T, Cincinnati, WLW-D, Dayton, and WLW-C, Cleveland. The program was telecast Mondays through Fridays from 1 to 2 P.M.

Three sales-effectiveness studies were taken in Cincinnati by the research department of the Crosley Broadcasting Corporation (WLW). The first was taken during the week prior to Feb. 7, 1949, when television advertising began on the Kitchen Klub. A second survey was conducted during the week of Mar. 21, after 6 weeks of television advertising. The third survey, reported here, was conducted during the 4 days beginning June 8, after 4 months of TV advertising. Tabulations are based on 500 telephone interviews with Cincinnati television set owners.

TABLE 15. EFFECT OF TELEVISION ADVERTISING ON SALES OF BRAND A, A PACKAGED FOOD PRODUCT  
(3d study)

A. COMPARISON OF KITCHEN KLUB VIEWERS VERSUS NONVIEWERS

	<i>Those Who Do Not Watch Kitchen Klub (124)</i>	<i>Those Who Watch Kitchen Klub (376)</i>
Per cent of TV set owners who bought the product (any brand) during the past 2 weeks . . . . .	16.9%	34.6%
Per cent of TV set owners who bought Brand A during the past 2 weeks . . . . .	4.0%	14.1%
Number of packages of the product (any brand) bought per 1,000 families during the past 2 weeks . . . . .	315	707
Number of packages of Brand A bought per 1,000 families during the past 2 weeks . . . . .	56	287

B. INCREASE IN SALES OF BRAND A DUE TO TELEVISION ADVERTISING

Sales among families watching Kitchen Klub:		
Number of families watching Kitchen Klub . . . . .		28,191
Number of packages bought in 2 weeks, per 1,000 families who watch Kitchen Klub (see A) . . . . .		287
Number of packages sold to Kitchen Klub viewers (28,191 × 287) . . . . .		8,091
Estimated sales if there were no television advertising:		
Number of families watching Kitchen Klub . . . . .		28,191
Number of packages bought in 2 weeks, per 1,000 families who do not watch Kitchen Klub (see A) . . . . .		56
Expected sales of packages if not TV-advertised (28,191 × 56) . . . . .		<u>1,579</u>
Estimated increase in sales of packages as a result of television advertising (for a 2-week period) . . . . .		6,512
Cost of television advertising (for a 2-week period) . . . . .	\$67.50	
Cost of television advertising per package for the increased sales . . . . .	\$ 0.0104	

SOURCE: Crosley Broadcasting Corporation.

The effectiveness of television advertising for brand A is revealed in A of Table 15. Whereas only 56 out of 1,000 nonviewers purchased the product, 287 out of 1,000 viewers purchased the product. The rate of purchase of brand A was 5.1 times as high among viewers as among nonviewers.

B of Table 15 interprets sales and TV advertising figures in terms of cost per sale of each package of brand A during the last two weeks of

the 4-month test period. The additional business enjoyed by brand A among TV families cost the advertiser slightly over a penny a package. To the extent that new users continue to buy the product, the television advertising cost per package is proportionately reduced. Those who saw the commercial in public places, not measured in this study, and bought the product also reduced the TV advertising cost per package sold.

### **Home Inventories and Consumer Panels**

A home inventory or pantry poll is an on-the-scene tabulation of products purchased by a carefully chosen cross-section sample of families. The importance of the sample in all investigations of sales effectiveness of national radio and television advertising cannot be overemphasized, since a poor sample will yield invalid and misleading results. To determine sales effectiveness from home inventory data, it is necessary to accompany this research by an additional study of listening or viewing habits in order to attempt the correlation between listening or not listening and buying or not buying.

The home inventory method is often employed when a special consumer panel is established by the national advertiser in making a sales-effectiveness study. Pantry polls are made with panel members at established intervals—before the advertising campaign begins (to establish a base line from which gains or losses may later be measured), halfway through the test activity after the radio or TV campaign is under way, and again at the end of the test. By the coincidental telephone method, by listener diaries, or by audimeters, the listening or viewing habits of the panel may be established and such listening or viewing may then be correlated with purchase or nonpurchase.

The above method is expensive. To short-cut the process, however, by personal interview, wherein the respondent is asked directly whether she listens to a given program and buys the product advertised on the program, is to invite invalid results. This is because the average respondent likes to “be good” to the interviewer and may tend to exaggerate her listening or purchasing information, giving inflated results.

The national advertiser may employ the services of an established consumer panel, often termed a purchase panel. The purchase panel is a carefully selected cross-section sample of families that report regularly all their purchases of certain types of merchandise. Purchasing information from this sample group may then be projected to determine how valuable the radio or TV campaign has been. Here again, an experienced market analyst must be employed who understands the limitations that are naturally present in such data and who can interpret such information in the proper manner.

The A. C. Nielsen Company issues "product-market" data. These reports are intended to show whether or not a program reaches homes which report purchasing a given type of product. Such data are more of a control factor in time buying than a sales-effectiveness study, but their importance cannot be overlooked.

Industrial Surveys, a national research organization, maintains a 5,000-family panel from coast to coast. Each member of the panel regularly reports family purchases on many products. The research firm, in turn, projects such data and supplies pertinent information to its many clients.

Assume that a national advertiser employed the services of a national research organization such as Industrial Surveys and desired to make a study of the sales effectiveness of television advertising. The research firm would be able to supply data on a geographical basis; *i.e.*, sales data from TV areas could be separated from sales data from non-TV areas. Obviously, any increase in sales in the TV area over sales in non-TV areas from a given base (*e.g.*, industry-wide sales or last year's sales when no television advertising was employed) may be interpreted by the national advertiser as being due to the effects of television advertising.

It must be remembered that most national advertisers do not personally conduct the majority of their sales-effectiveness studies. Most research activities are handled by the advertising agency, or an outside research firm is hired. The national advertiser will, of course, supervise all such activities and is ordinarily called upon to make the final analysis of the data.

### **Checking Total Sales Data of the National Advertiser**

Just as the retail advertiser looks at his total sales figures to gain an idea of the effectiveness of his total sales promotion program, so, too, the national advertiser analyzes total sales data.

In making this type of study the national advertiser has available sales information on the value of merchandise manufactured, shipped, and delivered to wholesalers. When this type of information is used, it must be remembered that such figures precede consumer purchase figures, and although deliveries to wholesalers may be up for a given period, it does not necessarily follow that consumer sales have increased proportionately. Then too, deliveries to a given city may not be indicative of sales in the city, since a wholesaler may distribute over a wide area. Information from purchasing panels may be projected to give data on sales at the retail level.

Such sales data may be compared with comparable figures on an industry-wide basis in order to give the national advertiser a picture of where he stands and whether his increases or decreases have been above

or below industry changes. He may compare his sales figures with those of last year and attempt to determine any trends which may be present in his own business.

It may be possible to assess the value of radio or television advertising from total sales figures if radio or television is the primary advertising medium, since the majority of the sales may then be attributed to the value of the medium. With sales figures available on various cities and states, it may be possible to compare total sales in a given region where radio is employed against total sales in other areas where the medium is not employed.

Other interpretations from total sales data are possible, but all of them must be done by a person who understands the limitations of the figures and is careful in the interpretation.

### **CBS Sales-effectiveness Study**

The Columbia Broadcasting System, like other networks and stations, is constantly interested in the problem of the sales effectiveness of radio and television. One of the most interesting CBS radio advertising studies was a recent test for a network advertiser, taken 6 months after the sponsor began advertising over CBS. The advertiser sponsored a program which rated no more than an average audience for its type of show and for which talent costs were below the average.

Two comparable markets were chosen and matched as follows:

<i>Market A</i>		<i>Market B</i>	
Population.....	149,900	Population.....	127,412
Retail sales*.....	15,928,000	Retail sales*.....	15,034,000
Retail outlets*.....	506	Retail outlets*.....	497

\* In the sponsor's field.

One market was established as the test market, the other as the control market. All sales promotion factors were exactly comparable, except for radio advertising. The CBS network program was heard in the test market but not in the control market.

Research investigations were conducted by Crossley, Incorporated, and included actual store inventories, home inventories, personal interviews, and coincidental telephone calls.<sup>6</sup> The results were threefold:

1. By taking actual store inventories of the sponsor's product week after week for a full month, Crossley reported that for every 100 units of sale per week in the nonradio market, the average store in the radio market was selling 188.

2. Through personal interviews and the coincidental telephone method

<sup>6</sup> The telephone interview is most satisfactory for the objective type of question which requires a simple "yes" or "no" answer without detailed amplification.

in the test market, investigations were made among families known to have heard the radio program and families who did not hear it. These groups were comparable in every way, except for listening to the sponsor's CBS program and using the product. A pantry poll was taken to determine whether listeners and nonlisteners had purchased the product. Results showed that among known listeners, 181 families used the sponsor's product for every 100 using the next competing brand. Among nonlisteners, for every 100 families using the next competing brand, only 107 were using the sponsor's product.

3. During the personal interviews, each "listening" family told Crossley interviewers whether it heard the program regularly or occasionally. The use of the sponsor's product was then checked in these two groups of families—exactly comparable in every way except for consistency of listening and use of the product. Results showed that among regular listeners to the sponsor's program, 336 families used the sponsor's product for every 100 using the next competing brand. Among occasional listeners, 159 families used the sponsor's product for every 100 using the next competing brand.

It is seldom that an advertising medium is subject to such a thorough sales-effectiveness study. However, the sponsor desired specific information on how well his CBS program was doing saleswise, and the investigation was undertaken to determine sales effectiveness.

### INDIRECT CHECKS ON SALES EFFECTIVENESS

There are many advertising situations, both retail and national, in which the sales effectiveness of radio or television cannot be determined by one of the direct methods already outlined. The reasons run the gamut from lack of funds to inability to isolate the impact of one medium over another. In other situations sponsors are satisfied with over-all sales results from all media and are not interested in specific data on the impact of one medium as related to another.

Thus certain indirect checks have developed to determine the sales effectiveness of radio and television advertising. Such checks are merely signposts or rough indications of how well a radio or television campaign is moving merchandise. Since indirect checks are not based on sales figures, they are less valuable than direct checks (which, themselves, are indicative rather than conclusive). If an indirect check on sales effectiveness indicates that a program is lacking in sales impact, a more direct study of sales effectiveness should be made by one of the three methods already outlined.

The four indirect checks on sales effectiveness include (1) sponsor-identification data, (2) special broadcast offers, (3) store traffic, and (4) consumer and trade comment.

With the exception of sponsor-identification data, which may not be available in all communities, all the above indirect checks may be used by the retail and national advertiser as rough guides to sales effectiveness. The national advertiser may investigate traffic figures from studies conducted in certain test stores within test cities.

### Sponsor Identification

Sponsor identification is an index of audience measurement which measures the percentage of listeners or viewers who correctly associate a program with the sponsor or the sponsor's product. Sponsor identification is closely related to another factor which has an effect on the ultimate sale of the product—association.

Identification and association are so closely related as to be almost synonymous. Yet they differ in quality of impression. Association may be considered as identification plus emotion and is the stronger and more motivating of the two. For a program to do a good selling job, many advertising men feel it must create sponsor identification, for identification leads to association, which is a step closer to product sales.

For this reason a high sponsor identification may indicate that a given program is probably helping sales. The sponsor-identification figure certainly is not conclusive, but it does give a clue to sales effectiveness.

From figures such as these, the sponsor may deduce that his radio program is more than likely carrying its share of the promotional load:

<i>Program</i>	<i>Sponsor identification index</i>	<i>Mis- identification</i>	<i>Don't know</i>
Radio Theater . . . . .	85.9	0.1	14.0
Godfrey's Talent Scouts . . . . .	79.1	2.5	18.4
Bob Hawk . . . . .	77.8	0.7	21.5
Telephone Hour . . . . .	77.7	0.4	21.9
Double or Nothing . . . . .	74.0	1.9	24.1

\* SOURCE: C. E. Hooper, Inc.

On the other hand, an advertiser with a sponsor-identification index of 11.2, a misidentification of 3.0, and a don't know figure of 85.8 may well feel that the sales effectiveness of the program could be improved by building sponsor identification. Another sponsor, however, keying his broadcast to a selective audience such as rural listeners, may be satisfied with an equally low sponsor-identification index. Studies may

reveal that the special consumer group he is interested in reaching have cognizance of the sponsorship.

Certain sponsors do not use a radio or television program to advertise one product exclusively. Over a period of a week or a month, several products may be featured on the program. Even though the show may have a low sponsor-identification figure, the sales curve may continue to climb, indicating that radio is doing an effective selling job. American Home Products, for example, rotates various product commercials so much between radio programs that sponsor-identification figures are rather low. Still, sales of the products have developed to the sponsor's satisfaction.

At best, sponsor-identification figures are only a rough guide to sales effectiveness. Such information, however, is viewed with interest by sponsors, since the figures give a clue to the listeners' association between a program and a product, an important essential to product sales.

### **Special Radio and Television Offers**

"Just send your name and address to the station to which you are listening and ask for your free copy of our booklet." Such offers are another form of indirect check on sales effectiveness, since the responses indicate listenership. Logically, the more people listening to the program, the greater the opportunity to sell the product. This is especially true in the case of convenience goods sold to the mass market—tooth paste, soap, cigarettes, and the like.

The number of requests for an offer, however, cannot be used to indicate the size of the program audience, nor does this type of response indicate the number of buyers whom radio or television advertising has motivated. To overcome the latter difficulty, many sponsors state that a box top, a wrapper, an inside seal, or a label must accompany the request.<sup>7</sup> This gives evidence that listeners or viewers have purchased the product.

But again, this does not measure sales effectiveness directly, since it does not indicate that the product was purchased because of the radio

<sup>7</sup> On five Fred Waring programs during the months of February and March, 1949, the Green Giant Company offered a booklet, "Twenty Recipes That Men Like." Two commercials per program were given to the offer, and each commercial was about 1 minute in length. To receive the recipes, listeners were asked to send in a label with the picture of the Green Giant, the trade character of the company. As of Jan. 1, 1950, 72,741 requests for the book had been received, and requests at the rate of ten a week were still being received. It was the biggest mail response Green Giant ever experienced by the Company and was interpreted as an indirect sign of the sales effectiveness of the Fred Waring program.

or television offer. It may well be that the product had been consistently used by the listener or that listeners (especially children) had found the necessary box top, label, or whatever was required.

### Checks on Store Traffic

Another indirect check on the sales effectiveness of radio or television advertising is a survey of store traffic. This is a simple study to ascertain any increase in the number of persons entering a store or a department as a result of radio or TV. Tabulations on store traffic may be made by stationing observers at store entrances to record the number of persons entering. Tabulations may also be made at entrances to departments promoted (preferably exclusively) by radio or television.

Since this does not indicate whether persons entering a department are *buying*, it is a weak method of checking sales effectiveness. To overcome this, certain advertisers count the total number of sales slips used in a single day. This, it is felt, is a more accurate indirect check on the sales pull of all media (store-wide results) or of a specific medium (departmental results from those departments promoted exclusively by radio or TV).

Whenever store traffic checks are made, such factors as weather conditions, advertising media used, and competitors' promotional activities, as well as the store's own promotional events (if any) and any other related factors should be recorded. This will aid in properly interpreting store traffic data.

At best, studies of store traffic are only rough guides to sales effectiveness. Such information is a better check on the total effect of all advertising than on the specific pull of one medium.

### Consumer and Trade Opinion

By opinion survey and analysis, a sponsor may determine what consumers and the trade think of the company, its reputation, and its prestige. Although this is an extremely expensive and difficult research assignment, it often is necessary and could well be done by more organizations.

Before radio or television advertising is employed, a survey is taken of consumer opinion about a company and its product. After the campaign has thoroughly established itself, another survey is made among the same group of respondents. Any increase in prestige or reputation of the company or its product is an indirect check on sales effectiveness of a media. This is because consumers are more likely to buy from companies to whom they are favorably inclined.

It is well to remember that information gathered from the follow-

ing sources, at best, may constitute a poor sample for anything but interesting sidelights on a radio or television campaign:

- Comments by company salesmen.
- Information from wholesalers, middlemen, and retailers.
- Comments by servicemen and repairmen.

This is because such persons (essentially specialists) often buy for different reasons from the average consumer's. Information which would interest the trade is often not the kind of information that would interest a customer.

Certainly program fan mail cannot be considered even an indirect check on sales effectiveness, since there is no indication that fan mail is sent in by a cross section of listeners, nor by those who purchase the product.

### STANDARDS FOR APPRAISING RESEARCH

The research committee of the American Association of Advertising Agencies has prepared a fourteen-point list for appraising all market and advertising research, including media sales-effectiveness studies. Because of the value of this check list in appraising quickly any specific study, it is reproduced in its entirety.<sup>8</sup>

- I. Who made the survey?  
Complete information should be given regarding the names of the organizations or individuals who conducted the survey, made the tabulations, and interpreted the results, together with their qualifications and the extent of their interest, if any, in the findings.
- II. Does the title indicate exactly the scope of the survey?  
No report should be given a title which suggests more than the results justify.
- III. Does the report contain all pertinent data as to how, when and where the survey was made?  
The following information should be furnished:
  - a. Reason for making the study.
  - b. Who financed it.
  - c. Exact period of time covered in collection of data.
  - d. Date of issuance of publication.
  - e. Definition of terms used.
  - f. Copies of questionnaires and instructions.
  - g. How field work was conducted and supervised.
  - h. List of localities where information was gathered, together with number of calls in each locality, and how calls were divided among different sections and different strata of the population.

<sup>8</sup> Used by permission of the American Association of Advertising Agencies.

- i. Actual data, as well as percentages and averages.
- j. Explanation of bases on which percentages are figured.
- k. Sources of collateral data.
- l. Description of statistical methods used, together with reasons for using.

IV. Is the sample a representative cross-section?

*(Size alone is no guarantee of representativeness; 1,000 interviews properly placed may be a better cross-section than 10,000 poorly distributed.)*

If results are obtained in one city or section or are concentrated too heavily in one group or locality, they should not be projected as a sample of the entire market, unless justification for such action is established by adequate evidence. If replies of a special group, such as certain readers or listeners, are used as base, it should be made clear that they do not represent the views or habits of others, such as non-readers or non-listeners.

The sample should be properly proportioned to reflect the entire group studied as to age, standards of living, geographical distribution, and occupations (Even women differ as between the home and employed classifications.)

Each individual group (age, standards of living, locality, brand users, readers, listeners, etc.) analyzed should also be representative of its own group.

The parts should be in proportion to each other so that when put together they present a true picture of the whole.

V. Is the sample large enough?

Lack of adequate sample is one of the commonest weaknesses in market research. There is no rule that can be laid down to cover all cases. However, adequateness of the whole sample can be demonstrated:

a. By showing that when results are divided into groups, such as the first 200 or 300, the second 200 or 300, etc., a point has been reached where the blocks show similar patterns so that results are not materially changed by the addition of more instances—

or

b. By checks against known facts—

or

c. By collateral facts such as surveys from other reliable sources.

If the sample is broken down into ages, standards of living, localities, users of brands, readers and listeners, or other parts of the whole, each component so studied must also be adequate in size.

VI. Are percentages figured for groups or classes that contain too small a number of instances?

It often happens that although there may be enough data to furnish an adequate total, breakdowns into income groups, or geographical

sections, or other forms of groupings, leave too few instances in individual classes to justify figuring of percentages. In other words, the sample becomes too small when broken into parts. When such breakdowns are used, actual figures should be furnished.

VII. Are percentages of increase figured on ample bases?

Percentages of increase are frequently figured on such small numbers as to be entirely misleading. This is a common error in the case of sales of new products, circulation and advertising increases, etc. Actual figures should be used in such cases.

VIII. Was information obtained by mailed questionnaires?

Information obtained by mail does not represent a true cross-section of the market or of the population. When data have been obtained in this way, proof should be furnished that the questions are of such a nature, and that sufficient safeguards have been set up to insure representative replies.

IX. Is causal relationship attributed to one single factor, when other contributing factors are present?

It must either be proved that all other factors are held constant, or allowance must be made for the other variable factors.

X. If questionnaire were used, were questions such as to yield fair and adequate answers?

Care must be taken in interpreting the answers to questions that are too general, that suggest answers, or that are subject to biased replies.

XI. Was information gathered of such a nature that the memories of the people interviewed might have resulted in inaccuracies as to fact? When any of the so-called "recall" or "recognition" methods is used, the results should be looked upon primarily as a measure of the impression of the people interviewed, rather than as a measure of facts, unless it can be proved that such impressions correspond with such facts.

XII. Can type of information obtained (either by interview or by mail) be relied on for accuracy?

Questions involving income, personal expenditures, personal pride or prejudice, reading habits, education, etc., often do not yield correct answers.

XIII. Have any original or unique statistical devices been employed?

When devices are used, for which there is no well established, published authority, adequate explanation of the method should be presented, and proof must be furnished that the method is valid.

XIV. Are charts misleading?

In graphic presentations, the titles must be clear, scales must not be exaggerated, the vertical scales should start with zero (except in special cases, as in index numbers that fluctuate over and under 100), curves must be clearly labeled (or easily compared with distinct legends), and simplicity should be the main objective.

### BASIC FACTORS RELATED TO SALES EFFECTIVENESS OF RADIO OR TELEVISION ADVERTISING

There are a great number of qualitative factors which play a role in the development of impact in a radio or TV commercial. Impact in this sense is used to mean that quality of the radio or TV commercial which strikes suddenly against the listener's or viewer's indifference and enlivens his mind to receive a sales message. Only after the commercial has registered a sales impression can action and sales result.

Answers to the following questions related to basic sales-effectiveness elements of radio or television advertising will often help to interpret sales-effectiveness results:

1. What is the content of the message? What appeals are employed? What is the objective of the message? To whom is the message addressed?
2. How is the message delivered? Is it presented in a simple straight-forward manner? Is it punched hard for special emphasis? Are special attention-getting devices used?
3. Where are commercials placed on the program? If a spot campaign is used, where are announcements scheduled? What improvements could be made in the commercial schedule or commercial placement?
4. What is the competition on the air at the same time?
5. What is the attention value of the medium? What segment of the audience is attracted?
6. What is the intensity of listening (viewing)? How intently do people listen or view once their attention has been arrested?
7. What is the penetration (remembrance value) of the medium? How much of the radio or TV message do people retain? How long do they retain such information?
8. What is the incidence of repetition? How many times is the message presented? How many times is it heard? Is the point of saturation reached?
9. What media are used in addition to radio or television? Are all advertising and merchandising activities well coordinated?
10. What are the adjacent programs and what is the audience flow? What listeners are inherited from the preceding program? Does block programming help the program? What part of the audience comes from other stations? How many listeners dial in for the first time?
11. What is the audience turnover? What per cent of new listeners are in each program audience? How many are regular listeners? Is listening consistent or inconsistent?
12. What is the buying situation? How readily is the product available? What is the distribution? What is the product display? How familiar are people with the product? How is the product packaged?

To make a simple analogy, consider the answers to the above questions as the strong pilings which support a bridge. Sales will result when

people cross this bridge from the consumer side to the product side (see Fig. 68). Naturally, as much as possible should be known about the supports of the bridge which is carrying traffic, or, saying it another way, it is extremely important to know as much as possible about all the above factors relating to radio and television advertising effectiveness.

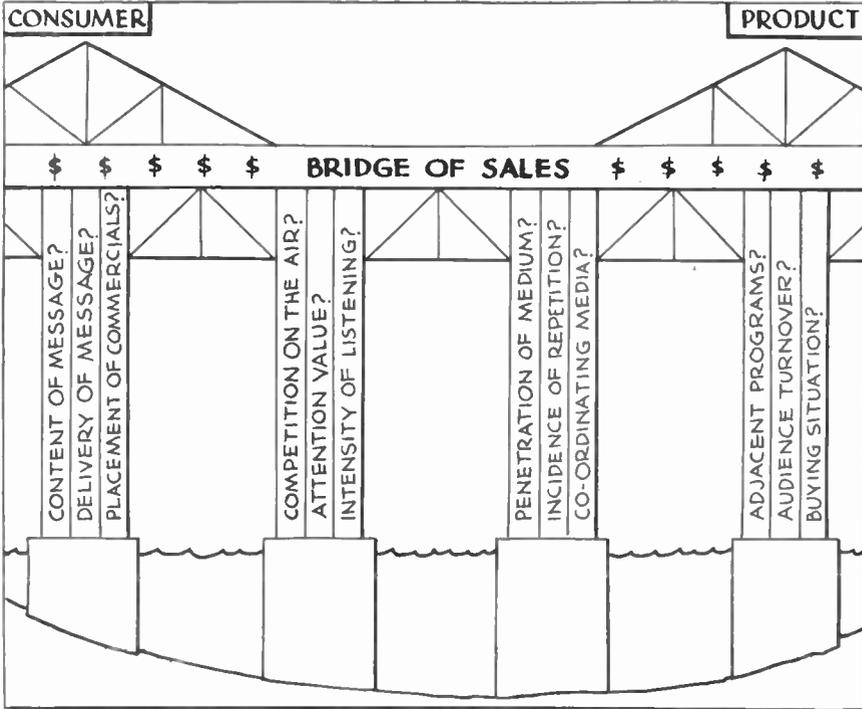


FIG. 68. Sales-effectiveness analogy. The pilings and piers represent factors relating to sales effectiveness, and the bridge represents a radio or TV campaign. Chapter 20 explains methods for measuring the traffic over the bridge—how to measure sales results from individual campaigns which are attributable to radio or TV advertising.

To carry the analogy further, the average motorist drives his car over a bridge without demanding a technical report on the stresses and strains that the bridge will support. So, too, advertisers often launch and carry on radio and TV campaigns with confidence in the medium and their ability to work with it. They do not require a detailed report on the numerous sales-effectiveness factors mentioned above.

A study of the pilings and piers of the bridge calls for detailed research explanations beyond the scope of this advertising book. The reader is referred to competent researchers or authoritative publications in the

field. This chapter has outlined the methods for measuring the traffic over the bridge—how to measure sales results from an individual campaign attributable to radio or television advertising.

### IMPROVING SALES EFFECTIVENESS

If results from sales-effectiveness studies indicate that the sales impact of a radio or television campaign needs improving, there are several steps which may be taken by both the retail and the national advertiser to strengthen the existing campaign.

A thorough study should be made of the company, the product, and campaign strategy in all advertising. Special emphasis should be placed on an examination of all sales and merchandising policies and the all-important follow-through campaign steps. The type of program and talent should also be reexamined for their suitability to the campaign.

Each of the following points should be checked in detail. The factors are applicable to the program campaign, and certain ones are applicable also to the announcement campaign.

1. *Objective.* All radio or television advertising should be keyed to reach the specific objective established for the medium.

2. *Sponsor-identification factors.* The advertiser should analyze all factors affecting sponsor identification (see Chap. 10). Those factors which lead to higher sponsor identification should be bolstered.

3. *Billboard.* In the opening of the program, it should be clear to listeners immediately who sponsors the program and what product or products are advertised. Make the opening distinctive and unique while following this recommendation.

4. *Changes.* Good openings and good commercial gimmicks need not be altered merely for the sake of a change. Considering the factor of audience turnover, every listener does not hear every program. Remember, those working on the program series tire of material more rapidly than does the average listener or viewer. Don't forget the importance of repetition.

5. *Association.* Every portion of the program must be analyzed for the possibility of adding one more product mention and one or more elements of association between the product and the program.

6. *Commercials.* Commercials and other product plugs must be handled so as to register an advertising impression. Remember, commercials may be too smooth and slip right past the listener or viewer. Surveys indicate that extremely pleasing or extremely irritating commercials create product impression and result in sales. It is in the best interests of both the sponsor and the radio and television industry to strive for an extremely pleasant program commercial.

7. *Commercial placement.* Consider placing commercials in different program locations. Many researchers point out that commercials spread

apart as widely as possible throughout a program reach a greater audience.

8. *Gimmicks*. Radio and television advertisers should consider the use of gimmicks to increase identification, but their overuse must be avoided. Gimmicks may take many forms in addition to traditional music, sound effects, and special devices such as echo chambers and talking trains. The gimmick may be a different program sign-on or sign-off, a clever keynote idea permeating all commercials, comments by the cast about the product, give-aways, informal discussions about the product, and innumerable other creative ideas.

### SUMMARY

The task of determining the sales effectiveness of a radio or television advertising campaign is, at best, a difficult one beset with numerous problems and pitfalls. For this reason, many sponsors tend to overlook this important segment of campaign activity. Fortunately, more and more are turning to research to shed light on sales effectiveness and to guide them to more successful use of radio or television advertising.

Checks on sales effectiveness may be either direct or indirect. Obviously, direct checks from studies of sales figures are more valuable than indirect checks from other than sales data. Nevertheless, it must be remembered that even direct checks should be interpreted only as indicative and not conclusive.

Direct checks on the effectiveness of retail radio or television advertising may be made by studying mail-order response, by checking individual-item sales through test and control periods or point-of-purchase investigations, by checking departmental figures in test and control departments, and by studying total sales data. All research activities should be handled by competent researchers and not turned over to persons unfamiliar with investigative techniques.

Direct checks on the effectiveness of national radio or television advertising may be made by studying mail-order response, by investigations in test markets, and by the use of home inventory and purchase panel data, as well as by studies of total sales figures.

Indirect checks, or signposts of sales effectiveness, include information on sponsor identification, response from special radio and television offers, checks on store traffic, and consumer and trade opinion. This type of information is much less valuable than results from a direct sales-effectiveness study.

To improve sales effectiveness of a going radio or television campaign, the sponsor must have a knowledge of the qualitative factors which contribute to the effectiveness of an individual radio or television commercial and must take time to analyze his own business, study his own product, and carefully recheck campaign strategy. Every effort must be

made to build the eight elements outlined in the chapter which make for commercial success.

- ✓ As business conditions become tighter in the buyers' market, more and more sponsors desire accurate information on the sales effectiveness of radio or television advertising. There is no short cut or magic formula to such information. It is costly, time-consuming, and an extremely difficult task. Once the time and energy have been expended on competent research, the results will be worth many times the cost involved, even though they may seem high at the time the research funds are expended.

## Chapter 21: BUILDING THE RADIO AND TELEVISION AUDIENCE

Radio and television are unlike any other form of advertising because they are “show business.” An advertiser puts a program on the air to attract listeners. Today, an average half-hour program on a major network costs around \$1,250,000 a year. A network television show of the same length may cost around \$1,000,000 on the limited facilities of the network as of this writing. How good an investment that will be depends to a great extent on how many of the right people listen or view the show. While audience is not a true criterion upon which to judge a program’s effectiveness, it is self-evident that a program must have listeners to have potential customers.

It is immediately apparent that not all radio campaigns can be promoted to the listeners for the purpose of building an audience and audience loyalty. For example, an announcement campaign is not adaptable for such promotion, for the announcements are scheduled at various times and simply capitalize on the carry-over of listening to adjacent programs. Neither do most announcements offer the listener a service or entertainment interest sufficient to attract an audience.

Building an audience, as discussed in this chapter, therefore, applies to programs exclusively. Participation campaigns—buying announcements in an established program—may usually be promoted on a limited basis by the advertiser in conjunction with the station, for while the selling messages are announcements, the vehicle used is a program.

Because radio and television are show business, because of the size of the investment, because of the necessity of establishing a maximum audience, an advertiser should make use of every reasonable means to build his audience. Throughout this chapter, everything said regarding building the radio audience applies to TV as well, except as noted.

Some advertisers may object to “advertising their advertising”—*i.e.*, using one form of advertising to sell another which they are using. They say they wouldn’t advertise their magazine campaigns in newspapers. This is in no way analogous to advertising a radio program, for the latter case constitutes advertising a *service* of the sponsor—not advertising the advertising.

The idea of audience building is so important that one large advertising agency automatically includes in the radio budget of its clients a fund for the purpose of building the radio audience for each program, on a continuous basis. Usually, however, there is not such definitely planned promotion.

One of the most outstanding results of audience building was achieved with the switch in networks of the Jack Benny program in 1949. The promotional job covering this change was so thoroughly done that the program actually developed a higher rating for its first show on CBS than its last rating on NBC. Its initial Hooperating on the new network was 27.6, in comparison to a final rating of 25.6 on the old network.

### IT TAKES ACTION TO GET LISTENERS

Where does the audience of a particular program come from? When a new program goes on the air unpublicized, it gets its audience in several different ways. The most important source of its listeners or viewers would be the audience carry-over from the preceding program. Listeners to a radio program will generally leave their radios tuned to the same station unless there is another specific program on another station or network which they wish to hear. They will continue to listen if the program appeals to them. If it does not, they will tune to another program.

Another segment of the listeners to this hypothetical new program will be those who come across the new show as they turn from station to station for good listening. Still another segment may come from those who have just turned on their radios to the station as a matter of habit. In any event, if the program is completely unannounced, there is no reason to believe that a listener will make a definite effort to tune to it.

No one can deny that if the embryo program were to be publicized and exploited, more people would know about it and the prospects of more listeners would be greater. The minimum audience of a radio program is inherited or comes upon the program by chance. The maximum audience is built by positive action.

When one considers the element of audience turnover, it becomes even more evident that definite action should be taken to create new listeners, hold the regular and occasional listeners, and bring back the lost listeners. Audience turnover can best be described by an example. A program may have ten listeners to each broadcast. However, two new listeners may tune in each broadcast, two old listeners may not return to hear the following show. On this basis, at the end of six broadcasts there would be an audience turnover of 100 per cent, as there would be a net gain of ten entirely new listeners over the original ten who heard

the first broadcast. In practice, a radio advertiser may experience almost such extremes regarding his own program. Women do not listen 5 days each week to daytime serials. In fact, a very small percentage hear four or five programs, and the majority hear only one or two. Irregular listening is also typical of evening programs. The Nielsen Radio Index provides information on such audience turnover, which is also an index of listener loyalty. ✓

That's why it is so important that advertisers use the various means explained in the following pages to attract more listeners to their programs and to get listeners to listen more often.

### WHY PEOPLE LISTEN AS THEY DO

The psychology of radio listening habits is a study in itself. However, the habits of listeners must be understood in order that one may appreciate the channels available for building greater listening to a particular program.

A certain segment of the audience knows exactly what it wants to listen to. It follows programs regularly and knows what network and what time of the day or evening they are broadcast. They may not listen to every broadcast, but they are regular listeners, missing a program now and then only because of business or social engagements. ✓

Another segment of the audience generally confines its listening to two or three stations. They may not know in advance what programs are being broadcast, but they know that the particular stations which attract them generally have the type of program most appealing to them. ✓

Another portion of the audience are the occasional listeners who tune in only when they want to hear certain programs. They do little "dial shopping" in addition to the specific shows which attract them. ✓

There are also those members of the radio audience who listen irregularly, follow very few programs at any time, but simply turn on the radio now and then for a little diversion. ✓

These are the groups which the radio advertiser must try to influence to listen regularly to his program. The difficulty of the job becomes apparent to the advertiser when he attempts to reach all these groups with a convincing and action-provoking story about his radio advertising. ✓

### THE MAXIMUM POTENTIAL AUDIENCE FOR A PROGRAM

Theoretically, the maximum audience a program could attract would be all the radio homes that could be reached by a given station or network. However, from a realistic standpoint, it is necessary to reduce this

potential. The first factor in this reduction is that people are not always at their radios and available for listening. Radio audience availability, therefore, becomes what one might call a "hoped for" maximum potential audience. Availability refers to those radio homes in which someone is at home and is therefore available to listen to a radio program. This figure is more confined, however, because of the fact that everyone at home and available is not listening at the time of any particular program. Those with radio sets in use, as described in Chap. 5, therefore become the sponsor's best prospects, although he can also aim at nonlisteners in an effort to make them listeners at the time his program is broadcast. With a number of competing stations also broadcasting and telecasting programs, it is up to the advertiser to attract as many listeners to his program as possible. The sponsor must also compete with the publicity and promotion put behind the programs which are opposite his time of broadcast and must make every effort to bring potential listeners into his own audience.

### HOW TO BUILD A RADIO AUDIENCE

The methods of building a radio audience may be classified as promotion, advertising, publicity, exploitation, and merchandising. In most instances, not all these methods can be applied. However, an aggressive advertiser wishing to develop his maximum audience should make use of every possible one of these factors to attract listeners to his program. Often there is considerable overlapping of the above-mentioned activities.

#### Promotion by Station or Network

Networks and stations provide a general publicity service for their clients through their publicity departments. Services include courtesy announcements, newspaper announcements, the release of photographs, and other publicity devices. Courtesy announcements are handled by both the network and the individual station. While announcements cannot be purchased on the networks, the networks themselves often schedule program promotional announcements on their sustaining shows.

There is no standard formula for such publicity among networks and radio stations. Each has its own methods and policies but within each, there is generally a consistency of treatment—at least, theoretically. However, it is only human nature that the advertiser who shows the greatest interest, cooperation, and appreciation in this regard will, in the final tabulation, receive the best promotion for his program.

An advertiser and his agency will, therefore, do well to work closely with the publicity and promotion departments of the network and the

individual stations in order to get the maximum amount of promotion to start off a radio campaign and, equally important, in order to continue to receive promotion during the life of the program. He should keep constantly in contact with these groups, providing them with news items about his program, photographs of the cast, and other materials. There is, of course, a practical limit to what the stations can do in publicizing the radio campaign, but, as mentioned above, the more interest shown and the more good news materials that are provided to a station or network, the greater will be the publicity which an advertiser receives.

Here's an example of how one network promotes the programs of its advertisers. At the beginning of the radio campaign, it pays for the preparation—exclusive of talent—for recording promotional spot announcements. These are distributed by the network to its affiliates without charge. These are, of course, program promotional announcements and not product announcements. Regular mailings are made to the promotion directors of the affiliated stations, and stories and photos are released periodically to radio editors for use in the local papers in the cities where affiliates are located.

Mats of a promotional piece for the trade are distributed by the affiliates with a letter from the network promotion manager. Many stations will print and mail such material free of charge. Others will charge only for postage. Periodically, after the start of a campaign, the network will schedule additional promotion such as a new promotional spot record for individual stations. During the life of the contract, the network will, through its promotion department, continuously feed to its affiliates news of the program and stories about the cast. Courtesy announcements are also usually scheduled through the life of the program.

Another network ran paid space ads in a broad schedule of newspapers to promote specific programs. However, this is the exception rather than the rule.

At this early stage in television, program promotional policies have not been firmly established. But the TV advertiser should be just as concerned with the audience-building activity in television as he is in radio.

### Advertising

The question of advertising a radio campaign with paid space is a controversial issue. There are advertisers who are definitely opposed to what they call supporting one medium with another. In contrast, there are other advertisers who, viewing their radio program as a major long-term investment and as a service and a good-will builder, believe that anything they can do to further the effectiveness of their radio campaign is justified.

Advertising a radio campaign with paid space is often an effective way

to help build an audience. For example, if a particular program has an unusually fine guest star, it is possible to announce it on the radio page of a newspaper. Attention is called to the feature in a small-space announcement—perhaps one column wide by 4 or 6 inches deep. The radio

**NO CALLS**  
Permitted Between  
0 and 0  
**RESERVED**  
for  
**STOP THE MUSIC.**  
Incoming Calls Only."

**STOP THE MUSIC**

Every Sunday 0-0  
P.M. Stay By Your  
Phone While

Listening to **WXXX**  
000 on your dial

American Broadcasting Company

**COAST TO COAST**  
from  
**Name of Hall**  
**WEDNESDAY NIGHT**  
at 0:00 P.M.  
Doors close at 0:00 P.M.  
over **WXXX**  
and the  
American Broadcasting Company

*The Original  
Amateur Hour*

WITH  
**TED MACK**

Long associated with and  
successor to  
the late **MAJOR BOWES**  
**SEE THE GLAMOUR**  
OF A  
**NETWORK BROADCAST**

Benefit of NAME OF ORGANIZATION  
Tickets at NAME OF TICKET OFFICES

FIG. 69. Newspaper advertising to build the audience for Stop the Music and the Original Amateur Hour. Mats for the above advertisements are supplied by the network. (ABC.)

page is one of the very popular pages in a newspaper, and such an ad can do an effective job in attracting listeners.

Neither advertising nor any other activity of an audience-building nature should be considered a cure-all. It is assumed in this discussion that a basically good program is the vehicle to be promoted.

The radio advertiser should realize that his prime job in using advertising to promote his program is to sell the listener on the program. He should not try to sell the product in the same ad. A good announcement advertisement will list the star, the name of the program, the time, and



FIG. 70. Outdoor advertising to build the radio audience. Radio Station KDAL, Duluth, Minnesota, builds its station audience, while Coca-Cola builds the audience for a specific program. (*KDAL* and the *Coca-Cola* Company.)

the radio station with either no mention made of the product or simply a brand signature.

Some advertisers have seen fit to promote their radio program through magazine space. Chesterfield, for example, has used double spreads to sell its radio talent while at the same time doing a product sell. In this

**MINNESOTA**  
Largest Market

STATION	CLASS	POWER	TIME	PROGRAM
1. WCCO-TV	TV	100	5:00-10:00	WCCO-TV
2. WCCO	AM	50	5:00-10:00	WCCO
3. WCCO	AM	50	10:00-11:00	WCCO
4. WCCO	AM	50	11:00-12:00	WCCO
5. WCCO	AM	50	12:00-1:00	WCCO
6. WCCO	AM	50	1:00-2:00	WCCO
7. WCCO	AM	50	2:00-3:00	WCCO
8. WCCO	AM	50	3:00-4:00	WCCO
9. WCCO	AM	50	4:00-5:00	WCCO
10. WCCO	AM	50	5:00-6:00	WCCO
11. WCCO	AM	50	6:00-7:00	WCCO
12. WCCO	AM	50	7:00-8:00	WCCO
13. WCCO	AM	50	8:00-9:00	WCCO
14. WCCO	AM	50	9:00-10:00	WCCO
15. WCCO	AM	50	10:00-11:00	WCCO
16. WCCO	AM	50	11:00-12:00	WCCO
17. WCCO	AM	50	12:00-1:00	WCCO
18. WCCO	AM	50	1:00-2:00	WCCO
19. WCCO	AM	50	2:00-3:00	WCCO
20. WCCO	AM	50	3:00-4:00	WCCO
21. WCCO	AM	50	4:00-5:00	WCCO
22. WCCO	AM	50	5:00-6:00	WCCO
23. WCCO	AM	50	6:00-7:00	WCCO
24. WCCO	AM	50	7:00-8:00	WCCO
25. WCCO	AM	50	8:00-9:00	WCCO
26. WCCO	AM	50	9:00-10:00	WCCO
27. WCCO	AM	50	10:00-11:00	WCCO
28. WCCO	AM	50	11:00-12:00	WCCO
29. WCCO	AM	50	12:00-1:00	WCCO
30. WCCO	AM	50	1:00-2:00	WCCO
31. WCCO	AM	50	2:00-3:00	WCCO
32. WCCO	AM	50	3:00-4:00	WCCO
33. WCCO	AM	50	4:00-5:00	WCCO
34. WCCO	AM	50	5:00-6:00	WCCO
35. WCCO	AM	50	6:00-7:00	WCCO
36. WCCO	AM	50	7:00-8:00	WCCO
37. WCCO	AM	50	8:00-9:00	WCCO
38. WCCO	AM	50	9:00-10:00	WCCO
39. WCCO	AM	50	10:00-11:00	WCCO
40. WCCO	AM	50	11:00-12:00	WCCO
41. WCCO	AM	50	12:00-1:00	WCCO
42. WCCO	AM	50	1:00-2:00	WCCO
43. WCCO	AM	50	2:00-3:00	WCCO
44. WCCO	AM	50	3:00-4:00	WCCO
45. WCCO	AM	50	4:00-5:00	WCCO
46. WCCO	AM	50	5:00-6:00	WCCO
47. WCCO	AM	50	6:00-7:00	WCCO
48. WCCO	AM	50	7:00-8:00	WCCO
49. WCCO	AM	50	8:00-9:00	WCCO
50. WCCO	AM	50	9:00-10:00	WCCO

CHESTERFIELD'S BIG THREE  
RADIO AND TELEVISION STARS SAY...  
**"Smoke OUR cigarette  
Always Buy Chesterfield"**

**MICHIGAN**  
Largest Market

STATION	CLASS	POWER	TIME	PROGRAM
1. WJZ-TV	TV	100	5:00-10:00	WJZ-TV
2. WJZ	AM	50	5:00-10:00	WJZ
3. WJZ	AM	50	10:00-11:00	WJZ
4. WJZ	AM	50	11:00-12:00	WJZ
5. WJZ	AM	50	12:00-1:00	WJZ
6. WJZ	AM	50	1:00-2:00	WJZ
7. WJZ	AM	50	2:00-3:00	WJZ
8. WJZ	AM	50	3:00-4:00	WJZ
9. WJZ	AM	50	4:00-5:00	WJZ
10. WJZ	AM	50	5:00-6:00	WJZ
11. WJZ	AM	50	6:00-7:00	WJZ
12. WJZ	AM	50	7:00-8:00	WJZ
13. WJZ	AM	50	8:00-9:00	WJZ
14. WJZ	AM	50	9:00-10:00	WJZ
15. WJZ	AM	50	10:00-11:00	WJZ
16. WJZ	AM	50	11:00-12:00	WJZ
17. WJZ	AM	50	12:00-1:00	WJZ
18. WJZ	AM	50	1:00-2:00	WJZ
19. WJZ	AM	50	2:00-3:00	WJZ
20. WJZ	AM	50	3:00-4:00	WJZ
21. WJZ	AM	50	4:00-5:00	WJZ
22. WJZ	AM	50	5:00-6:00	WJZ
23. WJZ	AM	50	6:00-7:00	WJZ
24. WJZ	AM	50	7:00-8:00	WJZ
25. WJZ	AM	50	8:00-9:00	WJZ
26. WJZ	AM	50	9:00-10:00	WJZ
27. WJZ	AM	50	10:00-11:00	WJZ
28. WJZ	AM	50	11:00-12:00	WJZ
29. WJZ	AM	50	12:00-1:00	WJZ
30. WJZ	AM	50	1:00-2:00	WJZ
31. WJZ	AM	50	2:00-3:00	WJZ
32. WJZ	AM	50	3:00-4:00	WJZ
33. WJZ	AM	50	4:00-5:00	WJZ
34. WJZ	AM	50	5:00-6:00	WJZ
35. WJZ	AM	50	6:00-7:00	WJZ
36. WJZ	AM	50	7:00-8:00	WJZ
37. WJZ	AM	50	8:00-9:00	WJZ
38. WJZ	AM	50	9:00-10:00	WJZ
39. WJZ	AM	50	10:00-11:00	WJZ
40. WJZ	AM	50	11:00-12:00	WJZ
41. WJZ	AM	50	12:00-1:00	WJZ
42. WJZ	AM	50	1:00-2:00	WJZ
43. WJZ	AM	50	2:00-3:00	WJZ
44. WJZ	AM	50	3:00-4:00	WJZ
45. WJZ	AM	50	4:00-5:00	WJZ
46. WJZ	AM	50	5:00-6:00	WJZ
47. WJZ	AM	50	6:00-7:00	WJZ
48. WJZ	AM	50	7:00-8:00	WJZ
49. WJZ	AM	50	8:00-9:00	WJZ
50. WJZ	AM	50	9:00-10:00	WJZ

**MILDER CHESTERFIELD** Largest selling cigarette in America's Colleges  
BY LATEST NATIONAL SURVEY

**CHESTERFIELD'S GREAT LINE-UP**

BING CROSBY—Through his records, his movies, and now his Chesterfield radio program, Bing continues to bring more pleasure to more people than any other living star.

ARTHUR GODFREY—Next-door neighbor to 95 million people! On his Chesterfield radio and television programs, Bing laughs with you and has fun!

**OF RADIO AND TELEVISION STARS**

PERRY COMO—Now in his seventh year as Chesterfield's great radio and television star, Perry continues to bring more pleasure to more people than any other living star.

**Always Buy CHESTERFIELD**  
THEY'RE MILDER... *much* MILDER... THE BEST CIGARETTE FOR YOU TO SMOKE

FIG. 71. Building the radio and television audience. Liggett & Myers promotes its radio and TV programs and does a product "sell" at the same time. The top advertisement appeared as the center spread in various football programs during the football season, while the bottom one appeared in leading magazines. Cunningham & Walsh is Chesterfield's agency. (Liggett & Myers Tobacco Company.)

case, however, the major sell is on the programs, and the product sell is only secondary. This problem is entirely different from that mentioned in the preceding paragraphs. The Chesterfield technique could be considered a secondary sell on the cigarette, plus a good-will or institutional association between their radio talent and the product. But at the same time, the advertising reminds the reader of the time of broadcast.

Generally, however, magazine space is used to sell the product. Included in such advertisements may be a small box with an invitation to tune to the program of the advertiser. This is followed by the network, the day, and the time of broadcast. Such an announcement would hardly detract from the effectiveness of the over-all ad but would, at the same time, give notice to the reader of good listening fare sponsored by the advertiser of the product shown.

On a more localized basis, radio advertisers use car cards, newspaper ads, direct mail, and other local advertising media to call attention to their radio campaigns.

How advertisers use various advertising media to build the audience can be seen in Figs. 69, 70, 71, and 72.

## Publicity

In its broadest sense, publicity is any information designed to advance the interest of a cause. The purpose of publicity for radio and television programs is to influence potential listeners about a specific program and through repetition to remind the listener to tune in to the show. A radio advertiser may conduct his publicity through one of two channels: (1) he may either handle the entire operation himself, or (2) he may employ a specialist.

FIG. 72. A trade paper advertisement explains how Radio Station WIBG, Philadelphia, builds an audience by advertising and merchandising. (WIBG.)

**A BIG PLUS FROM**  
**WIBG**

**SPONSOR PROMOTION!**

**CAR CARDS**

**SPORTS ATUNE**  
6:30 P.M. DAILY  
**WIBG**  
DIAL 990

Car Cards . . . Big eye-catching posters publicizing WIBG programs—with sponsor credit—appear regularly throughout the year on street cars covering the city.

**BILLBOARDS**

**WIBG**  
DIAL 990

Billboards . . . Over the entire area of the Philadelphia Market, hand-lettering, colorful 24-Sheet Posters promote WIBG features.

**DIRECT MAIL**

SEE  
YOUR  
SECURITY  
MAN  
**WIBG**

Direct Mail . . . Attractive, well-designed broadsides go out regularly to selected dealer lists, qualifying a specific sponsor's campaign and urging aggressive store cooperation.

**ON WIBG YOUR CLIENTS GET  
A BIG BONUS OF VIGOROUS  
SPONSOR-PROMOTION!**

**WIBG** AM  
FM  
**DIAL 990**

10,000 WATTS  
**PHILADELPHIA'S  
MOST POWERFUL  
INDEPENDENT**  
REPRESENTED BY  
**ADAM J. YOUNG**  
INC.

The current trend is toward the publicity specialist because of his experience in this work and because of the fact that so much can be done through proper contacts.

Practically every source of mass information is a potential outlet for publicity. In newspapers, for example, the radio section is one of the first outlets that should be considered. A good radio publicity agent will make every effort to have his client's program listed in the "best program" column. Newsy releases to the radio editors are also a means of getting the story of a radio program before the public. Radio publicity is often admitted to the general news section of a paper when a story with significant news value about the program or its talent is released.

In addition to this, there is also the opportunity for publicity in the food column, the homemaking department feature columns, and other special sections of the paper, by directing to them relevant publicity stories about the program or talent, slanted to the readers who are attracted to such sections.

In a similar manner, magazine and trade publications are also good potential outlets for publicity releases on a specific program. To get results, however—*i.e.*, to get publicity stories and publicity photographs published—it is necessary that the material be newsworthy and have general appeal to the reader of the publication solicited.

It is seldom that a sponsor's name will be used in connection with such publicity. It is, nevertheless, possible to have an effective publicity job done for the stars on the radio program or for the program content. As the ultimate objective is to gain more listeners to the radio program, publicity thus serves the advertiser's interest.

Timing of publicity stories is extremely important. If a publicity story regarding a particular guest star is used too early, the public will have lost interest by the time the star appears on the program. If the publicity is too late, the listener will miss the show.

As a result, it is necessary to have the person handling the publicity work closely with persons responsible for conducting the radio campaign. In this way, the publicity specialist will not only effectively cover the normal run of stories about guests and programs but often will uncover some human interest stories about rehearsals, experiences of talent, etc.

An advertiser should keep in mind that his publicity campaign cannot be a direct sell on the program itself at all times. It is through a series of reports of incidents, announcements of guest stars, pictures of the cast, and other releases that the public eventually will come to tune to a particular program.

Publicity, as a device for building a radio audience, is a long-range

proposition. Yet certain publicity stunts, which really come under the classification of exploitation, have boosted the audience of a particular program practically overnight. The general rule still applies, however—it takes time and effort to persuade a nonlistener to become a listener.

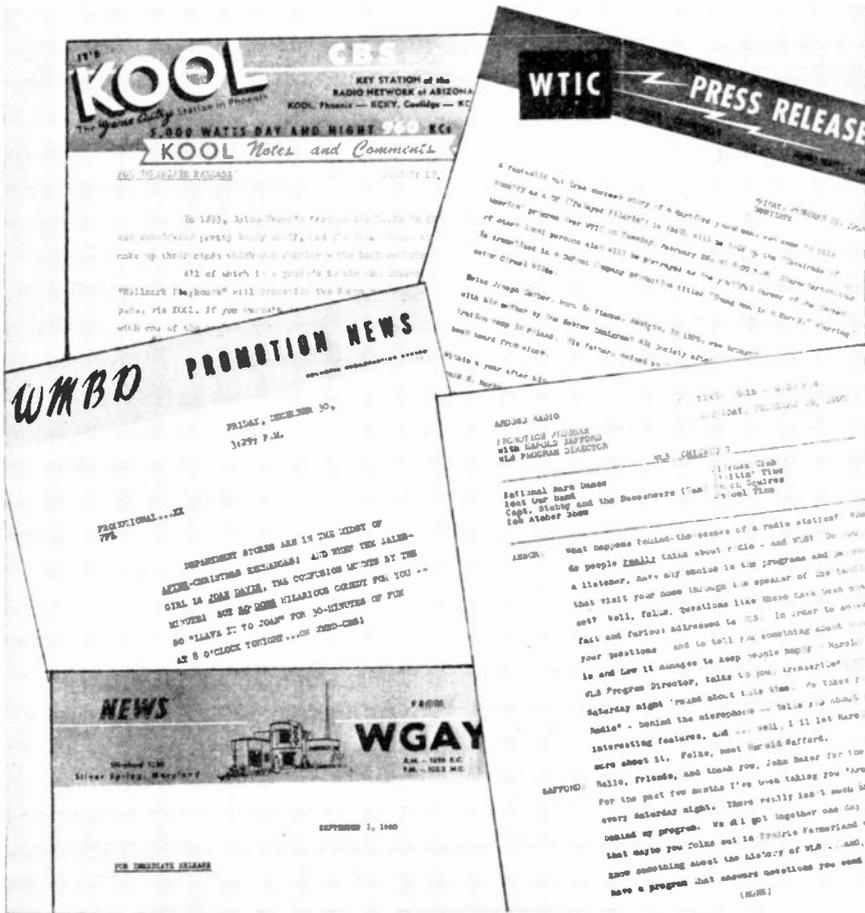


FIG. 73. Building the radio audience by press releases, on-the-air announcements, and a special radio program. (KOOL, WGAY, WLS, WMBD, and WTIC.)

While publicity often seems intangible, it may be measured to some extent, which will serve as an indication of the job being done. Perhaps the most popular method of confirming results is through clipping services. An advertiser may subscribe to a service which covers hundreds of newspapers throughout the country. These are read from cover to cover, and any picture, article, or report on his program is clipped and sent to him. However,

**CBS program promotion**

program information

exploitation

display material

biography

publicity

advance promotion

**HOTPOINT HOLIDAY HOUR**  
 IN "The Man Who Came to Dinner"




1. Your Christmas tree is going to be as bright with stars as it has ever been! And such delightful, glamorous stars — Jack Benny, Charles Boyer, Henry Fonda, John Garfield, Gene Kelly, Dorothy McGuire, Gregory Peck. Special appeal! These are the famous actors and actresses you've got to see on Sunday on \_\_\_\_\_ in a special, full-hour adaptation of "The Man Who Came to Dinner" by Moss Hart and George S. Kaufman and produced and directed by Hal Perrier. You'll love this gay and sparkling comedy which has a smash hit as a play and a movie. Be listening Sunday at \_\_\_\_\_ for \_\_\_\_\_'s gala special broadcast, **WILLIAM SHAKESPEARE**!

2. On Christmas Day, for an exciting full-hour, from \_\_\_\_\_ to \_\_\_\_\_ will bring you **WILLIAM SHAKESPEARE**: Eight of the best classroom stars from the screen world — Jack Benny, Charles Boyer, Henry Fonda, John Garfield, Gene Kelly, Dorothy McGuire, Gregory Peck, Ronald Reagan — will bring you a special broadcast of a sparkling comedy that's just right for the holiday season. It's "The Man Who Came to Dinner," by Moss Hart and George S. Kaufman. Hear \_\_\_\_\_'s gala **WILLIAM SHAKESPEARE** broadcast and starred by Hal Perrier, on Sunday, Christmas Day, from \_\_\_\_\_ to \_\_\_\_\_

FIG. 74. Building the network audience. This promotion kit was prepared by the CBS program promotion department. (CBS.)

the coverage of a clipping service is quite limited, so that these results are merely an indication of the total job done. Some advertisers, wishing to convert these results to a dollars and cents basis, will compute the cost of the lineage, car cards, radio promotion, and other promotion which they have received through publicity, in order to arrive at a hypothetical figure which they would have had to pay had they bought all the space and time given them.

In a preceding section, promotion by the radio station or network was discussed. The services offered by these media come under the general classification of publicity. As already mentioned, an advertiser who wishes to do an aggressive job in building his radio audience should not depend solely on promotion by the network or station to do the job for him. If he has the time and experience, an advertiser should conduct an effective publicity campaign himself in addition to that provided by the station or network publicity department. Some advertising agencies have created publicity, promotion, or public relations departments (or all three) to do such work for a client. Finally, an advertiser, if he can afford the expense, will find that the selection of an experienced publicity agent will be a good investment for him. Today there are many special organizations from which to choose for this work. There are straight publicity organizations, and there are public relations companies which, as one of their activities, handle publicity.

### **Exploitation**

Exploitation is a form of promotion which is often sensational and may be considered the extreme of publicity. It is generally tied in with timely news, stunts, tricks, or other devices to capture popular interest. There have been many popular stunts in the past which have produced greatly expanded interest in particular programs. Feuds such as Jack Benny and Fred Allen conduct, pseudo romances, and other devices would come under the generic term of exploitation.

All such activities are promoted with one objective in mind—to increase the popularity of a radio program. More conservatively, an advertiser may exploit his radio program by traveling the show. By so doing, the program talent comes into direct contact with listeners throughout the area traveled. Listeners have the opportunity of seeing a program actually being broadcast. Contests on the program for studio audiences and for listeners, the scheduling of guest stars, and special offers are all considered a form of exploitation. It may be seen that publicity and exploitation are closely related, although exploitation is more dramatic and exciting.

### **Merchandising the Radio Program to the Consumer**

Another activity which is directed toward increasing the radio audience is the merchandising of the radio advertising campaign. Merchandising of radio advertising may be defined as any activity over and above the regular radio broadcasting activities designed to increase interest in the program or the product (or both) among consumers, the trade, and others. Merchandising the radio campaign to the trade will be treated in detail in the following chapter. In this section, merchandising to consumers only will be discussed because of its importance in building an audience.

Merchandising radio advertising to the consumer to help build the radio audience can be done in numerous ways. (In its broadest definition, much of the advertising, publicity, and exploitation of the radio program which is directed to the consumer may fall under the general head of "merchandising.")

Some of the more popular methods of merchandising to the consumer include special package wrappers for the product or special labels for the product calling attention to the radio program, the radio station or network, and the hour of the program. Occasionally, the cover of the product may be redesigned to merchandise the radio program.

Company trucks may carry special panel posters or bumper signs with information on the radio advertising activities. Streamers, stickers, and signs for the retailer's doors and windows have been used in the past to successfully merchandise radio advertising. Special point-of-purchase displays can tie in the program with the product on sale. When the advertiser utilizes metered mail, the metering machine can also imprint information concerning the program on each piece of company mail.

The extent of merchandising activities is limited only by individual initiative and imagination, tempered by budget considerations. In many cases, however, the budget does not become the limiting factor in a successful merchandising program. Many successful merchandising activities may be accomplished in the course of preparing routine advertising and sales promotion materials. It takes only the proper forethought to include a statement to the effect that the company's radio program will be heard over a given network at a given hour.

Often the merchandising value of the radio station itself and the merchandising potential associated with the studio and the studio audience is overlooked. A sign outside the studio calling attention to the time and name of the program is just as important an announcement for a radio advertiser as the announcement of a movie is to the theater owner. In New York and Hollywood, where the majority of radio pro-



FIG. 75. Promotion material to build the audience of an open-end transcribed program series, *The Cisco Kid*. 1. One of the two transcriptions used for each 30-minute transcribed program. 2. *Cisco Kid* promotion portfolio, a brochure sent to each *Cisco Kid* sponsor, as well as to its advertising agency and radio station, if requested. 3. Suggested order blanks for the purchase of the many promotional items illustrated here. 4. Sombreros used by the sponsor's salesmen as they call on dealers and distributors, in order to dramatize their selling presentation and to publicize the *Cisco Kid* program. 5. Bandannas, also to be worn by the sponsor's salesmen for a colorful, dramatic effect in publicizing the show to the trade. 6. Buttons used in various phases of the radio advertising campaign. The top button, "C. K. ask me today," is used during the teaser phase of the campaign—before the show starts on the air. The middle button is for the *Cisco Kid* safety club campaign, and the bottom button is for sponsor distribution to youngsters. 7. Truck posters to merchandise the campaign. 8. Proofs of teaser and follow-up newspaper advertisements for use by the sponsor. 9. Mats for the proofs shown in 8. 10. Masks, giveaways for the youngsters. 11. A series of 8- by 10-inch photos for use in special promotion and newspaper publicity. 12. Fan photos to be used in answering letters from program enthusiasts. 13. Smaller postcards can be used for various promotional mailings. 13. Cricket pistol and humming lariat for distribution to listeners by the local sponsor. (*Frederic W. Ziv Company.*)

grams originate, the traffic which passes the marquees of the radio studios is extremely heavy. Many a potential listener is exposed to the time and station by such a program announcement.

Within the studio, a stage decoration done in good taste and showing the product name and perhaps a blowup of the product can be a constant reminder to the radio audience that the program is made available through the courtesy of the sponsor.

A small item not to be overlooked by a radio advertiser is the imprinting of studio tickets and ticket envelopes. In addition to "one admission" on the ticket, the advertiser may well put in a plug for his product.

### BUILDING THE AUDIENCE OF THE CISCO KID

Open-end transcription companies often do much to create promotional material to help local sponsors build the audience of the program. Figure 75 illustrates the many components that enter into the promotion of the Cisco Kid, a Frederic W. Ziv production. All the audience-building materials were prepared by the Ziv promotion department.

### SUMMARY

An aggressive radio or television advertiser should examine every possible channel to promote his program. He should, at the same time, evaluate the activities in order that he may reach the maximum audience which will do him the most good, *i.e.*, the people who will buy his product. Radio and television campaigns involve a major investment to every advertiser using these media. They provide a long-range selling campaign. The service of the program should be publicized and exploited as extensively as the budget, good taste, imagination, and initiative will permit.

## Chapter 22: MERCHANDISING RADIO AND TELEVISION ADVERTISING

To develop a radio or television campaign to full effectiveness, a well-coordinated merchandising program is recommended.

In the previous chapter, merchandising to the consumer was considered as any activity designed to increase interest in the radio program among consumers. In its broader aspect, radio and television merchandising includes, in addition to consumer activities, any activity undertaken to increase interest in and appreciation for the selling power of an advertiser's program on the part of (1) the sponsor's own organization, (2) the wholesaler or the jobber, and (3) the retailer.

### MERCHANDISING TO THE ADVERTISER'S OWN ORGANIZATION

In promoting a radio or television campaign, the advertiser should start with his own organization. It is important that every member of his company fully realize the value of the advertising effort, particularly the sales force.

Radio and television advertising, like all other forms of advertising, are not in competition with the sales force but are actually part of the selling staff. They are selling tools available for every salesman to use. An advertiser may spend his time profitably by explaining to his sales force the why and wherefore of his radio or TV campaign. He should point out to his salesmen why the particular program being sponsored was actually selected. This is an important factor, for it will convince the salesmen that, even though they may not like the program personally, it is the most effective type for the job to be done.

The advertiser has a second important job regarding his salesmen. Too many salesmen think of advertising in terms of printed-word advertising only. Because radio and television are intangible, salesmen often fail to realize how really effective such advertising can be in moving goods. Failure to realize the value of such advertising means failure by the salesmen to impress their customers with the selling support they get when they feature a radio- or TV-advertised product.

The advertiser should see that every salesman (1) fully understands

the merit of the radio or TV advertising, (2) is enthusiastic about the selling power of these media, and (3) knows how to effectively include the element of radio and TV advertising in his sales presentation. When properly presented, the story of radio or TV advertising behind a product can be the means by which the salesman persuades his customers to feature and display his products more effectively.

### **Sales Meetings**

Since radio and TV are really show business, the use of either one may be effectively presented to keynote a salesmen's meeting or convention. This provides a fine opportunity for the advertiser to develop enthusiasm toward the radio or TV effort. At the same time, the advertiser should provide the salesmen with a story of the campaign that they can take with them to become part of their sales kits. This will equip the salesmen with a background of the campaign, so that they can discuss its effectiveness with their customers.

An advertiser can bring his salesmen close to this selling effort by encouraging them to contact the sales managers of the radio stations which carry the program in their respective cities. Many stations maintain effective merchandising departments and can assist salesmen in their work.

The tie-in activities of such an operation may range from the sending out of letters to various accounts to making actual calls with the advertiser's representatives. There have been instances where the merchandising department of radio stations has actually opened up distribution channels for a product which a salesman was not able to reach by himself.

Practically every radio station has a specific budget for program promotion. Television stations will most likely follow suit when their revenue warrants such cooperation. It is generally the advertiser who shows the greatest interest in getting promotion for his program who receives the most publicity by the station for his radio effort. This is another reason why a radio advertiser should encourage his salesmen to work closely with the radio stations in their territory.

### **Informing Nonselling Personnel**

An advertiser will do well to keep all other employees informed of his radio or TV advertising campaign. Office and factory memos, bulletin board notices, and similar devices can be used to inform the employees of the time of broadcast and the station or network over which the program may be heard. If the advertiser issues a house organ, this publication can be used effectively in carrying on a continuous campaign

directed to his own personnel regarding his radio advertising. Human interest stories or anecdotes about the cast of an advertiser's program will usually serve to keep the employees aware of the continuing advertising campaign.

It is also highly important that the employees understand how *all* advertising works. Lever Brothers, for example, distributed a four-color booklet in comic-book format explaining very simply how its advertising worked.

The fundamentals of our competitive system and the job of mass selling through advertising have never been fully explained to the workers throughout the country. Perhaps this is one reason why some employees have looked favorably upon communism as a "cure-all" for their problems. Actually, it becomes a real responsibility of management to inform the employees how our American system works and how it has been responsible for their high standards of living. Radio and TV advertising is a part of this whole picture which should be explained.

Sales results from a radio campaign are one bit of evidence that can be effectively passed on to employees to let them share in the knowledge of their company's successful advertising.

Suggestions can also be passed on to the employees that they tell their friends about their company's radio program in order to encourage additional persons to tune in.

To date there has not been, of course, a broad use of television comparable to that of radio. Nevertheless, the merchandising opportunities for television are especially good because of the novelty factor and the excitement which television generates.

The television advertiser should be alert to sales results from the use of this new medium and quickly relay any success stories to his accounts through his salesmen. Now that television is able to demonstrate products to the consumer in the home, it becomes more important than ever that the products so advertised be well displayed in the retailer's outlets.

#### **MERCHANDISING RADIO AND TELEVISION ADVERTISING TO THE WHOLE-SALER OR JOBBER**

Usually the radio advertiser will distribute his products through wholesalers or jobbers who serve to augment his sales staff. A radio or TV merchandising program is highly important when contacting these groups. Depending on the kind of product and the type of wholesaler, the number of products stocked by such organizations is often in the hundreds—or even in the thousands. The one word which the trade understands above all others is "profit."

✓ The advertiser should present to his wholesalers or jobbers the complete story of his radio or TV advertising activity. This may be the factor which will make these organizations confident that there will be sufficient consumer demand to warrant their pushing such advertised products with the dealers more than less advertised brands.

In addition to the presentation regarding the radio or TV campaign, the advertiser should make available to the wholesalers and jobbers for their salesmen a complete selling story regarding the advertising program. In this way these salesmen, besides the advertiser's own salesmen, can contact the trade with an effective presentation on the radio or TV advertising support.

Again, in the case of the wholesalers and jobbers, the advertiser should keep these groups up to date on all radio and television campaigns. This is especially true of TV because of the great interest in the medium at this time.

#### **MERCHANDISING RADIO AND TELEVISION ADVERTISING TO THE DEALER**

✓ Merchandising radio advertising to the dealer is closely allied to merchandising to the consumer, for it is through acceptance of radio or TV advertising that the dealer will feature point-of-sale materials tying in the products with the radio or TV advertising campaign. When the advertiser's salesmen and the wholesaler's and jobber's salesmen do an effective job in selling the campaign, the dealer at the local level becomes the final outlet in reminding the consumer to buy the advertised product. One of the most important psychological elements in point-of-sale promotion by the dealer is that of association.

When big-name radio stars are featured, the point-of-sale tie-in materials can effectively feature these stars. When programs do not include well-known personalities (e.g., many of the daytime serial programs), reference to the radio campaign is often omitted in the point-of-sale material, but if the radio-advertised product is properly displayed, the housewife may subconsciously associate the name of the product she sees with the commercial she has heard which extolled the benefits of that particular product.

While daytime programs may not offer the glamour for merchandising by means of point-of-sale materials, such materials, though unrelated to the advertiser's effort, may be accepted by the dealer for his use if he is sold on the power of the advertising to develop customers.

As mentioned previously, the importance of the merchandising activity by the dealer should be related to profit. A "reason why" approach, in addition to being fundamental, is usually the most effective. Tying in

the product sell with the additional radio or TV support which will be working for the dealer can create a vivid picture for the dealer of how he may most effectively cash in on the product promotion.

**RADIO AND TELEVISION MERCHANDISING THROUGH PRINTED-WORD MEDIA**

An advertiser may effectively merchandise his radio or television advertising through printed-word media. This may take the form of trade paper advertising (see Fig. 76) or general consumer media advertising. An advertiser may use trade paper advertising to direct the atten-

**GEORGE**, isn't it wonderful!  
We're advertising **Amm-i-dent**  
on 150 CBS stations every  
Wednesday nite—telling just  
everyone that Amm-i-dent has  
more anti-decay ingredients  
than any other dentifrice!

**GRACIE**, you're so right!  
And we're backed up by scads  
of ads in magazines.  
**Amm-i-dent** is setting new  
sales records every day—  
it's terrific!



New Price on Amm-i-dent Tooth Powder*	
47¢ FTM	50¢ LIST
\$4.00 per doz. less wholesaler discounts	
Amm-i-dent Toothpaste	
53¢ FTM	55¢ LIST
\$4.40 per doz. less wholesaler discounts	

Yes, George Burns and Gracie Allen are backed by Amm-i-dent ads in *Life*, *Sat. Eve. Post*, *Collier's*, *Look*, *Ladies' Home Journal*, *McCall's*, *Woman's Home Companion*, *Parents'*, *American Weekly*, *Parade* and *Sunday Roto Sections*.

\*No change in formula—still contains 3 times more anti-decay ingredients.

Fig. 76. Merchandising the radio campaign to the trade. (Block Drug Company.)

tion of a specific element of the trade to his radio or TV advertising activity. Such a type of advertising would generally call for action on the part of the reader to stock the product in order to capitalize on the consumer demand which would be developed by the radio or TV selling effort.

An advertiser may also use general media, such as newspapers, magazines, or outdoor advertising, to promote his radio or TV program. In some instances, a small block of copy calling attention to the time and the network is included in the regular printed-word advertising campaign. In other instances, the advertiser may develop special ads calling attention to his program. This has already been treated under the subject of building the radio audience—but it is also a program merchandising activity.

### MERCHANDISING BY RADIO AND TELEVISION STATIONS

Radio has grown by such leaps and bounds that it has hardly had time to take inventory of its own activities. If it had, it would probably realize that it has not developed a very important element closely related to the success of this medium.

Radio has been so effective in moving goods across the dealer's counter that, to many station managers, it has not seemed necessary that a basic merchandising job be done. Despite the fact that there is much evidence to show that dealers are highly satisfied with radio support of their products, radio stations in general have not done an adequate job in developing, in those dealers who stock the products which the stations advertise, a real understanding of the value of radio support. Perhaps radio starts with a handicap in regard to merchandising, as compared with newspaper and magazine advertising, since the latter provide tangible evidence of the advertising effort. It is up to the individual radio or TV station to dispel this prejudice and to make dealers realize that a radio campaign is as merchandisable as any other advertising activity.

This does not imply that specific-product promotion by radio stations is necessary. It is the general promotion of the medium in which the radio station management should be interested. Radio stations will do well to impress the trade with their importance as a selling power and as a member of the dealer's team.

The motive for such action may be a selfish interest, for every station would like to have itself associated by its customers with a successful sales reaction. In any event, an advertiser will do well to consider how effectively the management has sold to the trade the effectiveness of the station he intends to use.



FIG. 77. Gillette and Premium Cracker displays at the point of purchase tie-in with the national radio advertising campaign of each advertiser. (*Gillette Safety Razor Company and National Biscuit Company.*)

## **Chapter 23: SELLING RADIO AND TELEVISION TIME**

Selling time on a local station, selling time through a station representative, and selling time on a network each present different selling problems. For that reason this chapter is divided into three parts. The first concerns itself with the local sales picture; the second discusses station-representative sales procedure; and the third is devoted to a discussion of network selling.

Even though actual sales procedures may vary, there are certain background requirements which all radio and television time salesmen should possess. Primarily the salesman must know his own medium—be it radio or television. In many cases the salesman will sell both radio and television time and must know both media. The salesman must thoroughly understand and be able to explain the basic advantages of radio or television as an advertising medium, as explained in Chap. 1.

A knowledge of radio or television, however, is not enough. The time salesman needs a fundamental knowledge of marketing principles, with emphasis on merchandising activities. He must understand basic principles of advertising and have a working knowledge of all advertising media, in addition to a detailed knowledge of radio and television advertising. The importance of knowing other advertising media in order to meet competitive sales arguments is emphasized by a recent publication of the Broadcast Advertising Bureau giving the highlights of the claims made for competing media.

A pleasant personality is important in time selling. This enables the salesman to meet people easily, to get along with them well, and to make a fine impression for the medium he represents. It is a real asset for getting business and holding business—the objective of all time salesmen.

### **SELLING FOR RADIO OR TELEVISION STATIONS**

Assuming that a station does a competent job of serving the public interest, convenience, and necessity in its programming, the success of the station depends to a great extent upon the success of the time salesmen.

Although the station may retain the services of a station representative and secure business through the activities of the network's sales force, the great majority of radio and television stations rely upon their own local sales force as the backbone of their entire selling structure.

The station sales force works directly under the supervision of the commercial manager. In all stations, and especially in 250-watt stations, the station manager takes an extremely active interest in all selling activities. In such instances the station manager may actually be the commercial manager, while the person with the title may be only a regular salesman with a few additional responsibilities. The station manager almost always looks after national spot business and network business, although this work at times may be delegated to the commercial manager.

On the station's selling force may be full-time salesmen—the number varying with the size of the station and the size of the selling job. In addition, there may be part-time salesmen. The announcer-salesman combination is characteristic of smaller stations. This arrangement is often a successful one, because local advertisers become acquainted with the salesman on the air, and this means that the “ice is broken” when the latter begins a sales solicitation. Certain announcer-salesmen confine their sales activities to selling time on their own programs.

In selling for the small station, it is extremely important that salesmen have a working knowledge of station operations. For this reason many station time salesmen have had experience in various phases of station activities before going into selling. Many have been announcers, writers, program directors, or producers. In this direct contact with radio or television they have secured firsthand information and can offer practical help, suggestions, and service to retail accounts.

This does not imply that salesmen from other media, especially newspaper space salesmen, do not make good station time salesmen. However, such persons should learn as much about station operation as possible in order to do a better selling job for the radio or television station.

### **Paying Station Time Salesmen**

There are four methods of paying station time salesmen: (1) straight salary, (2) straight commission, (3) combination salary and commission, and (4) drawing account.

The *straight salary method*, as its name implies, means that a salesman is paid a fixed salary each month, regardless of the business he produces. This method is utilized more by larger stations than by smaller ones and seems to be more characteristic of long-established stations, according to information compiled by the National Association of Broadcasters.

The *straight commission method* means that a salesman earns in direct proportion to what he produces. Since local employment and competitive factors vary to a great extent, no standard has been set for commission expenditures, but all stations try to hold their sales costs down to 15 per cent. The more common commission percentages seem to run between 10 and 15 per cent of sales.

The *salary and commission method* means that a time salesman is compensated with a basic salary plus a commission on all sales. Some stations pay a good base salary plus 5 per cent commission on sales. Others pay only a fair base salary but a higher commission.

The *drawing account method* is a variation of the salary and commission method. The salesman is guaranteed a basic amount of money (drawing account) each month regardless of what he produces. However, if the commission on all sales totals more than his drawing account he is given the additional compensation he has earned. The amount of business a station time salesman produces over his drawing account or under his drawing account is usually carried over a 12-month period, and overages are paid in the form of a bonus at the end of the year. If the commission from the salesman's business is less than the yearly total of his drawing account, that difference is ordinarily dropped at the end of the year and the salesman starts a new selling year with a clean slate. However, there are various arrangements practiced in the industry today with regard to the handling of drawing accounts.

Many stations wish to stress sales of program time rather than sales of announcement periods. In such instances management often offers higher commissions on sale of program time as an inducement to salesmen to concentrate more on the sale of this type of business.

Surveys taken since the end of the Second World War indicate that among small stations the most popular method of compensation is the salary and commission method, followed in order by the straight salary method, the straight commission method, and the drawing account method. In larger stations, the straight salary method is the most popular, followed in order by the straight commission method, the salary and commission method, and the drawing account method.

### **The Master Sales Plan**

The master sales plan is an outline of basic selling information and strategy to be used in selling time.<sup>1</sup> The plan is applicable equally to selling radio time or television time on large or small stations and includes six steps. These are (1) establishment of the selling objective, (2)

<sup>1</sup> The plan in this text is based on the master sales plan developed by Harry Smith, vice president in charge of sales, Crosley Broadcasting Corporation (WLW), Cincinnati, Ohio.

compilation of the basic station story, (3) analysis of available facilities, (4) analysis of prospects, (5) establishment of seasonal selling campaigns, and (6) follow-through.

1. *Establishment of selling objective.* Obviously, the objective of any sales force is to secure business by selling time. Station business, however, may be in the form of local advertising or national advertising. It is up to station management to determine how much of each type of business the station would like to obtain. In other words, the station's selling objective must be defined by management. Certain dominant stations, located in large markets, stress sales to national spot advertisers. Other stations, perhaps because of limited coverage or competitive factors, may not aggressively solicit national business but concentrate rather on local sales.

By checking NAB figures on station income, management may ascertain whether or not, in terms of the station's selling objective, the station is securing its share of network business, spot business, or local business. Any low points in sales results may be brought to light in this manner. In keeping with selling objectives, concentration may be made in those areas which need development.

2. *Compilation of the basic station story.* Fundamental facts about the radio or television station are termed "the station story." Facts to be included in the station story include market information, station services, physical equipment, network affiliation, station policy, rates, and the like. Some time buyers want a great deal of station information—others but a small amount. The time salesman must have fundamental facts readily available.

Market information on any station includes data of two types. One group includes fundamental facts such as population, number of families, number of radio families, total retail sales, retail food sales, retail drug sales, and wholesale sales within the primary coverage area (occasionally within the secondary coverage area as well.) The other group includes market information which makes the station different and unique. This may include information on the manufacturing area the station serves, the farm market, the vacation market, the fishing market, etc., and facts to indicate how these industries make the market valuable to advertisers.

3. *Analysis of available facilities.* By consulting the station log, all time availabilities may be determined—both for programs and for announcements. These compilations also include information on pending availabilities.

Harry Smith, vice president in charge of sales for the Crosley Broadcasting Corporation, Cincinnati, points out that it is well to build around top-flight commercial programs in selling, since such shows have established listening or viewing audiences. Plans should be made to sell time periods adjacent to well-known network programs or local programs with large followings such as news and sports shows. It is much easier to sell time adjacent to such high-rated spots than to sell time unrelated to them. As newly sold programs build their audiences, new programs can be sold next to them.

4. *Analysis of prospects.* Having analyzed availabilities, the next step revolves about the question, "To whom shall we attempt to sell the availabilities?" Prospects fall into several different groups. First of all, there are old advertisers who have been on the air before but who are not currently on the air. Present radio or television advertisers should not be overlooked—not only for renewals but for expanded radio and television schedules.

Another type of prospect is the new business organization—a firm about to open its doors to the public or one just getting under way that can logically use radio or television. Old business organizations that have changed management or taken on new lines of merchandise, especially nationally advertised merchandise, may also fall under this classification.

Business from some prospects may come in "over the transom," *i.e.*, advertisers wishing to buy time will contact the station. However, with the return of the buyers' market such business has dropped almost completely.

Most selling is a long-haul proposition that develops after repeated contacts with prospects. The salesman may begin by interesting prospects in radio or television in general and, of course, in his station in particular. In many smaller communities the station may have to sell the benefits of radio advertising before merchants become attracted to this medium. The prospect gradually develops confidence in both the salesman and the station, and this is the kind of business which usually winds up with a highly desirable long-term contract. Such contracts are mutually beneficial to advertisers and stations. It may seem like expensive selling, but it pays off for stations in the long run.

Radio and television time may be sold to still another type of prospect. This is one who has established an advertising appropriation for radio or television. It is up to the time salesman to convince the prospect or the agency that a certain proportion of the allocation should be invested in his medium. Alert salesmen will have had contact with such advertisers well in advance of the actual campaign allocation. However, in other cases a new business may spring up almost overnight, or a nonpromotional advertiser may change his advertising policies and establish a substantial advertising budget. In such cases it is up to the radio or television salesman to show the prospect why his station is the best buy.

5. *Establishment of a seasonal selling campaign.* Successful advertisers, both national and local, plan advertising activities well in advance. For this reason salesmen should make their presentations well in advance, too. In spring and early summer, salesmen should be soliciting fall and winter business, for example. Chances for renewals are much better when accounts are sold in sufficient time to permit proper execution of the campaign. This will include close tie-ins at the retail level, well-directed merchandising activities, and all-round coordination. Last-minute "rush" business may produce a "rush" campaign with poor results. This may lead the sponsor to mistakenly conclude that he used the wrong medium for his advertising.

Station WCCO, Minneapolis, in recent years has intensified its activities to sell more summer business. The station has been able to increase its revenue

during this season in the face of the usual summer hiatus by concentrating sales effort on selling time during this usually slack season. See Fig. 78.

6. *Follow-through.* When a salesman contacts a prospect for a reasonable period of time but no sale results, it is up to the salesman to classify the

***This  
summer  
be sure  
your sales  
grow***

Last Summer, sixty national spot and local advertisers (25% more than the year before) used WCCO all Summer long. Just as they did all year round. Many for the tenth straight year.

They have found that Summer campaigns on WCCO make their sales grow. Because during June, July and August their customers in WCCO territory spend more than \$686,000,000 on all kinds of retail products.

Better still, WCCO produces big Summer profits at a low Summer cost-per-thousand. In fact, since 1916, WCCO's average daytime Summer Hooper has jumped up 38.1%. And the cost-per-thousand has dropped 29.8%!

To be sure your sales grow all year round, join WCCO's sixty year-round sponsors. Just ask us or Radio Sales about a hot sales-personality (like Bob DeHaven, for one). You'll find WCCO sends sales U.P. with the temperature!



Minneapolis  
St. Paul  
10,000 watts  
**WCCO**  
Represented by  
Radio Sales  
*All services  
and materials  
as required*

FIG. 78. Summer sales promotion campaign. WCCO has been able to increase its revenue during a normally slack period by a strong seasonal selling campaign to promote summer business. A typical trade paper advertisement during the 1950 promotion is pictured above. (WCCO.)

prospect as either “live” or “dead.” Records should be kept of all calls so that an accurate check on the status of any prospect is readily available. If a prospect is marked for the “live” file, the salesman should line up another appointment in the near future and follow up on the date specified. On the other hand, if he is a “dead” prospect, no more effort should be directed to

him, since a salesman's time can be better spent working with prospects that offer more potential. Periodically, the "dead" file should be reexamined and contacts renewed with such prospects. It is amazing how much business can be won by careful follow-ups and how much can be lost when this is not done.

When a salesman goes out on specific calls, it is up to him to know the prospect and the prospect's market better than do competing time and space salesmen. By studying available market data and trade information, by exchanging ideas and tips in weekly station sales meetings, by following the trade papers, and in other ways, the salesman can build up a valuable stock pile of information which will go a long way toward building prospect confidence in both the salesman and the station—and such confidence leads to sales.

A follow-through must also be made with old advertisers as they come up for renewal. Since the majority of sales require considerable servicing on the part of the station salesman as the radio or television campaigns develop, the salesman is constantly in close contact with the clients. Well in advance of the renewal date, the salesman should make a bid for renewed business (and perhaps additional business as well).

From the establishment of a master sales plan, several benefits arise. First of all, by planning in advance, all selling activities are coordinated—hit-or-miss selling is eliminated. All sales activities are directed to the attainment of the same goal. Station sales personnel have a "refresher course" on what they are selling, and all sales activities can be channeled into those areas where sales potentials are greatest. The development of a master sales plan often calls attention to areas in the program schedule which need improvement and strengthening in order to make a program a better one and one that will attract a sponsor. All in all, coordinated creative selling guided by the master sales plan results in long-term contracts, mutually beneficial to sponsors and stations.

### **The Selling Presentation to Retail Advertisers**

Presentations to retail advertisers will vary with the advertiser's knowledge of fundamental advertising principles, his specific understanding of commercial radio or television, his general attitude toward the media, and the selling objective of the salesman, be it either a program or an announcement campaign. For this reason, one presentation to a prospect may include all the information in the "basic selling story" section of the master sales plan, while another may be much simpler.

For the retailer uninitiated in advertising, the salesman's first step is to sell him on using advertising as a sales tool in building business. The next step is to sell the retailer on the advantages which radio or television advertising offer. This information can best be explained by a time

salesman who is familiar with competing media, especially the newspaper, direct mail, and others available to the local merchant. The time salesman will then be able to point out the specific areas where radio or television offer superior advertising advantages over competing media.

With such spadework completed, the times salesman is ready to point out what the advertiser will gain by using his specific radio or television station. Many solicitations begin at this point, in the case of advertisers who are already sold on the use of radio. Since television is still in the pioneering stage, it is necessary to explain the basic advantages the medium offers in practically all sales presentations.

Why a salesman's station is the best buy is the heart of any time salesman's presentation. When a station utilizes a master sales plan, all data for the presentation to prospects will have been outlined in the plan. (The prospect was selected after an analysis of the "prospect section" in the plan, and the presentation is in keeping with the "seasonal selling section" in the plan. The information the salesman will give the prospect comes from the sections of the master plan on the "station's basic story" and "availabilities.")

Although certain presentations require considerably more information and many require much less, the average presentation includes the following points which are of interest to the average retail buyer of time:

1. Coverage and circulation.
2. Audience.
3. Availabilities.
4. Costs.
5. Physical equipment.
6. Station services.
7. Success stories.
8. Station policy.
9. How radio or television fits in with the retailer's over-all sales promotion or advertising plans.

Every good sales presentation ends with a bid to action—a request for the order. In some cases the decision to buy is not made immediately following a presentation but is arrived at in the agency's office or the advertiser's office at a later date. But in the majority of cases, a retail advertiser is in a position to sign a contract when the salesman has completed his presentation—provided, of course, that the salesman has motivated the advertiser to buy.

Each of the steps of the sales presentation will be taken up individually in the following paragraphs.

1. *Coverage and circulation.* By the use of engineering contour maps, mail studies, or other means, the station salesman shows the prospect exactly

where the station has coverage. By the use of BMB data the salesman can also point out where the station has circulation. Information on coverage and circulation is especially important to retailers drawing business from an extended trading area. However, in a good number of cases the average small retailer has little interest in the extent of coverage. The fact that the station is located in the same city where the retailer does business or is located near enough to be heard well is sufficient.

Depending upon the station's selling story and the advertising needs of the retailer, the salesman may stress quantity or quality of coverage. A powerful station will point out its extensive coverage. A less powerful one will stress its ability to sell to specific groups within its area such as the farm audience, the foreign-language audience, the Negro audience, and so on. Clear-channel stations often have an excellent sales story to tell, since they cover their area both extensively and intensively.

2. *Audience.* It is the responsibility of the time salesman to give the prospect information on the type of audience that hears the radio or television station and to offer as much factual data on listening habits as possible.

Every radio station should have a study made regularly of its audience or participate in regular audience measurement studies (such as the City Hooperating). Many authorities recommend that investigations of local listening habits be made at least once a year. The results of such surveys should be shown to prospective sponsors and the report (Hooper, Conlan, diary studies, etc.) carefully interpreted to the prospect.

Such studies generally give audience ratings by various periods of the day. This permits general comparisons not only between various stations but also between different time periods on the salesman's station.

Audience studies also reveal ratings of programs available for sponsorship and ratings of adjacent programs—all of interest to prospective sponsors. Such data indicate the type of rating the program may well earn under a new sponsorship. When a program will be moved from one time segment to another period of availability, the old rating should be shown to prospects. In most cases it is possible to estimate quite accurately what a program's new rating will be in view of listening trends, adjacent ratings, and competing ratings surrounding the new time slot. This interpretation is most easily done when stations are located in cities where regular audience measurements are taken each month, rather than in communities where studies are conducted only once a year.

3. *Availability.* The term "availability" is associated with two elements—the time period for the broadcast or telecast and the program which is available to fit into the segment. Only those availabilities which are logical ones for the prospective client should be presented. Obviously, they should be at times of the day when the retailer's customers are available. The time salesman should inform the prospect of competing and adjacent programs and their sponsors.

Naturally, no sales presentation should be made for an availability adjacent

to a competitive advertiser. The common practice in radio is the separation of similar products or sponsors by an amount of time equal to the amount of program time purchased. For example, a 15-minute program should be separated from a competing program by no less than a quarter of an hour. Many stations separate competing sponsors even further in their scheduling. Since the term "availability" refers to both the time and the program, the salesman should discuss the specific program available for sponsorship. The suggested program is often one which has been worked out by the salesman, working closely with the station's program department. It may be one which is currently on the air as sustaining or under noncompeting sponsorship in its same regular time segment (availability). If the estimate of the salesman or the program department is that the present program is undesirable for the prospective sponsor, the station may work out another program suggestion for the presentation.

This program may be a sustainer now on the air in another time period or a commercial show in another time period whose sponsorship is about to be dropped, or it may be an entirely new program idea. In the majority of cases, a program that has been on the air for a period of time and has built its own audience seems to be more desirable for retailers, especially smaller ones.

Naturally, if the salesman's objective is to sell an announcement campaign to a prospect rather than a program campaign, as discussed above, only information directly related to the available time segment should be mentioned in the sales solicitation.

4. *Costs.* Having informed the prospect of the availability or availabilities, the next logical step is to talk costs. The salesman should tell what rates are in effect for each availability and explain the rate card thoroughly. The discount structure, especially, should be outlined to prospects.

Salesmen should be specific when explaining how much a proposed radio or television campaign will cost. Costs should be worked out to the last penny, and a time salesman should avoid making rough estimates such as, "This will cost you less than \$300 by taking advantage of all discounts." Too often the exact figure will run over such rough estimates, and the salesman finds himself on the defensive. It is far better to have the correct figure ready the first time.

Some salesmen prefer to talk to retailers in terms of cost per program, cost per announcement, or cost per week, rather than cost per series. Many small retailers, for example, find such figures more palatable. On the other hand, some salesmen, especially on larger accounts, prefer to sell on an over-all cost basis, thus avoiding the shock to the advertiser that may accompany his later realization that his small \$10-a-week advertising activity has turned into a \$520 investment for the year.

An explanation of the contract may also be in order at this point. Advertisers want to know what they are signing, and the salesman should briefly explain the high lights of the contract.

5. *Physical equipment.* All physical equipment which can be used for the

proposed program should be explained to the sponsor. This may include information on the station's local news bureau if a news program is under consideration, facilities for audience-participation shows, remote equipment, transcribed music library facilities, talent and so on, as applicable.

6. *Station services.* With the return of the buyers' market, all retailers are increasingly interested in making every dollar spent on advertising work to the utmost. This is as true in radio or television as in any other advertising medium. A salesman should explain what merchandising services and promotion activities are available to a sponsor. Many times misunderstandings can be avoided before the campaign is under way by a careful preliminary explanation of the services a station will perform without charge and those for which there is a charge. The importance of merchandising work on the part of the retailer as well as the station should be emphasized at this point by the alert time salesman.

7. *Success stories.* Results which other advertisers have secured by the use of radio or television advertising should be included in the presentation. When such results are stated in letters written to the station by satisfied advertisers, the time salesman has dramatic evidence to use in the presentation. Other salesmen prefer to weave the success story informally into presentations. The sale of almost any product or service depends more than casually upon satisfied customers and their willingness to say so. A few good success stories bolster up station salesmen, too! Station management should make a definite effort to secure outstanding success stories for use in presentations. This often is a tougher problem than it appears, since most advertisers with successful radio or television sales strategy (or any form of successful formula for advertising and sales promotion) are unwilling to disclose complete details, especially sales results. Often the sponsor must remain anonymous when the time salesman tells a success story.

8. *Station policy.* Information on station policy includes the following points to be explained in the presentation: commercial standards and time limitations on commercials, closing time for commercials, any standard formats which must be followed (especially on news broadcasts), and other pertinent data. Often a station has published a brochure, booklet, or pamphlet stating its policies, and this can be given to the retailer for his guidance.

9. *How radio or television fits in with the retailer's over-all sales promotion or advertising plans.* Radio or television advertising should be sold to retailers as another tool of advertising—another member of the sales promotion team to increase retail business. Neither radio nor television should be sold as a cure-all magic medium that immediately skyrockets sales curves. The job of the salesman is to educate the retailer to the use of radio or television as an advertising medium and to explain how one or both can fit in with established promotion plans and be integrated into the store's over-all selling approach.

Here is where the time salesman's background study of the retailer becomes especially important. By following trade papers in the retailer's field, by keeping alert to retail marketing conditions, by noting the retailer's use

of other advertising media, and often as a result of earlier sales calls, the salesman will have some indication of what the store expects from its advertising and sales promotion activities. How radio or television can help in that job is one of the important phases of the presentation which must be explained to the retailer.

As mentioned earlier in this section, the presentation should close with a direct bid for action on the part of the retailer. This may be done with a "soft touch" or a more direct approach, depending upon the type of prospect. Too many sales presentations fall short simply because the salesman did not ask for the order.

**Aids in Selling Time to Retailers.** Some of the more important selling aids which are used in connection with the presentation of the preceding nine points include coverage maps, audience measurement reports, published statements of station policy, letters telling of successful use of the medium, a presentation brochure, and sometimes transcription playback or camera projection equipment for audition purposes. The Broadcast Advertising Bureau presentation, with colored slides, *How To Turn People into Customers*, can also be used in radio advertising solicitations.

Coverage maps may be made from engineering studies, mail-return studies, BMB data, or a combination of such information. Audience measurements reports may be City Hooperatings, Conlan studies, diary reports, or other measurements of the station's local listening audience. Program ratings may be either in the original form as submitted by the research organization or as extracted from the original. Extracts many times are sufficient for selling purposes, since a complete report may lead to confusion in the mind of the retailer or tend to distract him. Success stories may be in the form of letters written to the station, may be charted to show results graphically, or may be given orally.

There are two schools of thought on the use of presentation brochures or booklets. One school of promotion men contends that elaborate presentations, with detailed flop-over charts to illustrate the major points in the station's story, tend to build both sales and prestige for the medium. Others say that such presentation booklets are complicated, lead to confusion, and are unnecessary. When a presentation brochure is used, whether it is extremely simple or very elaborate, there are certain points which should be included. They are coverage and circulation, information on the audience, time and program availability (or availabilities), adjacent and competing programs, rating of program under consideration and ratings of adjacent and competing programs, costs, and a statement of station policy.

The problem of a simple presentation or an elaborate one can best be solved by the individual salesman, with his knowledge of the retailer's probable receptivity to one or the other method.

Some salesmen make use of transcribed audition material, especially in

selling open-end transcriptions and specially transcribed service announcements such as weather and time jingles. A portable playback can be carried into the prospect's office for the "exploded audition." Sturdy, dependable playback equipment must be used in these auditions, for nothing can give a less favorable impression than a low-quality speaker, a poor pickup head, or a motor with inconsistent driving speed.

Specially made transcriptions or a sample program or sample commercial announcements can be made by the radio station and utilized in the sales presentation. However, the cost of time, labor, and equipment involved in the preparation of special audition discs makes this form of presentation advisable, at best, only for a final push in making a time sale.

Television time salesmen find that camera projection equipment is a standard sales tool. Open-end TV films and other programs available for sponsorship can be shown to the prospect in his own office. Again, specially made audition films are inadvisable because of the costs involved.

### WHY RADIO TIME SALES ARE LOST<sup>2</sup>

"The Time Salesman:

- "1. Didn't generate enough desire for the prospect to buy the station.
- "2. Neglected the customer so long that competition got there first.
- "3. Didn't plan the presentation carefully enough.
- "4. Succumbed to the customer's story of friendship with a competing medium.
- "5. Didn't know enough about the prospect's wishes.
- "6. Couldn't tell the prospect why his station time was worth more than a lower priced station.
- "7. Spent all his time on the person easiest to reach, instead of the important key man in the company.
- "8. Let the prospect scare him.
- "9. Didn't sell himself thoroughly enough.
- "10. Won the argument but lost the sale.
- "11. Didn't know enough about his station, or radio as an advertising medium, to be convincing.
- "12. Spent too much time knocking the competition.
- "13. Failed to realize when the prospect was ready to be closed.
- "14. Kept talking too long after the sale was made."

**Educating the New Radio or Television Advertiser.** The entire sales activity of a station time salesman is fundamentally a process of sponsor education. Advertisers who have never used radio or television must be indoctrinated in the use of the medium. The salesman should work closely with such sponsors to help them realize maximum advertising results (and so ensure a contract renewal).

<sup>2</sup> These 14 points are used with the permission of Wilt Gunzendorfer, sales manager, Radio Station KYA, San Francisco.

Salesmen should make it clear that in-and-out use of radio or television is not conducive to success and that the retailer should plan to use the medium for a minimum of 6 months before expecting highly favorable results. Too many retailers have discontinued radio advertising before the medium had a chance to do a selling job for the advertiser.

Salesman should guide the retailer in the selection of in-demand and leading-line merchandise for broadcast promotion. Commercials should be scheduled for broadcast several times a week for best results and not scheduled on a once-only basis. The salesman should encourage tie-in advertising of radio- or TV-advertised merchandise and suggest other ways of merchandising the retail campaign for successful results.

The retailer should also plan to work closely with the station salesman in developing and carrying out a campaign. This is because more often than not there is no advertising agency involved, nor is there a member on the retailer's staff who is qualified to help the sponsor get the most out of a radio or TV campaign. The willingness of the salesman and the station to serve the best interests of the sponsor must be impressed upon the retailer.

The job of selling radio or television as an advertising medium and the task of educating the advertiser to the proper use of the medium falls squarely upon the salesman's shoulders.

**Servicing Retail Accounts.** Once a contract is signed, the time salesman's work has just begun. As mentioned above, it is necessary that the salesman work closely with the advertiser, especially the small retail advertiser, to make the campaign a success. Servicing the account may entail numerous activities. Among the more common ones are taking commercials written by the station to the retailer for checking; making suggestions for coordinating radio or television advertising with that of other media; offering ideas for beaming programs more directly to a predetermined group; making suggestions for improving the program, including possible new time slots, ideas, or gimmicks; giving tips on advertising strongest departments and in-demand lines; and offering information which will make a retail campaign more effective.

Equally important servicing activities are carried out by the station representative for national spot business and the network sales force for network business.

### **Selling Station Time to Regional and National Advertisers**

Most radio and television stations that wish to sell time to regional or national advertisers do one of two things—sometimes both. They may engage the services of a station representative to help sell national spot advertising, or they may affiliate with a national or regional network.

Regional and national advertisers usually buy time on individual stations through a station representative or a network time salesman. All such transactions are ordinarily made through the advertiser's agency.

There are several things a station can do, however, to assist in the sale of time to regional and national advertisers. First of all, the station must keep in close touch with both the representative and the network and keep their sales forces up to date with information on the station. Regular trips on the part of the station manager or the commercial manager to the representative and the network are helpful in reminding such organizations of the station's sales potential and interest in doing a selling job for advertisers.

Many station representatives stress the importance of having the local station's sales force contact local distributors and jobbers of nationally advertised merchandise. At the same time, the representative contacts the national advertiser or the agency (usually the latter) to complete the circle and make the sale.

On occasion, national and regional advertisers can be sold local station facilities by direct contact by the station manager or the commercial manager. Sales calls may be made to the agency, the advertiser, or both. The "unwritten rules" which must be followed in these sales procedures are explained in the following two sections.

**Selling the Advertising Agency.** The usual contact with the advertising agency on behalf of a radio or television station is made by the station representative. When a direct contact is made by the manager, and the station also employs a representative, each should be cognizant of the other's activities. In many cases the representative not only will line up the agencies for the manager to contact but may accompany him on the calls. When a station operates without a representative, it is necessary for the station to make direct contact with the agency if it desires to solicit the spot business of regional and national advertisers.

A direct call upon an advertising agency by the station manager or the commercial manager is rarely a "hammer and tongs" selling presentation. Rather, the manager builds good will for future sales. He reminds the time buyer or the agency radio and television director that his station is interested in serving the agency's clients. He attempts to make his station's call letters stand out from the hundreds of other call letters in the agency's time-buying files. At the same time, the manager is brought up to date on the general status of the agency's accounts.

When a station does not have an affiliation with a station representative, the direct sales call may either be general in nature or may be in solicitation of specific accounts. For example, the station manager may receive word that a national advertiser is opening a new sales territory

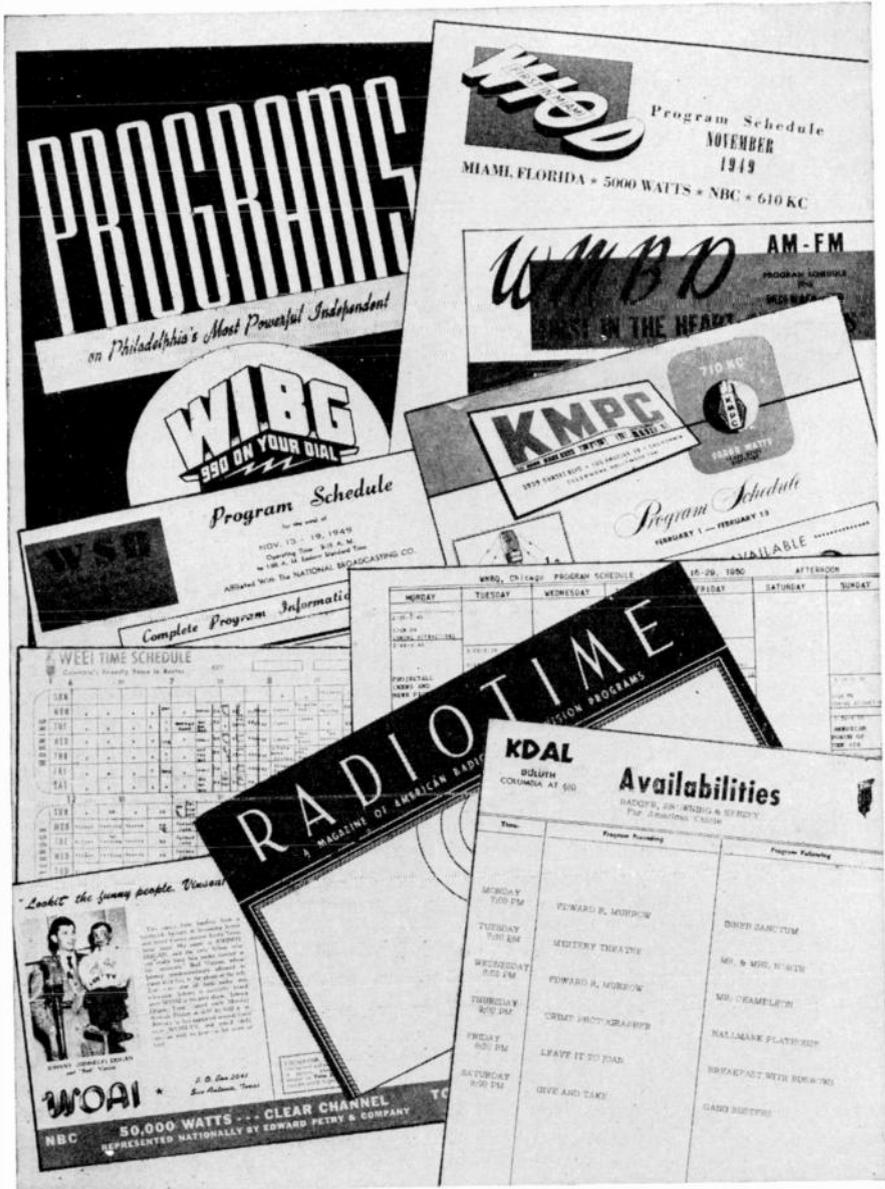


Fig. 79. Program information for time buyers. By special weekly mailings to agencies and advertisers, stations keep prospects informed of their program schedule and availabilities. *Radiotime* is a special trade publication in which subscribing stations publish such information. The KDAL sheet is typical of those prepared for a specific prospect in answer to a request for availability data. (*KDAL*, *KMPC*, *WEEI*, *WIBC*, *WIOD*, *WOAI*, *WNBQ*, *WMBD*, *WSB*, and *Radiotime*.)

within the area served by his station. He may explain to the time buyer why his station is an ideal outlet when the agency considers radio in the new market. The manager may show present availabilities, point out that the sponsor has a network program that can easily be expanded to include his station as the local network outlet, and in other ways leave the door open for business with a specific account.

Rarely does a signed contract result from a manager's call upon an agency. The usual aftermath is a letter to the station from the agency requesting time availabilities for a client. A prompt answer to such a request is essential! This may or may not be followed by an order for station time.

Most advertising agencies keep a complete file on radio and television stations. Calls by managers should bring the station's file folder up to date with fresh, vital information on the current program schedule, talent, and availabilities. Many agencies, however, do not keep availabilities on file. They prefer to request this information only as needed, because the constant posting of time availabilities can become a most difficult task.

Some business through agencies comes in to stations "over the transom," especially in the case of larger or top network stations. However, this type of business has fallen off considerably since the Second World War. Agencies note the station through *Standard Rate and Data* (Radio Section or Television Section), by reading station advertising in the trade press,<sup>3</sup> or through other indirect contacts. Such agencies will utilize the mails for specific information, (e.g., time and program availabilities). Prompt answering of requests may result in an "over-the-transom" sale.

**Selling the Advertiser Direct.** The normal sales channel used in selling time to the advertiser with an advertising agency is the agency. There are times, however, when a station feels that in order to consummate a time sale it is necessary to contact the advertiser direct. In such situations the station manager or the commercial manager are logical persons to make this contact, just as they are the ones who contact the advertising agency.

Whenever the situation calls for direct contact with an advertiser (in order to meet a client, or when it is felt that an agency did not give a station fair consideration, etc.), it is good business procedure to inform the advertising agency of this action. This avoids a situation where the agency may feel that a station has gone over its head.

<sup>3</sup> The importance of trade paper advertising and publicity should not be overlooked by the radio or television station interested in selling spot time to regional and national advertisers.

When the station feels it advisable to call upon the advertiser, the person to contact is usually the advertising manager. This varies with different advertisers, since in some cases the station manager may contact the head of the sales division, the merchandising manager, or even the president of the firm, depending upon who makes advertising decisions.

This sales solicitation may be designed to start the sales ball rolling with sponsor prodding. The sponsor, it is hoped, will contact the agency and suggest the purchase of station time. Business may result via the agency.

When a national or regional advertiser's offices, or plants, are located in the same city as the radio or television station, or reasonably close, it may prove profitable to call on the advertiser as though he were a local business firm. If this office does not have the authority to place advertising, they will direct the station salesman to the proper source.

### THE RADIO AND TELEVISION STATION REPRESENTATIVE

In the early days of radio, a group of men originated the practice of purchasing time in bulk from individual radio stations for resale at higher prices to advertisers. These "time brokers" were the forerunners of the modern radio and television station representative. Today the time broker has passed out of the selling picture. He has been succeeded by a combination radio and television station representative.

#### What Is a Station Representative?

A station representative (often called a "rep" in the field) is an individual or an organization having a contractual agreement with radio and television stations (also regional networks) to act as a member of the station's sales force in selling time to national and regional advertisers for spot radio and television advertising. The station representative benefits stations, advertisers, and advertising agencies.

The station benefits because the representative enables it to be represented in buying areas throughout the country without maintaining its own branch offices. Advertisers and agencies benefit, since the station representative makes it possible for an advertiser to buy time on considerable numbers of stations through one central office and to obtain station data and market information through one source rather than by contacting innumerable stations individually.

Some of the first station representatives were organized in 1932. Eight of the organizations that opened their doors that year are still in business today. As of February 1, 1950, ninety-four station representatives

were doing business either regionally or nationally.<sup>4</sup> Offices of station representatives are located in the principal cities where national advertisers and their agencies have business offices.

Leading station representatives require their salesmen to call not only on time buyers and media directors, but also on account executives and agency owners. Representatives make general presentations on behalf of radio and television as advertising media in addition to specific presentations on behalf of their radio and television stations. The representative is also expected to become acquainted with advertising managers, sales managers, and in many cases, research and media people in the advertiser's organization, and perhaps the president of the firm as well.

Most station representatives are independent sales organizations. However, three national networks have established their own spot sales or station representative organizations. ABC and NBC term their organizations "Spot Sales," while CBS terms theirs "Radio Sales." Although such station representative divisions within the network structure were originally organized to represent only network-owned stations, they have expanded their scope to include representation for other stations as well.

### **Clients of a Station Representative**

Clients<sup>5</sup> of a station representative may be both small and large radio stations and television stations, as well as regional networks. In the majority of cases, stations use only one station representative organization. There are cases where a station may employ two such firms—each soliciting spot business in different sections of the country. A large station may establish its own branch sales office in key markets of the United States and still utilize the services of a station representative to handle business in the balance of the country not served by the local sales force or the branch sales office.

A station representative may represent as few as one or two stations or upwards of sixty, including several regional networks. The majority of representatives maintain sales offices from coast to coast, although, as pointed out, some representatives are only regional in nature.

In most cases representatives do not solicit business within a radius of 50 miles from the individual radio or television stations they represent. Sales in this area are handled by the station's local sales force. Contract stipulations may vary to exclude the representative from specified cities where the station has its own branch sales office or even to exclude the

<sup>4</sup> *Standard Rate & Data* (Radio Section), Feb. 1, 1950.

<sup>5</sup> Although the term "client" usually refers to an advertiser (sponsor), station representatives use the term also to refer to stations they represent.

representative from actively soliciting business within the station's home state. Contracts between station representatives and individual stations or regional networks are normally made for 1-year periods, cancelable upon 30 days' written notice by either party. A recent trend is toward 2- to 5-year contracts, cancelable only upon 90 days' written notice. Some representation contracts call for 1 year advance notice of the intention of either party to drop the contract.

### **What Stations Want from Their Station Representative**

In a survey conducted by *Sponsor Magazine*,<sup>6</sup> the following points, among others, concerning what radio stations want from their representatives were brought to light (this list is also applicable to television stations): (1) more factual selling on the part of representatives, (2) exchange of ideas between the station and the representative, (3) handling of contract details, (4) intensified trade relations, (5) contacts, contacts, and more contacts, (6) original research, (7) availabilities presented to all prospects, and (8) an understanding of station operations and problems.

The above may be summarized into two basic reasons for utilizing a station representative: (1) a special sales force to sell spot radio advertising time and (2) a special counsel for advice and information on station management problems.

### **What the Station Representative Offers Stations**

In the same survey, *Sponsor Magazine* lists the following functions of a station representative, in order of importance as seen by station representatives themselves: (1) building increased dollar volume for clients, (2) promoting the stations, (3) building agency contacts, (4) offering rate card information and rate structure planning, (5) making programming recommendations to stations, (6) offering over-all station operation advice, (7) helping on special sales problems, (8) carrying out sales research, (9) carrying out program research, and (10) educating agencies and sponsors to the radio and television media.

Many representatives employ full-time personnel for the express purpose of station management counseling. Great numbers of the new stations which mushroomed after the Second World War associated themselves immediately with a representative. In this manner they were able to take full advantage of the representative's experience in the field of radio and at the same time build time sales.

Counseling on the part of the representative runs the gamut from ideas on sales promotion pieces, sales ideas, sales policies, and rate card

<sup>6</sup> *Sponsor Magazine* (May, 1947), p. 25.

and rate structure development to sales research, program research, personnel difficulties, and the question of network affiliation.

### **Information the Station Representative Must Have in Selling**

In making sales solicitations, the station representative needs a wealth of up-to-the-minute information about each of his stations. For this purpose extensive files of information are kept by the representatives, in order to have the information that agencies and advertisers demand on short notice. It is up to the station to supply such information on a perpetual basis, always keeping the representative informed of any changes and new developments. When additional information is desired by the representative, he will contact the station by phone, telegram, or mail, depending upon the urgency of the situation.

The following is the kind of information that representatives must have about each of their stations in order to make an accurate and complete sales solicitation. It is up to stations to provide such information.

1. *Station Coverage Maps.* Maps may be based on engineering studies, mail studies, BMB studies, or combinations of these, in order to show where the station signal can be heard.

2. *Circulation data.* BMB reports are extremely desirable, since they permit direct comparison between stations.

3. *Station market data.* Specific information should include data on retail and wholesale sales by product classification, area income, population, number of families, number of radio or TV families, market trends, and the like. Often such data can be presented in extremely interesting graphic form by the use of charts or diagrams or by comparisons which indicate that an area leads in per capita income or in other such categories.

4. *Program log.* Up-to-date information is essential to show the station's daily operating schedule with all commercial activity indicated, including both sponsored programs and announcements.

5. *Availabilities.* The representative must be informed of all availabilities for both programs and announcements. Availability information should include data on local programs available for sponsorship and network cooperative programs available for sponsorship, as well as open time for station-break announcements, participating announcements, etc. Any changes in availability should be reported to the representative without delay.

6. *Station services.* The merchandising and promotion activities of the station often make important talking points. The station's policy in this respect should be a matter of record in the representative's files.

7. *Program ratings.* The station should have a nationally recognized radio research organization make studies periodically of its audience to determine ratings and circulation.

8. *Success stories.* Commercial success stories of both local and national



advertisers make excellent talking points for the representative in soliciting business. See Fig. 80.

9. *Station news.* This may include pertinent information of new equipment, new studio facilities, or achievement awards, and high lights on station talent such as a witty early-morning announcer, popular hillbilly groups, talented musical combinations, station musicians, competent newscasters, sports announcers, and disc jockeys.

10. *Information on contacts with local distributors and jobbers handling nationally advertised merchandise.* The representative should be kept informed of all contacts and the progress made when contacting such persons. This will enable the representative to take follow-through steps.

The above list is not complete, since many representatives request additional data, while others do not require even half the information listed above. Generally speaking, however, the more a station can tell the representative about itself, the better the job the representative will be able to do in solicitations on behalf of the station.<sup>7</sup>

### Station Representative Spot Sales Procedure

Spot radio or television advertising business may originate in one of three ways: (1) the advertising agency recommends spot radio, (2) the advertiser decides upon a spot radio advertising campaign, or (3) the local distributor or jobber of nationally advertised merchandise requests local radio or television advertising support.

Major solicitations by representatives are directed toward the advertising agency and the advertiser. Many times a specific selling presentation is directed to such groups only after considerable preliminary contact work on the part of the representative. Preliminary contacts may be in the form of general presentations on radio and television as advertising media, research in the field, and informal contacts among time buyers, media men, radio and TV agency directors, account executives, research personnel, advertising managers, sales managers, and even agency owners and presidents of companies. Many contacts are made with agencies and advertisers in the course of servicing business already

<sup>7</sup> Speaking before the second session of the Ohio Association of Broadcasters' 1949 sales conference, Mr. Frank M. Headley, president, Headley-Reed Company, radio and television station representatives, stated that representatives need the following from a station: "genius in programing, character in its business operations, truthful coverage maps, BMB membership, reliable audience surveys, accurate cost per thousand information, complete market information, up-to-the-minute knowledge of availabilities, complete information on programs for sale, including not the high-spot facts but all the facts; complete prices and terms on rate cards and in *Standard Rate and Data*, prompt billing and truthful proof of performance to advertising agencies; prompt service to advertising agencies in notification of any change in the performance of the contract, and prompt notice to representatives of all good program promotion work done on an account."

running. How a more direct bid for business is made is the subject of the next two sections.

**Selling the Advertising Agency.** When an advertising campaign is in the creative stage of development at the advertising agency, the agency's time buyer, media director, or whoever purchases time may consult with the station representative to gather specific information (particularly availabilities) on potential radio or television outlets. Much of the data that time buyers need is available in the station representative's files or has been condensed into summary forms or presentations for convenient reference by both the representative and the time buyer.

In many cases telegrams and long-distance telephone calls are necessary between the representative and his stations in order to determine availabilities, since time may be an all-important factor in closing a sale. This process may prove to be a nerve-racking one, especially when the representative is given only a few hours notice to secure availabilities for the agency.

When a representative submits availabilities to an agency, there is usually a time option involved; *i.e.*, the agency has only a given length of time to make up its mind to purchase the time. This is because desirable availabilities may be wanted immediately by other sponsors. Once the agency has chosen its schedule, the representative, depending upon the starting date of the campaign, will either wire or mail the station a time reservation.

A time reservation contains all the information that a formal contract does. Stations consider the time reservation as equivalent to a contract until the agency prepares and forwards the actual contract covering the campaign.

**Selling the National or Regional Advertiser Direct.** When the national or regional advertiser functions without an advertising agency (rare among national advertisers but relatively common among regional ones), the station representative may call directly upon the advertiser. His procedure is much the same as that of the individual station manager making a sales call, except that the representative, of course, is selling for several stations rather than for one.

Occasionally, a station representative may accompany a member of the advertising agency when calling upon an advertiser. The agency, for example, may realize that spot radio or spot television advertising is the most desirable advertising medium to accomplish a given advertising task. Unable to convince the advertiser of this fact, the agency may request that the representative contact the advertiser to sell the medium. This is an excellent situation for an alert station representative. Once he has persuaded the advertiser to go into the spot medium, he can go one

step further and sell the advertiser on certain of the stations he represents in the markets slated for promotion. Most agencies prefer to do such pioneering work themselves and rarely request this service of a station representative.

### **How to Get More Spot Radio and Television Business**

A few years ago NAB offered the following suggestions to small radio stations and to radio station representatives in order "to produce more effective presentations of small market stations to advertising agencies and to advertisers in the national field and to increase billings for the stations and the representatives." The suggestions are applicable today both to large and small radio and television stations. Nine suggestions are directed to stations and four to representatives.

#### *"Suggestions to Radio Stations:*

"1. Determine whether the station wants to go after national business or whether it should concentrate on local and regional advertising, getting whatever national spot business may come over-the-transom without a representative. The station must consider costs involved in soliciting spot radio business. It must select the representative with care and explain specifically what the station will do and won't do to help obtain national business.

"2. Don't switch representatives each year; allow sufficient time for results.

"3. Treat the station representative as you would any other member of your station staff. Provide him with station information, availabilities, market data, and other information with which local salesmen are provided. Keep your eyes open for national accounts in your market, and send such tips to the representative.

"4. See local dealers of national products and get them to apply for advertising support. Advise your representative so that he can follow through with the agency. Stick to card rates in all solicitations.

"5. Make trips to key agency centers to make definite sales pitches on specific accounts lined up for you by the representative. This same trip is the time to see your representative and increase his knowledge of your station, market, advertising and production know-how.

"6. Maintain a consistent campaign of merchandising and station promotion.

"7. Maintain a consistent trade paper advertising campaign. Before entering into a campaign, the station should set a budget in relation to expected total sales volume so that the cost of getting national business is not out of line.

"8. Inform agencies and advertisers about your programs and availabilities once or twice a month.

"9. Have an accredited listener survey taken at least once a year.

*“Suggestions to Station Representatives:*

“1. Make certain you can adequately service every station placed on your list. Do not add stations simply to have a long list.

“2. Be frank with station management by telling them exactly what you can do or cannot do. Know stations and urge station managers to visit your offices. Visit stations for first-hand information not otherwise available.

“3. Plan trade paper advertising to help promote stations on your list, giving the small market stations the same degree of importance as other stations represented.

“4. Keep an accurate listing on program and spot availabilities.”

**Paying the Station Representative**

Station representatives are normally paid on a commission basis, earning the second 15 per cent of the time sale. The first 15 per cent commission is earned by the advertising agency, the second by the representative, leaving 72.25 per cent for the local station.

In certain cases local station rates are higher for national advertisers than for local advertisers. In this way the station nets as much from sales through the representative as from local sales and in many cases even more. Even when a station's local rate and national rate are equal, net station income on transactions is much the same, accountingwise, if the cost of transacting a local sale is deducted from the amount of the time sale.

In recent years some of the new station representative organizations, as well as a few of those longer established, have adjusted their commission structure to apply to commissions based on dollar value of business secured by the representative. In most cases the representative earns a figure somewhat lower than the flat 15 per cent when this dollar-volume method is employed.

**The National Association of Radio Station Representatives**

The National Association of Radio Station Representatives was organized Sept. 1, 1947, and maintains permanent offices in New York. At the present time, its membership consists of independent station representative organizations.

NARSR is the first step toward an organization which later is expected to include all groups engaged in the spot advertising business. These may include music library transcription companies, transcription package firms, and others actively associated with the spot radio and television advertising industry.

**SELLING NETWORK TIME**

Paul McCluer, sales manager of network radio for the National Broadcasting Company, Chicago, has stated,

“It is very difficult to reduce to writing the qualifications for a successful network salesman. Certainly, selling is one of the most pragmatic of the radio professions because in the final analysis the salesman has only two jobs: to get business and to keep it. From my observation, most men who qualify when this yardstick is applied have certain characteristics in common. They are welcome visitors with both the agency and the client and have an obvious willingness to be of real service. They know their own business thoroughly and apply that knowledge to the client’s advertising problems. Generally, these men are also active, both physically and mentally, have the capacity for making and keeping friends, and are capable of controlling both their personal habits and emotions.”

Network time salesmen are selected for their background knowledge of merchandising and advertising, their familiarity with radio and television as advertising media, their personalities and contacts, and especially their ability to adapt themselves to meet the unusual situations characteristic of network time selling. Network salesmen are required to establish and maintain important sales and service contacts with top-level executives of many large national advertisers and agencies. For this reason most network salesmen must have an excellent educational and business background.

Many network time salesmen have been local or spot time salesmen. Others were former space salesmen or promotion men or have held various other selling, merchandising, or advertising positions. On such backgrounds the successful network time salesman builds specific knowledge of his own network and what it offers advertisers.

### **Network Sales Organization**

Although each of the national radio and television networks organizes its sales force in a different way, the basic structure is much the same. All main sales offices are located in New York, hub of network radio and television advertising activity. The New York office coordinates all network sales activities throughout the United States and is directly responsible for sales transactions in the eastern and southeastern states.

Division sales offices are located in key network centers from coast to coast, in all cities where network-owned stations are located. A Chicago sales office is designated either central sales office or western sales office and handles sales in the Middle West, the South, and the Southwest. A Pacific Coast office in Hollywood, Los Angeles, or San Francisco handles Pacific Coast sales. Other sales offices handle sales transactions in their regional territories. Division sales offices are responsible to the main New York office and the vice president in charge of sales.

A division sales office is headed by a division sales manager, with an assistant manager and necessary salesmen under him. Because of the many services network salesmen are called upon to perform, they are often termed "account executives" rather than "salesmen." This is a logical title, since after closing a sale the network sales representative continues to service the account through many stages of campaign development.

Network salesmen are paid a straight salary. This is because of the multiple contacts necessary in selling network time. Several division sales offices and salesmen may be involved in one transaction, for example. In addition, several departments within the network, including promotion and advertising, program, finance, and the sales traffic department may have aided in the sale.

Initially, network time salesmen sold both radio and television time. There now appears to be a trend in the direction of separate sales forces. The National Broadcasting Company, for example, has created an independent television sales organization within the network structure whose time salesmen work only on television time sales.

Although regional networks vary greatly in size and selling policy, there is a close parallel between the functions of the regional network time salesman and the national network time salesman, whose activities are described in this chapter.

### **The Scope of Network Sales**

Network salesmen have a threefold function involving (1) network time sales, (2) program package sales, and (3) servicing of network clients.

**Selling Network Time.** The procedure in selling network time is much the same as that followed by the radio station representative or the local station manager, except that the stakes are much higher in selling the national account. Network sales representatives build contacts with time buyers, media directors, radio and television agency executives, account executives, and agency owners, as well as with advertising department managers and company executives. Solicitations may be in the form of general presentations on network radio and television advertising, research data, or specific solicitations for business.

Network salesmen who contact agencies or advertisers use the same discretion that representatives or individual station managers employ when they contact advertisers who utilize the services of an agency.

*Sales Service (Sales Traffic) Department.* When an advertiser, via

his agency, makes the decision to buy network time, the network salesman reports this to his network sales service department. This same department is often termed the sales traffic department.

Sales service records the time when the option was registered and notifies all other offices that a sale has been transacted, to avoid selling the same time to two different advertisers. In addition to recording time options, the sales service department handles other duties such as coordinating all requests for time clearances, handling contacts with the telephone company for special circuits, and various other assignments, including coordinating regional or sectional cut-ins.

Policies bearing upon the sale of available time periods will vary with the networks. In certain instances it may be a first-come, first-served arrangement, based upon the exact time the option was registered with sales service (although, realistically, the top advertiser with the top program can be expected to get the nod). Another network may fill time periods which become available with programs which the network considers most likely to meet the needs of the radio audience, regardless of when a time option was registered. The network takes into consideration not only the type of program and the potential of the show, but also program sequence, product to be advertised, adjacency to other advertisers, and the degree to which an advertiser will use the complete facilities of the network.

**Package Program Sales.** Until the Federal Communications Commission stepped in to eliminate network talent bureaus, network time salesmen also sold individual talent. Today the only talent handled by network salesmen is the network package. This, you will remember, is a show created by the network which is complete in itself, with writers, announcers, cast, musicians, and production personnel, sold at a flat fee. Networks create and promote their own packages in order to control network programing. By maintaining control over their own shows, they can prevent sponsors from switching their programs to a competing network.

Package programs, after proper pretesting, are aired originally as sustaining broadcasts, although certain package programs have been sponsored from their first day on the air. Network salesmen make presentations on the package as well as on time availabilities; *i.e.*, a network package program may be sponsored in its present time slot or shifted to other periods which may be open. Networks have made a consistent effort to sell network package programs in a set time slot to fit in with the network's plans for block programing. The networks have also made a strong effort to sell network package programs rather than to permit a sponsor to bring in his own show.

### **Servicing the Account**

The work of salesmen in most fields ends when the prospect has signed on the dotted line. For the network time salesman, however, like the local station salesman and the station representative, the job has only begun, for much of the servicing in connection with the network radio or television advertising campaign is coordinated through the salesman. For all practical purposes, the salesman becomes the advertiser's representative within the network. He acts as liaison between the network and sponsor and the network and agency. The importance of proper servicing to keep the advertiser satisfied with his network advertising investment can be seen when one realizes that the majority of network radio time sales are classified as renewals rather than new business.

Network salesmen work closely with the program department and the production department in connection with the actual broadcast or telecast. Should the sponsor desire to add new stations, it is the job of the network time salesman to clear through the traffic department. The salesman may find it necessary to contact the station relations department should local stations find difficulty in clearing time for the network show. If an interruption in program service occurs due to network or station engineering troubles, it is ordinarily the task of the network salesman to see that the sponsor is properly credited by the accounting department. Merchandising and promotion activity on the part of the network press department, merchandising department, and promotion department, as well as similar activity on the part of individual network outlets, is noted (and encouraged) by the salesman. Such activities are reported back to the client.

By having the salesman serve as the focal point for such activities within the network, considerable confusion and overlapping is avoided and more efficient service is offered the sponsor.

### **SUMMARY**

The successful radio or television time salesman needs a broad background of marketing, merchandising, and advertising on which to build his specific knowledge of the medium. The salesman must understand the role of radio and television in the entire advertising picture and educate advertisers to the use of his medium.

There are three different groups of time salesmen: the station salesman, the station representative, and the network salesman, each with his own type of selling problems and sales procedure.

The station salesman is primarily interested in developing more retail

advertisers into radio or television advertisers. At the same time, station managers and commercial managers are interested in developing national spot and network business. Although some national business may start on the local level by contacts with jobbers, distributors, and others handling nationally advertised merchandise in the local community, station salesmen may also contact advertising agencies and advertisers direct. More commonly, they employ a station representative or affiliate with a network to build national business. Station time salesmen may be paid by straight salaries, straight commissions, salaries plus commissions, or a drawing account.

A station representative is an individual or an organization with contractual arrangements to represent a group of radio stations, television stations, or regional networks for the purpose of selling spot radio or television time to regional or national advertisers. Representatives make selling presentations to agencies and advertisers to educate such prospects to the media of spot radio and TV and to solicit business for their clients. The representative ordinarily earns a second 15 per cent commission on business sold.

The network salesman, of course, solicits business for the national or regional radio or television network. Such salesmen are often termed account executives. Their sales procedure is similar to that of other types of salesmen soliciting national business; *i.e.*, they make solicitations to advertising agencies and advertisers alike. Their duties include not only selling network time but also making presentations on network research and the value of network facilities for advertising purposes. The network time salesman is ordinarily paid a straight salary.

After completing a time sale—whether local, spot, or network—the time salesman continues to service the account. This follow-through is especially important, since servicing helps to make more successful radio or television advertising and leads to renewed contracts. A good time salesman never turns his back on an account once sold.

Time salesman are vitally important to the radio and television industry, since operating as we do under the American system of commercial radio and television, the success of the industry is closely linked with the success of time salesmen.

## Chapter 24: TELEVISION—THE NEW ADVERTISING MEDIUM

Throughout these pages, television has been related to each subject covered. Because of the growing importance of TV, the final chapter of this book is devoted to that medium. There is a small amount of intentional repetition in what follows, first for emphasis of the subjects so repeated, and second, to provide in one continuous chapter some of the most important characteristics of this new medium.

In November, 1938, *Advertising and Selling* carried an article, "Television: 1939's New Medium." In December, 1938, *Business Week* issued a report entitled "1939—Television Year."

Today we may still refer to television as the new advertising medium—not because television has stood still since 1939, but because there are so many factors to be considered and worked out in the development of any subject of such magnitude. Add to this the interruption in work caused by the Second World War and we find that, while 12 years have passed, great strides have actually been made in this field.

The year 1939 was considered *the* television year because it marked the year in which TV service was first scheduled on a regular basis for home viewing. NBC began the first regular television broadcasting when the New York World's Fair opened in April, 1939. Growth was slow, but, backed by sizable TV advertising allocations and under pressure of TV sponsors, it has recently been phenomenal.

Because TV is still a new medium, changes and developments are taking place almost daily. As a result, TV should be analyzed and accepted as a very dynamic medium and the following material should be considered more as a base for interpreting its constantly changing status. The basic principle of operation of TV will probably be the only unchanging element of this medium, and that is our starting point.

### How Television Works

Fundamentally, television is dependent on a characteristic of the human eye known as the "persistence of vision." The impression of an object remains, or persists, in the mind for a fraction of a second after the object is removed from view of the eye. This same characteristic

makes motion pictures appear as continuous action rather than as individual frames.

Television is much more complex than motion pictures, for in television millions of separate impressions a second are exposed to the viewer's eye, but the result is smooth, continuous motion. Here is a very simplified explanation of how that happens.

At the transmitting point of a television program, a special camera is focused on a subject. The focused image appears on a plate in the Iconoscope, a special type of tube. This plate contains hundreds of thousands of sensitive particles each insulated from the others. When the object is focused on this plate, the particles develop electrical charges which vary in proportion to the light which falls upon them.

An electron gun at the opposite end of the Iconoscope fires an extremely fine beam of electrons at the plate, moving from left to right and covering the plate in 525 horizontal lines. As the beam touches each particle on the plate, it restores its equilibrium so that it is ready to react to the next impression. However, in so doing, minute electrical impulses are created, from the beam's reaction on each individual particle, and as the scanning is completed there is sufficient electrical force to represent in its entirety the object focused on the plate. However, the impulses are extremely weak. They are, therefore, carefully amplified and then sent on to the transmitter where they are transmitted on a carrier wave.

Of course, as the video signal is being transmitted, an audio signal is also being sent on its way. Synchronization of the two at the TV receiver is automatic.

At the receiver—the TV antenna having intercepted the signal—the video impulse is directed through a series of amplifiers and eventually reaches the Kinescope, or receiving tube. The Kinescope actually reverses the process of the Iconoscope. It, too, is a vacuum tube with an electron gun as one of its basic parts. However, instead of a plate as in the Iconoscope, the Kinescope has a fluorescent screen. The elements of the screen glow as they receive the impulse from the electron gun. The impulses vary in strength, depending on the strength of the original impression made by the Iconoscope, and convert the electrical impulses into a visual image.

Again, the electron gun directs its pin-point fire at separate spots over an area of 525 lines. There are an estimated 200,000 picture elements to each picture telecast. As there are 30 separate pictures transmitted per second, that means that 6 million picture areas are covered each second.

It actually taxes the imagination to attempt to understand how tele-

vision works and how an image can be so clearly pictured on a television set in one's living room. This final thought seems really fantastic—while the electron gun covers 525 lines from left to right in producing the image on the fluorescent screen of the TV receiver, it doesn't cover them in actual order. To prevent distortion, it races through every other line and then goes back and fills in the missing lines!

The CBS color television system uses 405 scanning lines. In this mechanical color method, a color disc rotates in front of the TV screen and filters the image through red, blue, and green colors so rapidly that the human eye blends them into full-color pictures.

### **Characteristics of the Television Signal**

Prospective television advertisers will be interested in the coverage which they will get from television.

The characteristics of the television wave differ from those of the AM radio wave. As indicated earlier, this is because the ground wave of AM radio follows the curvature of the earth and its signal can go far beyond the horizon. The television wave or signal is a line-of-sight signal which does not follow the earth's curvature. This has a definite limiting influence on coverage. In general, the coverage of a TV station will be limited to the area extending from the top of the transmitter to the horizon. An antenna 1,000 feet high delivers good service over a 40- to 45-mile radius.

### **Problems of Extended Television Service**

Since the coverage of an individual television station is limited to the area lying within the radius described by a line from the top of the antenna to the horizon, it is immediately apparent that a greater number of stations will be necessary to provide national coverage in TV than in AM radio. Network operation creates another problem, for the TV signal cannot, at this writing, be carried on regular telephone lines like the AM radio signal.

Two methods are now being employed to provide TV network facilities to national advertisers. Stations are linked together either by coaxial cable or by microwave relay stations.

*Coaxial cable* is a special type of cable, consisting of a conductor enclosed in a metal sheath. It will accommodate a minimum of 3 million cycles per second, as required for transmitting television. The ordinary telephone line used to transmit AM radio can transmit only 10,000 cycles per second. The current high cost of coaxial cable for linking TV stations together has delayed a coast-to-coast hookup by this method. Yet coaxial cables do exist between some of our largest markets and are being used for

TV. Also, coaxial cable has been installed between some cities where it is now being used only for long-distance telephone service. When the time comes that TV can support the operation of these cables, the necessary adjustments for TV can probably be made within a few months.

Telephone lines have been used successfully on an experimental basis to transmit television over short distances, but the TV signal had to be amplified almost one million times. This might indicate that there is a possibility of a more economical means of transmission in the future, but, as of

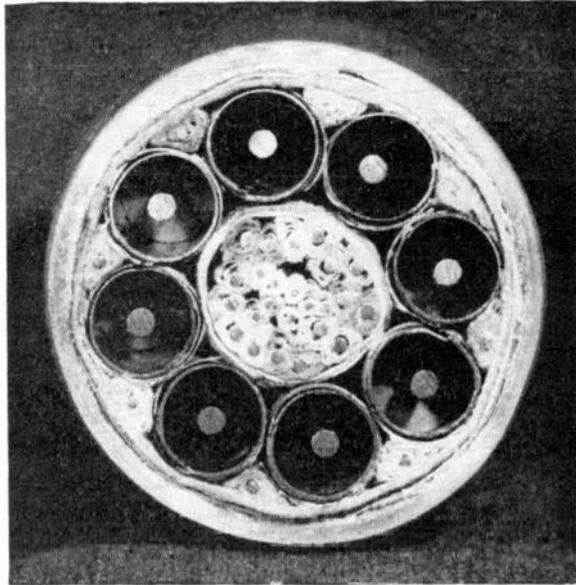


FIG. 81. Cross-section view of an eight-tube coaxial cable. Each of the eight coaxial tubes is  $\frac{3}{8}$  inch in diameter and is made of copper. Supported by insulating discs in the center of each tube is a copper wire. A pair of tubes is required to transmit a network TV program. (*American Telephone & Telegraph Company.*)

today, coaxial cable is the only effective means of linking TV stations together by lines.

✓ The second way of linking stations together is by *microwave relay stations*. Instead of using a line or cable, automatic receiving and transmitting stations do the job of relaying the TV signal over long distances. Depending on the terrain, relay stations are placed from 20 to 50 miles apart. The first relay station picks up the signal from the original transmitting station. It amplifies the signal, then beams it to the next relay station where the same process takes place. This continues until the signal finally reaches the objective station, which then transmits it over its own facilities and at the proper wave length. The signal, as it is relayed from station to station, is ✓ moved up to a higher range—around 500,000 kilocycles.

### Other Methods of Multi-market Coverage

Aside from the two methods mentioned above for providing network service, there are at present other ways for a national advertiser to get a program into a number of markets. He may (1) have kinescope films prepared from his live TV program; (2) have his program filmed in a movies studio and then make the film available for TV use; (3) purchase movie films released for TV use.

The most popularly used method for getting a network program on stations not interconnected with the network is by *Kinescope*. As we have explained earlier, a Kinescope is a filmed version of a TV program taken at the time of the live program. Prints of the film are then distributed to the various non-interconnected TV stations selected by the advertiser. (Kinescope is also the name of the picture tube.)

The current policy regarding the furnishing of Kinescopes by the network is that six will be provided free of charge. These are then sent to the stations, each film being passed along for use by several stations. On this basis, the delayed telecasts are seldom aired more than 3 weeks after the live version. Normally, such scheduling is adequate. However, for seasonal selling drives, an advertiser should keep in mind that a Christmas commercial, for example, scheduled the second week of December may reach some cities after Christmas. To provide for this, an advertiser may, at additional expense, cut in special Christmas commercials in those films which reach non-interconnected stations at the peak Christmas buying period. It is also necessary, of course, to provide cut-in commercials for programs following Christmas on kinescope stations, as they would otherwise carry Christmas copy from the live program.

Another way in which an advertiser may telecast his program over non-interconnected stations is to have the entire *show filmed in a film studio*. On this basis, *all* stations then use a filmed version of the program. The Ed Wynn Show, telecast in 1950, was an example of this method. Interconnected stations received the program over the cable just like a live show—only it was fed to them on film. Non-interconnected stations received prints of the film at the same time the network received its prints. All stations were then able to transmit the program within the same week.

The third method of using the same program in a number of cities is the purchase of *movie films* which have already played movie theatres. Surprisingly, old films are often among the top-rated shows in the various cities. The most general uses of this type of filmed program are for sponsorship by a local advertiser and for participation shows.

The preceding explanation covers methods of using the same *program* in various cities. Later in the chapter these are explained from the production standpoint. There are, of course, other ways in which the national advertiser may enter television. Spot announcements, local programs, participation shows, and cooperative programs are the principal ones now used. But more about the actual use of TV later.

### How Many Television Stations?

In AM radio, there are now over 2,000 stations, ranging from a single station in small cities up to fourteen stations in New York. Some cities ✓ with as few as 10,000 people or less have their own station.

It is doubtful if television will parallel this situation, but there will be many more television stations erected in the near future. There probably will be several television stations in the larger cities, but it is questionable whether a TV station would pay in a city of less than 50,000 population for some time. In Chicago, for example, there were, as of mid-1950, four stations from which viewers could choose their TV programs. ✓ Yet the number of TV sets in Chicago at that time was estimated at ✓ about 545,000 sets. This was about 34 per cent of saturation. Projecting the ratio of TV set ownership in Chicago to a city of 50,000, this would mean about 4,000 TV sets—hardly enough for a station to pay out. We know that set ownership will increase. This factor, plus economies of operation and possible reductions in the cost of a TV station, will probably result in television outlets eventually being established in smaller cities. But this, again, is part of the future picture of this medium. ⚡

For the present, the national advertiser's real interest regarding television stations is, How many and where?

The original twelve channels assigned to television by the Federal Communications Commission would theoretically permit approximately 400 stations located in the leading 125 to 150 markets in the country. However, a general "freeze" was established limiting the number of stations temporarily. As a result, TV facilities existed in only 62 markets as of mid-1950. There should be a fairly rapid filling out of TV station availability in cities of 100,000 population and over with the freeze lifted. The establishment of television in all cities of 50,000 to 100,000 ✓ will probably not come for at least several years.

The Federal Communications Commission well realizes that eventually there will be requests for more than the 400 stations permitted under the present assignment of channels. As a result, the FCC has already indicated the possibility that higher frequencies will be opened. In addition to the very high frequencies (VHF), ranging from 30 to 300 megacycles, there will be ultra high frequencies (UHF), ranging

from 300 to 3,000 megacycles. This proposal would provide a maximum of 2,245 television stations in 1,400 communities—an expansion to the maximum being highly remote for years to come.

### Television Networks

From the standpoint of coverage, any network is just as strong as its individual affiliates. Because so few markets offer television facilities today, it follows that TV network coverage is extremely limited.

There are four TV networks—ABC, CBS, DuMont, and NBC. The current number of affiliates which each has to sell is shown in the following table:

<i>Network</i>	<i>Number of Affiliates Available as of July, 1950</i>
ABC .....	56
CBS .....	60
DuMont .....	57
NBC .....	61

In addition to the limited coverage due to the small number of TV stations, there is another problem in network telecasting. In thirty-eight markets, there is only one station, and that station may carry the programs of two, three, or even all four of the networks. As a result, only one advertiser can get the live time for his TV program. The other networks, which at a later date may originate a TV program at the same time, must be satisfied with a delayed time for that particular market. When this is necessary, there is usually no charge made by the network for putting the program on film for a later broadcast. Many non-interconnected stations have such a tight schedule that they cannot clear time even on a kinescope basis. The number of affiliates claimed by the networks is therefore somewhat theoretical.

### The Markets Served by Television

A corollary of the problems of extended television service, explained in a previous section, is coverage of the national market by TV.

Television will eventually be a truly national medium. It was perfectly natural that it should be introduced and developed in our large cities. Yet many major markets have no TV facilities, while smaller markets have their own stations. New York is, of course, the top TV market. Other leading metropolitan areas follow in TV activity and interest. Table 15 lists the cities where TV is now available. The number of TV sets within each city is changing so rapidly that the reader should consult current trade publications for this information.

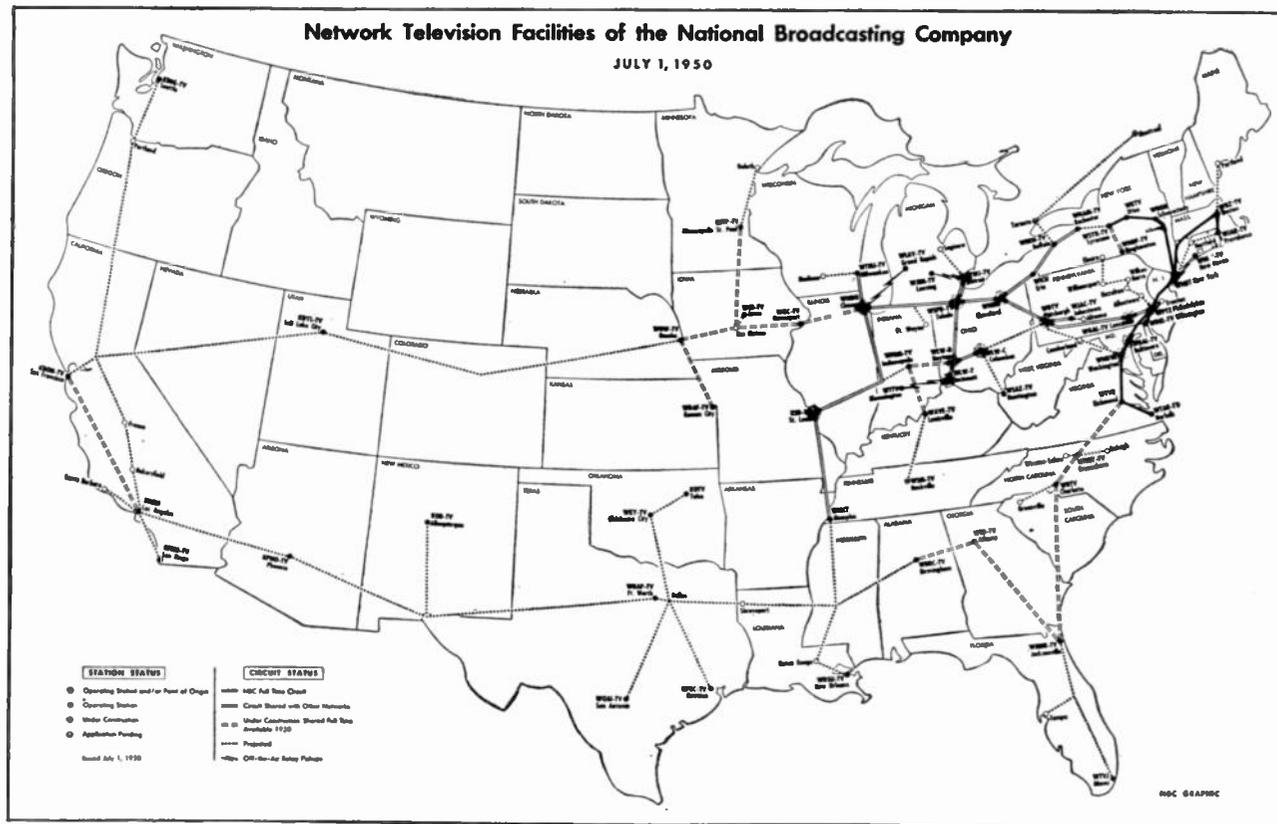


FIG. 82. Television network facilities map, the National Broadcasting Company. (NBC.)



With regard to both population and purchasing power, these cities, combined, account for an important share of our national total. However, TV set ownership in these markets has only reached a point giving an average of 30 per cent penetration. Despite this fact, TV is paying out for many advertisers.

TABLE 16. CITIES HAVING TELEVISION STATIONS\*

Atlanta, Ga.	Milwaukee, Wis.
Baltimore, Md.	Minneapolis, Minn.
Binghamton, N.Y.	Nashville, Tenn.
Birmingham, Ala.	Newark, N.J.
Boston, Mass.	New Haven, Conn.
Buffalo, N.Y.	New Orleans, La.
Charlotte, N.C.	New York, N.Y.
Chicago, Ill.	Norfolk, Va.
Cincinnati, Ohio	Oklahoma City, Okla.
Cleveland, Ohio	Omaha, Nebr.
Columbus, Ohio	Philadelphia, Pa.
Dallas, Tex.	Phoenix, Ariz.
Davenport, Iowa	Pittsburgh, Pa.
Dayton, Ohio	Providence, R.I.
Detroit, Mich.	Richmond, Va.
Erie, Pa.	Rochester, N.Y.
Fort Worth, Tex.	Rock Island, Ill.
Grand Rapids, Mich.	St. Louis, Mo.
Greensboro, N.C.	St. Paul, Minn.
Hollywood, Calif.	Salt Lake City, Utah
Houston, Tex.	San Antonio, Tex.
Huntington, W.Va.	San Diego, Calif.
Indianapolis, Ind.	San Francisco, Calif.
Jacksonville, Fla.	Schenectady, N.Y.
Johnstown, Pa.	Seattle, Wash.
Kansas City, Mo.	Syracuse, N.Y.
Lancaster, Pa.	Toledo, Ohio
Los Angeles, Calif.	Tulsa, Okla.
Louisville, Ky.	Utica, N.Y.
Memphis, Tenn.	Washington, D.C.
Miami, Fla.	Wilmington, Del.

\* As of September, 1950.

Numerically, there are more local or retail advertisers using TV than national. The retail advertiser is able to check the market served by his TV program more readily than the national advertiser, for several reasons. First, the national advertiser usually has other types of advertising, so that it is difficult to isolate TV in order to examine its effectiveness. Another reason is that national TV advertising tells the viewer to buy Brand X, while local advertising tells the viewer *where* to buy it. As a result, if a product is advertised by a local outlet it is not difficult to determine the effectiveness of the medium. There are already numer-

ous success stories by local advertisers from all parts of the country. The national advertisers planning to use TV might well check such local advertising reports for indications of product movement.

What of the markets to be served by TV in the future? There is no doubt that the two factors necessary for greater coverage will increase: (1) television set ownership, and (2) the number of cities with TV stations. However, in contrast to the rapid growth in broad physical coverage which was characteristic of radio, TV expansion will for some time be greatest in the larger cities and much less in smaller cities and rural areas.

A TV station, as we know it today, comes nowhere near covering the area that a 50,000-watt radio station on 670 kilocycles serves. At the same time, construction costs of TV stations are very high and the cost of producing TV shows expensive. From a practical standpoint, therefore, the trend will be for construction of new stations in large cities.

The FCC recently reported on allocations regarding ultra high frequencies. While these allocations got down to towns of 10,000 population, many in the business are dubious as to how a TV station could pay out with so little potential audience from which to draw. The ingenuity for which this country is famous may, in some way, lick this serious problem of broad coverage. It won't be soon, but if it comes it will bring within the reach of the rural and small-town population the advantages of the greatest entertainment and educational vehicle this country has ever known.

### The Psychology of Television

Many books have been written on the psychology of both printed-word advertising and radio advertising. The two senses upon which such impressions depend are sight and sound. These are our chief methods of perception. In our daily lives, we constantly depend on our eyes and ears for outside messages and impressions.

Most advertising in the past has been dependent on one or the other sense to leave its mark. Now, in television, the viewer gets the program entertainment and its accompanying commercial message through *two* senses—and with action! Because of this, the impact of the TV advertising message can be a great deal stronger than either radio or the printed word. But radio and printed-word advertising should not be sold short—television will actually enhance their present value because of the factor of association. A viewer sees a product demonstrated and “sold” by the TV announcer. She then sees a magazine ad for the same product. The element of association between these two media strengthens the favorable impression of the product.

In varying degree all products can be demonstrated on television. The television advertiser should make sure that his TV commercial

takes full advantage of the medium and sells his product by using both visual and audio appeals.

Television demands attention—if the fare it offers is interesting. People do not intrinsically dislike advertising. They read advertising for information on products in which they are interested. If the art work or headline of an ad for a product catches the reader's attention, the ad will have an opportunity to be read. In radio the entertainment of the program holds the listener, after which the commercial message is presented. The listener has had his or her mind favorably conditioned and, with that state of mind, is exposed to the commercial. In neither case, however, is attention as definitely attached to the commercial as with the combined visual and audio appeal of the TV commercial.

### Television Receivers

Advancements and improvements are taking place so rapidly in television that descriptions presented here will be obsolete in a short time, yet a brief summary of this subject seems appropriate.

Home TV sets are referred to by their screen size, such as 10-inch, 12½-inch, 16-inch—and now a 20-inch screen. If one were to measure the image on a 10-inch screen it would not be 10 inches. This is because the screen size refers to the tube size and the image is actually less than the full width of the tube.

The popular impression, "the larger the screen is, the better the picture," is not always true. The choice of screen size should be governed by the job the set is intended to do. If a person in a small apartment were to buy a TV set, a 12½-inch or 14-inch screen would probably be satisfactory. Regardless of the screen size, there are 525 lines on the original picture. With the larger screen it is, therefore, necessary for the viewer to sit farther away from the set.

Compared to radio sets, television receivers are still expensive. However, in 1950, sets were reduced \$50 to \$200. Good 12½-inch table-model sets were available by mid-1950 for under \$200, and prices will probably go even lower.

There has been some publicity regarding the effect of television on the eyes. Where there is a good image, in correct focus, there is no reason why there should be unusual strain on the eyes—especially if the viewer sits from 8 to 10 feet away from the screen (this is recommended for a 10-inch screen) and doesn't have the room completely darkened.

The advancements which have been made in television receiver sets are a result of our competitive system. Each manufacturer is constantly trying to improve the product which he offers the public. Today, most TV sets require an elaborate outdoor antenna for best reception and

the viewer must tune with eight controls. However, there are indications that it will not be too long before built-in antennas and greatly simplified tuning devices will be standard on all sets. With regard to the image, even with the best reception, the reproduction is still limited to what can be achieved in the 525 screening lines. Should ultra high frequencies be opened up as anticipated, there would then be the possibility of increasing the number of lines (as in France) with a resulting improvement in reproduction. In any event, the ingenuity of the TV industry in producing superior sets at lower cost will mean much to the advertiser. It is through this that set ownership will increase and thereby provide an expanding medium for the advertiser.

### The Television Home

The extent to which television will finally build its place as a major advertising medium will depend directly on how well satisfied John and Jane Public are with the entertainment offered.

Today there is much to be desired in television programing, but the medium has captured the nation's imagination, and people are buying television sets and are enjoying what they see. Their interest in TV is very apparent. For example, in the middle of 1947 there were fewer than 100,000 TV sets throughout the country. In March, 1950, there were 4,835,000 sets in use, and in July of that year, over 6 million sets. An estimate of TV-set ownership for the next few years, as compiled by the General Electric Company, is 9 million in 1951; 13½ million in 1952.

In spite of the price of television sets at this date, ownership is in the broad middle class—the group which is so important to most advertisers. For example, a Pulse survey found that the ownership of television sets was divided by income levels like this in three large markets:

<i>Income level</i>	<i>New York</i>	<i>Chicago</i>	<i>Cincinnati</i>
A	11 per cent	9 per cent	12 per cent
B	33	40	39
C	42	37	38
D	14	14	11

Indications are that the addition of a TV set in the home has far-reaching effect. For example, there is evidence of less reading of both newspapers and magazines and also less listening to the radio. One estimate is that TV in the home cuts radio listening 66 per cent and reading 33 per cent. After the novelty of the new set wears off, viewing remains high but other media recapture some of the lost ground.

The advertiser should be happy that television is not just a passing fancy. People are willing to invest a considerable amount of money for a TV set which will bring them increasingly pleasurable entertainment as the whole family—and guests—view the TV programs. It now appears that the number of viewers per set will continue to exceed the number of listeners per set for radio.

✓ Television is now in enough homes in the larger cities to cause an advertiser to be anxious about its effect on his advertising in other media. Some advertisers are already requesting that evening radio costs be cut. To date, television has been confined primarily to evening programs—with the exception of sporting events. Yet there are already indications that daytime TV will develop rapidly. Even in 1949 in New York, for example, evening radio suffered from television. Radio programs highly rated in radio homes had much lower ratings in TV homes. This is just one market, but what will happen when many markets provide good TV programs and radio listeners turn to TV for their entertainment? Daytime radio should become relatively more effective ✓—and even now some evening radio advertisers are looking to daytime radio to solve this problem.

### **Methods of Producing Television Programs**

Television programs may be divided into two broad classifications: live and film.

✓ Live programs may be further divided into those originating in television studios and those covered under the heading, "special events." The studio TV programs are comparable to studio radio programs in that the shows are presented under ideal conditions. Much more elaborate planning is necessary with the TV program, of course, owing to the added element of visual presentation. In the TV studio, the advertiser will have available adequate lighting, methods of moving stage sets, camera equipment, and other facilities. While a radio program presented before a studio audience is hardly affected by the placement of the necessary microphones, a TV program cannot, of course, be as polished a production from the viewpoint of the studio audience. The numerous technicians on the stage, placement of lights, and other elements necessary to the TV program detract from the over-all appearance of the presentation to the studio audience. These limitations, naturally, refer primarily to dramatic programs or shows that need shifting of scenery, cameras, and lighting during the program itself. Musical programs and participation programs, for example, are well adapted for presentation before a studio audience. Whether or not a television program may be effectively performed before a studio audience, however,

is definitely a minor point, for in the final analysis, it is the viewer at the television set who should receive first consideration.

Special events programs include sporting events, news coverage, meetings, conventions, and other subject matter where a TV camera is taken to the scene and the particular event is telecast, usually by a remote pickup. While special events coverage is not performed under the ideal conditions that exist in a studio, there is enough latitude in the lenses and pickup facilities of television equipment to provide splendid viewing

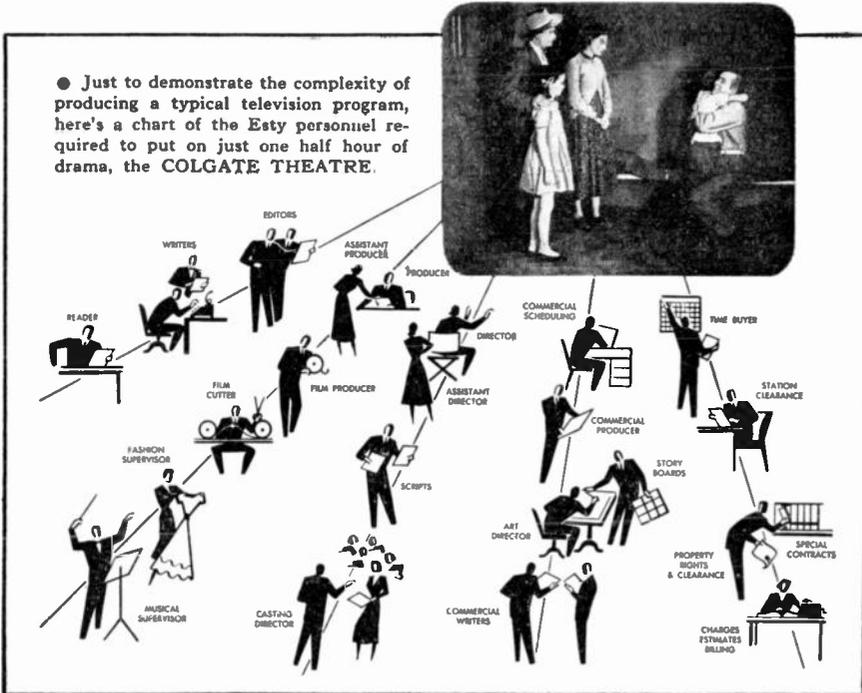


FIG. 84 Personnel required to produce a half-hour television program, the Colgate Theatre. (William Esty Company, Inc.)

fare for television homes. For example, in telecasting football games by means of the Zoomar lens, the viewer in his home is able to see very clearly the details of each play and probably sees more than most spectators who actually attend the game.

Under the general classification of "film" programs, there is a further breakdown: special film for TV, and Kinescope recordings. To date, there have been very few TV shows in which the complete program material has been put on film for telecasting.

For example, the Jerry Fairbanks Studio in Hollywood has successfully used a three-camera technique. The three cameras shoot the

entire program, each from a different angle. Editing then takes the best shots from each film and assembles the film into the finished program.

The second type of film program is the Kinescope recording or teletranscription, as it is sometimes called. This is the name given to the process of putting a live TV program on film at the station of origination, or at any station along the line if it is a network show. This is comparable to an off-the-air recording in radio. A TV program transmitted from Kinescope loses a little of its quality, but to the normal eye this is not noticeable.

### Television Programs

The greatest problem in television today is that of building a show which will have good audience appeal, which will be well adapted to the selling job for which it is intended, and, finally, which can be produced at a cost that will be in line with the potential audience that may be built. As in radio, the top shows in television have been the variety, situation comedy, and drama shows. Because of the added element of viewing the program, the variety shows have broadened to include performers other than those who are primarily adapted for enjoyment by audio perception. The Milton Berle show is an example of a variety show expanded to include visual elements.

Practically every type of radio show now has its counterpart in television. These include dramatic, variety, musical, audience participation, quiz, news commentators, and coverage of sporting events.

At this date, it is a matter of conjecture what type of TV program will have the most popular demand in the next five years. A TV program may be especially appealing for one show, but the audience may soon tire of it. The reader might find it interesting to check periodically the outstanding TV shows on the air in terms of how long they have been telecast. It will take a basically good format in television to retain the year-in-and-year-out popularity which some of our leading radio programs have achieved. There is no hard-and-fast rule for determining this factor, but the advertiser entering television should couple his judgment with the experience of those well versed in television in an effort to get a show that will not "wear out" quickly.

From program rating services, an advertiser may get a good indication of the popularity of programs that are on the air. Buying packaged programs already being telecast and with a known audience is generally a safer purchase than attempting to build one's own program. Advertisers with agencies well staffed with personnel having TV know-how have also been successful in building good shows. Even under these circumstances, however, many agencies still work through a "packager"

who is responsible for all the elements of putting a show together and getting it on the air, because often the high cost of television supervision makes it impossible for an agency to make its TV operations pay from the 15 per cent which it receives.

At this early date, from the advertiser's standpoint, it is usually best to buy a show on a packaged basis in order to have a guaranteed price. Costs have consistently been figured too low by TV advertisers, so that the price of shows has increased from week to week. One program, for example, started at a reputed \$8,500, and within the first 13 weeks the cost had risen to approximately \$24,000. There is no doubt that one element causing this increase was the fact that as the program went on the advertiser was confronted with more and more features which could be incorporated in it—each one having a good-sized price tag.

Careful planning and "costing" of every detail of a show before it is put on the air will give an advertiser some assurance as to what his show will actually cost.

### **Color Reproduction on Black-and-White Television**

Anyone who has viewed television has been aware of the various limitations in the reproduction of color as it comes over TV in tones of gray. On one program, a woman in a black long-sleeved dress sang and moved about in front of a maroon backdrop. What the television audience saw was simply a head and two hands moving about in a field of black. The reason: shades of red reproduce as black.

Based on a careful study of color, it has been found that all colors for TV have a counterpart in the scale of grays. This is particularly important to the advertiser when he shows his product in his TV commercial. His package should be analyzed and reduced to the tones of gray which will most faithfully reproduce his product the way it actually appears. Where two or three colors of an original package might all come out black, in proper tones of gray the two or three colors would come out with different color values on the TV screen.

Sometimes it may be necessary for the advertiser to take a little license with his product in order to develop good contrast and strong product-name identification. Several advertisers, reviewing their package for TV purposes, have actually changed their package design—not only to fit into TV, but to develop greater attention value on the store shelf. Special "dummy" packages are often created for use on television.

### **Product Identification in Television**

Closely related to color reproduction is product identification: how easily the advertiser's package can be identified from its position on the

television screen. It is highly important that the advertised product be clearly identifiable, for the impression of the product package should be fixed in the viewer's mind. When it is seen on the dealer's shelf, the element of association and the remembrance of having seen it on the TV screen may start a chain reaction which ends with the consumer reaching for the product.

The reader will do well to view television commercials critically, analyzing them for effectiveness. From this he will be better prepared to pass judgment on problems of commercial treatment which may confront him.

✓ One of the most important factors in getting the package effectively viewed is the size of the image. In some commercials, the product is in the background many feet from the camera. The viewer would have difficulty in associating such a reproduction with the same package on the store shelf.

✓ Another fault, although not so common as the one mentioned above, is that of too large a reproduction, which might result in losing a portion of the name on the home screen.

In doing close-ups of a product, a safe margin should be allowed on all sides in order to prevent part of the package being cut off at the receiving end of the telecast. Because all sets are not standardized, installed the same way, and tuned in the same manner, this is today a problem which requires close scrutiny. A simple rule of thumb is to keep to the center of the screen, although experienced TV production personnel can explain this in more accurate detail.

✓ The size of the reproduced package is generally the determining factor in readability of package copy. However, television lacks the clarity of moving pictures as we see them in the theater. As a result, every precaution should be taken to ensure that the product name and any bold copy on the package will be clearly legible. Remember, the average home set does not reproduce the TV image as clearly as the station monitor set. This means that if an advertiser put his commercial on film, the results on the receiving-set screen in the home will be far removed from the reproduction he will get from a 16-millimeter sound projector on a beaded movie screen.

⚡ One advertising agency auditions its filmed commercials on a movie screen, but adjusts the projector so that the image is slightly out of focus. It's close to the equivalent of home reproduction on TV. If the product name cannot be read, or if major points of the selling story are not legible under these circumstances, the agency knows that the commercial is not right for telecasting.

### When Should an Advertiser Go into Television?

The subject of when an advertiser should go into television is a highly speculative one. Surveys have been conducted to determine why various advertisers decided to use TV. Reasons given included the following:

1. To get a franchise on good time.
2. To get a franchise on a good program.
3. To learn how to use the medium effectively.
4. To test TV's selling ability.

Other reasons were also cited, but let us examine these which are quite basic. At this early date, it is a matter of conjecture what time period will be the most attractive for an advertiser to buy. Indications point to a parallel between radio and TV as far as generally good telecast periods are concerned. Perhaps Sunday and Thursday evenings will be very popular, but even limiting our selection of a good time to two evenings, there is still the matter of four TV networks.

An advertiser might buy a good spot today for the purpose of getting a time franchise and conceivably find himself bucking three highly rated programs in a year or two. This can, of course, happen at any time in TV or in radio. However, radio programs, in the main, are definitely set so that in considering a certain period for broadcast the advertiser may evaluate his competition. It would, therefore, seem that an advertiser should not get into television now solely for the purpose of getting a franchise on a time period.

The same reasoning applies to programs. There is still too little known about what programs will be most popular for an advertiser to enter television for the sole purpose of getting a particular program.

This brings us to the advertisers who reported using television to learn about the medium and to test its sales effectiveness. These were actually the two best reasons given, for an advertiser with any imagination could see as early as 1948 the great potential of television. Today, that potential is much more apparent, and there is no doubt whatever that television will become truly a *national* advertising medium. At this writing, it is already in the category of a major advertising medium.

There were a number of far-sighted advertisers with adequate budgets who entered network TV early and have highly successful programs. Theirs was a bold approach to the medium, for it took only an examination of the basic concept of TV—and the money—to convince them that they could start cashing in on TV immediately.

In answer to the question, therefore, of when an advertiser should

go into television, it can be said that this step should be taken at the earliest possible time. For one advertiser this might mean a small-budget campaign with spot announcements; for another it may mean a million-dollar budget. For either of these extremes, it is recommended that the advertiser enter this medium completely open to conviction and with the realization that he now has available a personalized mass salesman who can be heard and seen.

All is not golden in TV, however, for a number of TV advertisers have recently abandoned this medium. While complete case histories are not available, such action was probably dictated by overspending and lack of experience. There is no doubt about it—television is and will continue to be a high-priced medium, but in terms of the job which television can do, the cost will probably be relatively low.

Experience in television is vital to effective use of this medium. The only way to get experience is to use television. There will, of course, be varying degrees of effectiveness depending on the product each advertiser has to sell, and therefore every advertiser has an individual problem. A close study of TV advertising will be very beneficial, but it is only when an advertiser actually gets into television himself that he will be able to measure the breadth and depth of the effectiveness of this medium as related to his own selling problem.

### Summary

Television is, without doubt, the most dramatic type of advertising we have experienced. Its impact is still an unknown quantity, but we do know that some of its successes have been phenomenal—but there have also been TV failures. This simply means that TV is not a “Midas touch” to every sales problem. The medium must be used properly.

The cities in which TV is already established account for over 50 per cent of the country’s retail sales. But the advertiser must remember that the use of TV does not expose his sales message to all families responsible for that percentage of national retail sales. In mid-1950, San Francisco, for example, had only 8 per cent TV penetration. The average penetration (per cent of total families owning TV sets) in all TV cities was only a little over 30 per cent.

A national advertiser could hardly afford to convert his entire advertising effort to TV under these circumstances. Yet he could invest wisely in TV on a limited-market basis.

On the other hand, an advertiser adequately positioned in national advertising might well enter TV immediately. The current big TV advertisers are within this classification. In general, they are big users of magazines, radio, or newspapers and have added TV without materially

affecting their over-all advertising strategy. Examples are Lucky Strike, Kraft, Toni, Ford, P & G, Texaco, and Chesterfield.

An advertiser going into TV should not commence until he can see his way clear to make the use of this medium a long-range operation. In the early days of TV, audiences for programs were quickly built. It is reasonable to assume, however, that it will take much longer to get a new program established as competition among programs increases.

A half-hour evening program on from thirty to forty stations would average around \$1,000,000 a year. An advertiser must realize that he will experience continuously increasing costs in this medium and should figure his budget accordingly. In July, 1950, there was a blanket increase in facilities on several of the networks amounting to around 40 per cent. Yet with this increase, the cost per 1,000 TV homes was lower than when the earlier rate was originally established. This raising of costs reflected the growth in TV ownership in the existing TV markets. Penetration of TV sets in TV markets in mid-1950 averaged about 30 per cent. How much greater, then, facilities costs can be when there are not only millions more sets purchased in existing markets, but many new TV markets opened up! An advertiser must keep these factors in mind.

But there is still a place for the advertiser who can't spend \$1,000,000.

A show on alternating weeks might well do the job. Some advertisers are already using this frequency of telecast for the same reason—limited budget. An advertiser need not fear misidentification of his sponsorship on an alternate-week basis. Unlike radio, TV requires full attention. This, plus the visual impression, can leave no doubt in anyone's mind of the sponsor's identity. There have been sponsor identifications of the first TV program for an advertiser which far exceeded the identification of radio shows which had been on many years.

An advertiser going into TV should realize that he can't buy on the basis of relative costs per thousand. It's inconsistent to compare reader impressions or circulation with TV impressions or circulation—there is just no common ground for comparison. TV costs are high, but based on impact, an advertiser can afford to pay a relatively high cost per thousand for the results which have been achieved on TV. Here's an example. In August, 1950, there were an estimated 550,000 TV sets in Chicago. The gross Class A, 1-hour cost was \$750 on WNBQ. There were 2,789,190 radio sets in the primary area of WMAQ, Chicago, and the radio cost on WMAQ on the same basis was \$900—20 per cent of the maximum potential coverage at 84 per cent of the cost! Yet this was not enough to deter advertisers from going on WNBQ.

Because the sixty-two TV markets are not the sixty-two most important markets, spot advertising has an important place. This provides

the advertiser with the opportunity of selecting those cities he wishes to reach. There's no waste, and he can schedule his TV advertising as intensively as he desires in each market.

The commercial is the most important part of the TV campaign. Yet there is much to be desired in current TV selling messages. The greatest offense comes in poor product presentation. Lack of contrast in the appearance of the product on the screen and showing the product too small are the chief faults. An advertiser should make certain that his package coloring is adaptable to television. Often this means special art work to reduce the colors to tones of gray. The results are well worth the cost.

An advertiser should not be satisfied to see his filmed commercial on a beaded screen several feet from a projector. Nor should he rely on the image on the station monitor, which is far superior to the image the home viewer will receive. He might even buy a daytime announcement period in which to schedule the commercial so that it could be examined on a home screen prior to its showing on his program.

Where conditions are adequate, a live commercial is highly effective—and preferred. Actually, however, live commercials for the national advertisers are usually limited to live network programs. But if the demonstration and selling of a product presents a situation in which something can go wrong, *e.g.*, demonstrating a cigarette lighter that doesn't light, a film is recommended.

An advertiser should check carefully to be sure that he is making the most of the visual factor of TV in his commercials. Some commercials even now offer nothing to the viewer and are hardly more than radio commercials with a few pictures.

Another problem which an advertiser should guard against is getting too many thoughts into a commercial. A very good rule for TV is "Keep it simple and keep it big," which is the rule on which Kraft cheese commercials are based. To keep it big, only hands are shown making the cheese sandwiches—and there can be no doubt what the product is or who the sponsor is. Avoid TV commercials with multiple appeals, since one appeal, properly handled, will do more good than ten appeals which result in confusion in the mind of the viewer. This is more generally true of spot TV announcements. In programs there is more time, and often more than one product has been sold successfully in different announcements on the same program.

Television as an advertising medium is but a fast-growing youngster. As we learn more about its capabilities and limitations through experience, we will be able to fully harness a new medium, whose potential advertising impact is truly beyond imagination.

## Appendix A: TIMING TABLE FOR RADIO COMMERCIALS

<i>Number of words</i>	<i>150 wpm,* min. :sec.</i>	<i>155 wpm, min. :sec.</i>	<i>160 wpm, min. :sec.</i>	<i>165 wpm, min. :sec.</i>	<i>170 wpm, min. :sec.</i>	<i>175 wpm, min. :sec.</i>	<i>180 wpm, min. :sec.</i>
25	10	10	9	9	9	9	8
30	12	12	11	11	11	10	10
35	14	14	13	13	12	12	12
40	16	16	15	15	14	14	13
45	18	17	17	16	16	15	15
50	20	19	19	18	18	17	17
55	22	21	21	20	19	19	18
60	24	23	23	22	21	21	20
65	26	25	24	24	23	22	22
70	28	27	26	26	25	24	23
75	30	29	28	27	27	26	25
80	32	31	30	29	28	27	27
85	34	33	32	31	30	29	28
90	36	35	34	33	32	31	30
95	38	37	36	35	34	33	32
100	40	39	38	36	35	34	33
105	42	41	39	38	37	36	35
110	44	43	41	40	39	38	37
115	46	45	43	42	41	40	38
120	48	47	45	44	42	41	40
125	50	48	47	46	44	43	42
130	52	50	49	47	46	45	43
135	54	52	51	49	48	46	45
140	56	54	53	51	49	48	47
145	58	56	54	53	51	50	48
150	60	58	56	55	53	51	50
155	1:02	1:00	58	56	55	53	52
160	1:04	1:02	1:00	58	57	55	53
165	1:06	1:04	1:02	1:00	58	57	55
170	1:08	1:06	1:04	1:02	1:00	58	57
175	1:10	1:08	1:06	1:04	1:02	1:00	58
180	1:12	1:10	1:08	1:06	1:04	1:02	1:00
185	1:14	1:12	1:09	1:07	1:05	1:03	1:02
190	1:16	1:14	1:11	1:09	1:07	1:05	1:03
195	1:18	1:16	1:13	1:11	1:09	1:07	1:05

<i>Number of words</i>	<i>150 wpm,* min.:sec.</i>	<i>155 wpm, min.:sec.</i>	<i>160 wpm, min.:sec.</i>	<i>165 wpm, min.:sec.</i>	<i>170 wpm, min.:sec.</i>	<i>175 wpm, min.:sec.</i>	<i>180 wpm, min.:sec.</i>
200	1:20	1:17	1:15	1:13	1:11	1:09	1:07
205	1:22	1:19	1:17	1:15	1:12	1:10	1:08
210	1:24	1:21	1:19	1:16	1:14	1:12	1:10
215	1:26	1:23	1:21	1:18	1:16	1:14	1:12
220	1:28	1:25	1:23	1:20	1:18	1:15	1:13
225	1:30	1:27	1:24	1:22	1:19	1:17	1:15
230	1:32	1:29	1:26	1:24	1:21	1:19	1:17
235	1:34	1:31	1:28	1:26	1:23	1:21	1:18
240	1:36	1:33	1:30	1:27	1:25	1:22	1:20
245	1:38	1:35	1:32	1:29	1:27	1:24	1:22
250	1:40	1:37	1:34	1:31	1:28	1:26	1:23
255	1:42	1:39	1:36	1:33	1:30	1:27	1:25
260	1:44	1:41	1:38	1:35	1:32	1:29	1:27
265	1:46	1:43	1:39	1:36	1:34	1:31	1:28
270	1:48	1:45	1:41	1:38	1:35	1:33	1:30
275	1:50	1:47	1:43	1:40	1:37	1:34	1:32
280	1:52	1:48	1:45	1:42	1:39	1:36	1:33
285	1:54	1:50	1:47	1:44	1:41	1:38	1:35
290	1:56	1:52	1:49	1:46	1:42	1:39	1:37
295	1:58	1:54	1:51	1:47	1:44	1:41	1:38
300	2:00	1:56	1:53	1:49	1:46	1:43	1:40
305	2:02	1:58	1:54	1:51	1:48	1:45	1:42
310	2:04	2:00	1:56	1:53	1:49	1:46	1:43
315	2:06	2:02	1:58	1:55	1:51	1:48	1:45
320	2:08	2:04	2:00	1:56	1:53	1:50	1:47
325	2:10	2:06	2:02	1:58	1:55	1:51	1:48
330	2:12	2:08	2:04	2:00	1:57	1:53	1:50
335	2:14	2:10	2:06	2:02	1:58	1:55	1:52
340	2:16	2:12	2:08	2:04	2:00	1:57	1:53
345	2:18	2:14	2:09	2:06	2:02	1:58	1:55
350	2:20	2:16	2:11	2:07	2:04	2:00	1:57
355	2:22	2:17	2:13	2:09	2:05	2:02	1:58
360	2:24	2:19	2:15	2:11	2:07	2:03	2:00
365	2:26	2:21	2:17	2:13	2:09	2:05	2:02
370	2:28	2:23	2:19	2:15	2:11	2:07	2:03
375	2:30	2:25	2:21	2:16	2:12	2:09	2:05
380	2:32	2:27	2:23	2:18	2:14	2:10	2:07
385	2:34	2:29	2:24	2:20	2:16	2:12	2:08
390	2:36	2:31	2:26	2:22	2:18	2:14	2:10
395	2:38	2:33	2:28	2:24	2:19	2:15	2:12

<i>Number of words</i>	<i>150 wpm,* min. :sec.</i>	<i>155 wpm, min. :sec.</i>	<i>160 wpm, min. :sec.</i>	<i>165 wpm, min. :sec.</i>	<i>170 wpm, min. :sec.</i>	<i>175 wpm, min. :sec.</i>	<i>180 wpm, min. :sec.</i>
400	2:40	2:35	2:30	2:26	2:21	2:17	2:13
405	2:42	2:37	2:32	2:27	2:23	2:19	2:15
410	2:44	2:39	2:34	2:29	2:25	2:21	2:17
415	2:46	2:41	2:36	2:31	2:27	2:22	2:18
420	2:48	2:43	2:38	2:33	2:28	2:24	2:20
425	2:50	2:45	2:39	2:35	2:30	2:26	2:22
430	2:52	2:47	2:41	2:36	2:32	2:27	2:23
435	2:54	2:48	2:43	2:38	2:34	2:29	2:25
440	2:56	2:50	2:45	2:40	2:35	2:31	2:27
445	2:58	2:52	2:47	2:42	2:37	2:33	2:28
450	3:00	2:54	2:49	2:44	2:39	2:34	2:30
455	3:02	2:56	2:51	2:46	2:41	2:36	2:32
460	3:04	2:58	2:53	2:47	2:42	2:38	2:33
465	3:06	3:00	2:54	2:49	2:44	2:39	2:35
470	3:08	3:02	2:56	2:51	2:46	2:41	2:37
475	3:10	3:04	2:58	2:53	2:48	2:43	2:38
480	3:12	3:06	3:00	2:55	2:49	2:45	2:40
485	3:14	3:08	3:02	2:56	2:51	2:46	2:42
490	3:16	3:10	3:04	2:58	2:53	2:48	2:43
495	....	3:12	3:06	3:00	2:55	2:50	2:45
500	....	3:14	3:08	3:02	2:57	2:51	2:47
505	....	3:16	3:09	3:04	2:58	2:53	2:48
510	....	....	3:11	3:06	3:00	2:55	2:50
515	....	....	3:13	3:07	3:02	2:57	2:52
520	....	....	3:15	3:09	3:04	2:58	2:53
525	....	....	....	3:11	3:05	3:00	2:55
530	....	....	....	3:13	3:07	3:02	2:57
535	....	....	....	3:15	3:09	3:03	2:58
540	....	....	....	3:16	3:11	3:05	3:00
545	....	....	....	....	3:12	3:07	3:02
550	....	....	....	....	3:14	3:09	3:03
555	....	....	....	....	3:16	3:10	3:05
560	....	....	....	....	....	3:12	3:07
565	....	....	....	....	....	3:14	3:08
570	....	....	....	....	....	3:15	3:10
575	....	....	....	....	....	....	3:12
580	....	....	....	....	....	....	3:13
585	....	....	....	....	....	....	3:15

\* *wpm*—words per minute.

SOURCE: Dancer-Fitzgerald-Sample.

# Appendix B: RADIO STATION KYSM BMB REPORT<sup>1</sup>

KYSM* (N.B.C.)  Mankato, Minnesota, 1230kc Daytime 250w Night-time 250w Spring, 1949	STATION DATA BY COUNTIES AND CITIES									
	State County City	1949 Radio Families	Total Weekly Audience Families %	COMPOSITION OF TOTAL WEEKLY AUDIENCE						
				6 or 7 Days or Nights Families %		3, 4 or 5 Days or Nights Families %		1 or 2 Days or Nights Families %		
MINNESOTA										
BLUE EARTH	10360	D	9740	94	8040	77.6	890	8.6	800	7.7
MANKATO <sup>a</sup>	5950	D	5480	92	4690	79.0	460	7.9	310	5.3
		N	5790	97	3830	64.3	1330	22.4	620	10.5
IRON	7080	D	5990	84	1780	25.4	930	13.2	1270	18.1
NEW ULM <sup>a</sup>	3000	D	1750	58	750	25.0	450	15.0	590	18.3
		N	1100	37	300	16.7	200	6.7	400	13.3
COTTONWOOD	3830	D	610	16	110	3.1	280	7.3	210	5.6
ARIBAULT	6380	D	3500	54	1180	18.5	1250	19.5	1070	16.8
		N	2300	36	350	5.5	810	12.7	1140	17.8
NEEDBURN	9400	D	1390	14	270	2.8	380	4.0	740	7.8
LE SUEUR	5270	D	3030	57	1510	28.7	630	12.1	880	16.8
		N	1580	30	400	7.6	280	5.4	890	17.0
MCLEDD	3500	D	980	17	330	6.0	260	4.7	390	7.0
MARTIN	6780	D	1520	22	60	1.0	500	7.3	950	14.0
NICOLLET	5010	D	4540	90	3420	68.3	790	14.3	400	8.0
		N	4220	84	2190	43.7	1200	24.0	820	16.3
RENVILLE	6000	D	670	11	180	3.1	180	3.1	300	5.0
SCOTT	3980	D	480	12	50	1.4	210	5.3	210	5.3
BIBLEY	3810	D	2270	59	760	20.1	780	20.7	710	18.8
		N	1260	33	270	7.2	310	8.3	660	17.3
WABECA	3990	D	2570	64	1400	35.1	630	16.0	530	13.4
		N	1940	48	480	12.0	720	18.2	770	18.5
WATSONIAN	3740	D	2360	63	960	25.6	720	19.4	670	17.9
		N	1740	46	430	11.7	420	11.2	890	23.6
STATION TOTAL		D	37650		20050		8360		9130	
		N	25020		11100		6350		7280	

<sup>a</sup> City and village figures included in County, State and Station totals. LT=Less than 10%.  
<sup>b</sup> Decimal places in Total Weekly Audience percentages have been dropped. Zero has been substituted for the units digits in the Families figures.  
 (Courtesy, KYSM.)

<sup>1</sup> The daytime and nighttime audience area maps of KYSM will be found in Fig. 19.

## Glossary

- AAAA.** American Association of Advertising Agencies.
- ABC.** The American Broadcasting Company.
- AFM.** American Federation of Musicians.
- AFRA.** American Federation of Radio Artists.
- AIMS.** Association of Independent Metropolitan Stations, a mutual-help organization organized in 1948. The group is composed of thirty-eight independent stations located in metropolitan markets.
- AM.** Amplitude modulation or standard radio broadcasting.
- ANA.** Association of National Advertisers.
- ACCOUNT.** A client of an advertising agency or a sponsor on a station.
- ACROSS THE BOARD.** Broadcasting 7 days a week in the same time period. Also used loosely to refer to programs aired in the same time period five or six times a week.
- ADJACENCIES.** Programs preceding and following a given program or time period.
- ADVERTISING WEDGES.** Points of superiority of a product, which can be explained in an advertising message.
- AGENCY COMMISSION.** The 15 per cent commission paid to an advertising agency by radio and television stations and networks for the various agency services performed in connection with the campaign.
- AGENT.** One who represents or handles talent.
- AIR CHECK.** A transcription of a program made by the sponsor or the agency to check production technique, commercials, and the like.
- AMPLITUDE MODULATION.** See AM.
- ANNOUNCEMENT CAMPAIGN.** A radio or television campaign utilizing only short announcements and not program time.
- ANNOUNCEMENT PROGRAM.** A program established by a radio or television station to accommodate announcements of spot and local advertisers. The announcement may be live or transcribed, as prepared by the agency.
- ASCAP.** American Society of Composers, Authors and Publishers.
- AUDIENCE COMPOSITION.** The term applied to the number of men, women, and children in the radio or television audience at any given time.
- AUDIENCE FLOW.** The source and disposition (dispersion) of the audience of a given radio or television program.
- AUDIENCE TURNOVER.** The cumulative audience of different listeners to a

- given number of radio or television programs in a series, usually expressed as a percentage figure.
- AUDITION.** A tryout to select program talent. A preview program used for sales purposes.
- AVAILABILITY.** Radio time which can be sponsored by a prospective advertiser. Also termed "time availability."
- BMB.** Broadcast Measurement Bureau. An organization established by the AAAA, ANA, and NAB to measure circulation of radio and television stations on a uniform basis.
- BMI.** Broadcast Music Incorporated. The radio-owned music copyright organization.
- BACK-TIMING.** A radio and television production device involving determining the time at which various program elements must begin in order to bring the entire program out on time.
- BASIC NETWORK.** The nucleus of a radio or television network, including primarily stations located in the northeastern part of the United States.
- BASIC STATION.** A radio or television station which comprises part of a basic network structure.
- BEAMED PROGRAM TECHNIQUE.** A device for radio advertising including two phases: (1) determining the segment of the audience the sponsor desires to reach and (2) directing all advertising to this predetermined segment of the sponsor's market. Also termed "beamed programing" and "bulls-eye programing."
- BILLBOARD.** The opening routine of a radio or television program, including the fanfare, opening identification, names of program stars, and the like.
- BLOCK.** (1) A group of consecutive time periods adjacent to each other or (2) the same time period from day to day or program to program.
- BLOCK PROGRAMING.** A method of scheduling programs so that programs of the same type are broadcast one after the other. Also spoken of as "mood programing."
- BLUE.** Slang for ABC.
- BLUE NETWORK.** Predecessor of the American Broadcasting Company and formerly a network of NBC.
- BONUS STATION.** A radio station carrying commercial network programs free of charge.
- BRIDGE.** Transition music in a dramatic program.
- BROADCASTER.** A station owner.
- CBS.** The Columbia Broadcasting System.
- C-O STATION.** A company-owned (network-owned) station.
- CARD RATE.** The cost of radio or television station time as listed on the station's published rate card.
- CHAIN BREAK.** A pseudo station-break announcement between two adjacent network programs sponsored by the same advertiser, heard over the entire network carrying the adjacent programs. Used by certain broadcasters to mean a station break.

- CHANNEL.** A frequency in the radio spectrum assigned to a radio station or television station or stations.
- CHANNEL WIDTH.** The frequency band which is allotted for a radio or television transmission. For radio the channel is 20,000 cycles wide, although the FCC may reduce the width to 15,000 cycles in specific cases. For monochrome television the channel width is 6,000,000 cycles. The same channel width is specified by the FCC for color television.
- CIRCULATION.** The number of regular listeners to a radio or television station. Expressed geographically, the area where listeners actually listen (or view) a station at some predetermined rate such as once a week, twice a week, or the like.
- CLEAR CHANNEL.** A standard broadcast frequency on which a station can operate to cover wide areas and long distances.
- CLEAR TIME.** To reserve time for a program or announcement campaign.
- CLIENT.** An advertiser, when referred to by a station or agency with whom he does business. A station or broadcaster, when referred to by a station representative with whom it does business.
- COLOR DISC.** A circular disc having red, green, and blue sections or filters which may be rotated to produce the individual red, green, and blue pictures in the mechanical or field-sequential (CBS) color television system.
- COMMERCIAL COPY.** The radio advertising sales message. Also called a "commercial."
- COMMON CARRIER.** Any person or company furnishing wire or radio communication to the public for hire, exclusive of broadcasters.
- COMPETITION.** Programs on the air on other stations at the same time a given show is broadcast or telecast.
- CONFERENCE CALL.** A special network program concerning itself with network business, not for broadcast.
- CONTIGUOUS RATES.** The rate applicable when a sponsor purchases two adjacent time periods or buys a larger time period and divides it into smaller segments. To illustrate, General Mills purchases two adjacent quarter-hour periods. The sponsor is charged at the contiguous rate of a half-hour program, which is less than the total of two quarter-hour periods. Contiguous rates are often allowed for nonadjacent times.
- CONTINUITY.** Script for radio and television, exclusive of commercial copy.
- COOPERATIVE RADIO ADVERTISING.** Radio advertising paid for jointly by a national advertiser and a local advertiser (or by a national advertiser, a distributor or wholesaler, and a local advertiser). Also termed "dealer cooperative advertising."
- COPY.** A radio commercial. At times used loosely to refer to any writing for radio or television.
- COST PER INQUIRY.** A computed figure representing the advertising cost to produce one inquiry relative to the product or to a radio or TV offer or any response to radio or television advertising. Also used to mean the advertising cost per sale.

- COST PER THOUSAND.** The cost to reach 1,000 listeners or viewers with a given radio or TV program or announcement. Formula: time cost divided by the total number of people in the audience (in thousands) at the time of the broadcast or telecast.
- COVERAGE.** The area where a station's signal strength is strong enough so that the station can be heard if the audience desires to listen. Also used loosely by time buyers to mean circulation.
- COVERAGE MAP.** A geographical expression of coverage. A map of the area surrounding a radio station showing the extent of the station's coverage. Signal strength is generally indicated by contours showing field-intensity measurements in terms of 10 MV/M, 0.5 MV/M, and 0.1 MV/M. Also used loosely to refer to maps which show circulation, such as BMB maps.
- COWCATCHER.** A commercial announcement at the beginning of a radio program (included in program time), featuring one of the family of products made by the sponsor, but not the product featured in the regular program commercials.
- CUSTOM-BUILT NETWORK.** A network composed of individually selected stations, joined together only for the length of the broadcast.
- CUSTOM-BUILT TRANSCRIPTION.** A transcription whose content is made according to individual specifications and intended for use by one sponsor only.
- CUT.** Any deletion from the original program script. Also, a track or groove in a transcription.
- CUT-IN.** The insertion of a local announcement on cue into a network or transcribed program. Also termed a "cut-in announcement" or a "local cut-in."
- DAYTIME SERIAL.** A popular type of daytime radio program, usually 15 minutes in length, featuring dramatic action which continues from day to day.
- DEAD MIKE.** A disconnected microphone or one not "open" or turned on.
- DELAYED BROADCAST.** A program whose presentation on the air is delayed and not broadcast simultaneously with its origin. Delayed broadcasts are often transcribed as they are presented and played back at more convenient listening hours. Certain delayed rebroadcasts are done live (rebroadcasts for the West Coast) and may also be termed "repeats."
- DIRECTOR.** The person in charge of the actual on-the-air production of a radio or television program.
- DISC JOCKEY.** An announcer of recorded popular-music programs.
- DOG STATION.** A weak operation, programwise or financially speaking.
- DOT-SEQUENTIAL SYSTEM.** The electronic color television (RCA) system in which the primary-color dots (red, green, and blue) are formed in extremely rapid succession along each scanning line and are usually interlaced in successive fields or groups of fields.
- DOUBLE SPOTTING.** Broadcasting two commercials during one station-break period.

- DRY REHEARSAL.** A rehearsal for a television program done without the use of TV cameras. Often held in rehearsal rooms rather than the television studio.
- DUPLICATE AUDIENCE.** Listeners common to two or more programs.
- ECHO CHAMBER.** A room used to give a hollow, echolike quality on the air. The chamber consists of a loud speaker which pipes the "normal" sound into the room. A microphone at the opposite end of the room picks up the sound after it has bounced off the bare walls of the room, giving it the desired echolike quality. Also used to refer to the effect only.
- EDITORIAL MATTER.** The entertainment or educational portion of a radio or television program, exclusive of commercial content.
- ELECTRONIC COLOR TELEVISION SYSTEM.** The RCA color television system. See Dot-sequential System.
- ENGINEERING STANDARDS OF ALLOCATION.** Rules and regulations regarding technical standards set up by the FCC, pertaining to licensed power, frequency, location, type of equipment, type of antenna system, service area, and other engineering requirements of a new station. (Once a station is on the air, it follows Engineering Standards of Operation.)
- EXPLODED AUDITION.** Use of records, transcriptions, film, etc., in a sales (audition) presentation.
- FCC.** Federal Communications Commission.
- FM.** See Frequency Modulation.
- FACILITIES.** Radio stations or television stations. Also, the technical equipment of a station.
- FAX.** Facsimile. Reproduction of pictures and other matter by radio transmission.
- FEED.** To transmit a program from one point to another or from one station to another.
- FIELD-SEQUENTIAL SYSTEM.** The mechanical color television (CBS) system in which a succession of individual red, green, and blue pictures (fields) are sent and received and synchronized with a color disc to form color television. See Color Disc.
- FIELD STRENGTH.** The intensity of a radio station's signal at any given point.
- FIELD-INTENSITY MEASUREMENTS.** Studies to determine field strength.
- FLAGSHIP STATION.** A key network-owned station, usually the New York station.
- FLUFF.** Any slight error in reading or other mistake on the air.
- FORCING DISTRIBUTION.** Using advertising to build distribution by advertising directly to the public and having the public request the merchandise which is not yet in distribution or in complete distribution.
- FORMAT.** The organization of each element within a radio program. A program skeleton or the structure on which a program is built.
- FREE LANCE.** A person who is in business for himself and not employed as a permanent member of a station, network, or agency staff.

**FREQUENCY MODULATION.** FM, a method of radio broadcasting which eliminates static, prevents fading, permits the reproduction of a wide range of frequencies, and has other technical advantages over standard broadcasting, or AM.

**FULL NETWORK.** The complete network. All stations.

**FUNCTIONAL MUSIC.** FM music broadcast primarily to FM receivers located in business places which receive music only. By a special device all talking is deleted.

**GIMMICK.** A term used in the industry to refer to any clever device, idea, or trick for a program or a commercial.

**GIVEAWAY.** A program which gives prizes to studio contestants or to listeners or viewers.

**GIZMO.** The term applied to anything for which a correct name is missing.

**GROSS BILLINGS.** The cost of radio advertising computed at one-time card-rate figures. Gross billings are of limited value in comparing radio advertising volume with other advertising media because of the various discounts allowed from the one-time card rate.

**HEAVISIDE LAYER.** A region of ionized air beginning about 65 miles above the earth. At night the action of the Heaviside layer reflects the radio waves of standard broadcasting stations back to earth. Also called the "Kennelly-Heaviside layer."

**HIATUS.** The weeks during the summer months when a sponsor may discontinue radio advertising but resume, without loss of the time period, in the fall. Usually called the "summer hiatus."

**HITCHHIKER.** A commercial announcement at the end of a program (but included in program time) featuring one of the family of products made by the sponsor, but not the product featured in the regular program commercials.

**HOLDOVER AUDIENCE.** The audience inherited from a previous radio or TV program on the same station or network.

**HOOK.** A gimmick or special idea (such as a contest or offer) used to create interest and gain listener or viewer response.

**HOOPER.** A Hooperating, published by C. E. Hooper, Inc.

✓ **INSTITUTIONAL PROGRAM.** A broadcast designed to build prestige, good will, and future sales, rather than immediate sales.

**KILOWATT.** A unit of power equivalent to 1,000 watts.

**KINESCOPE.** (1) A TV receiving tube. (2) A film of a television program, taken directly from the receiving (picture) tube.

**LEG.** A segment of a network, usually a branch from the main network line.

**LEVEL.** Volume.

**LINE-OF-SIGHT SIGNAL.** A characteristic of certain radio signals (FM) which do not bend to follow the earth's surface but go straight. A line-of-sight signal cannot be received any significant distance beyond the point where it becomes tangent to the surface of the earth.

**LIVE.** Performed by talent in the studio. Not recorded.

**LOG.** A schedule of broadcasting and telecasting activities.

- MV/M.** See Millivolts per Meter.
- MBS.** The Mutual Broadcasting System.
- MAKE GOOD.** Credit for a missed program or comparable facilities for a new broadcast to make up for one which was unavoidably canceled or omitted. The make-up broadcast itself.
- MECHANICAL COLOR TELEVISION SYSTEM.** The CBS color television system. See Field-sequential System.
- MEDIA.** Plural of medium.
- MEDIUM.** A means of communication between an advertiser and his customers, *e.g.*, radio, newspapers, television. Plural: media.
- MERCHANDISING RADIO OR TELEVISION ADVERTISING.** Any activity over and above the regular radio or television advertising directed toward the trade and the consumer to create interest among both groups in the program and the product.
- MICROWAVE RELAY.** A method of transmitting television signals on a network basis by the use of ultra high frequency radio relay stations.
- MILLIVOLTS PER METER (MV/M).** A unit of measure of a radio station's field strength (or the electric field of a radio station's transmitter). A term used by engineers in referring to the intensity of a station's signal strength at any given point. More commonly used intensity points are 10, 0.5, and 0.1 MV/M.
- MONOCHROME TELEVISION.** Television in a single neutral color. Black-and-white television.
- MOOD PROGRAMING.** See Block Programing.
- MULTIPLEX OPERATION.** The simultaneous transmission and reception of several radio or television signals within the same channel.
- MUSIC CLEARANCE.** Checking to make certain that a station or network has permission to broadcast a certain copyrighted musical selection, or securing that permission.
- MUSICAL CLOCK.** A morning program built around the basic formula of music, time, temperature, and weather information.
- NAB.** The National Association of Broadcasters.
- NBC.** The National Broadcasting Company.
- NATIONAL NON-NETWORK RADIO ADVERTISING.** See Spot Radio Advertising.
- NETWORK COOPERATIVE PROGRAM.** A network broadcast available for local sponsorship. Commercials are inserted on cue.
- NETWORK IDENTIFICATION.** The tag line at the end of a network broadcast such as, "This is CBS, the Columbia Broadcasting System."
- NETWORK OPTION TIME.** Time on network affiliates over which the network has first selling priority. Also termed "network time."
- O & O STATION.** An owned and operated station (by a network).
- ON MIKE.** Speaking directly into the microphone.
- ONE-SHOT.** Broadcasting or telecasting on a once-only basis.
- OPEN-END TRANSCRIPTION.** A transcribed radio program prepared without

commercial messages but so designed as to permit the insertion of commercials smoothly into the format. The term "open-end" comes from the fact that most transcriptions are designed to accommodate the standard opening and closing commercial announcements on both ends of the program.

**OPEN MIKE.** A "live" mike or one which is turned on.

**OPTION TIME.** See Network Option Time or Station Option Time.

**ORIGINATE.** To broadcast or telecast a program from a specific location.

**OUTLET.** A network affiliate or, generally speaking, any radio or television station.

**P. I.** See Per-inquiry Advertising.

**PACKAGE SHOW.** A program purchased as a unit and complete in itself.

**PAD.** Additional material to make a program longer.

**PARTICIPATING PROGRAM.** A program established by a radio or television station to accommodate advertising messages of spot and local advertisers. In contrast with the announcement program, where the sponsor or agency supplies the advertising message, in a participating program the station or personality conducting the program creates the commercial. The term is also used to refer to an announcement program.

**PARTICIPATING SPONSORS.** Two or more sponsors of the same program.

**PER-INQUIRY ADVERTISING.** Advertising paid for, not by card rates, but by giving the radio or television station a certain percentage of all money received on the sale of the advertised product. Called "P. I." advertising.

**PIPE.** To feed a program from one point to another.

**PLATTER.** A record or transcription.

**PLUG.** A commercial mention, usually free.

**PREEMPTION.** Capturing of program time because of a first priority.

**PRIMARY COVERAGE.** An area, usually, where a station's signal strength is 0.5 MV/M or better. Using BMB figures, those counties in which 50 per cent or more of the people report listening to the station at least once a week. In non-technical language, that area where reception of a station is consistently excellent to good.

**PRODUCER.** The person responsible for the production of a program and chiefly concerned with administrative details rather than the conduct of the on-the-air broadcast or telecast. See also Director.

**PRODUCER-DIRECTOR.** A person capable of handling both the administrative duties of a program and its actual direction on the air. Also called a "production director."

**PROGRAM CAMPAIGN.** A radio or television campaign utilizing programs rather than spot announcements.

**PROGRAM PROFILE.** A cross section of a radio program, graphed to indicate audience approval or disapproval of various elements of a program.

**RADIO FAMILY.** See Radio Home.

**RADIO HOME.** A family or home unit with at least one radio in working order. Also termed, a "radio family."

- RATES.** Station time charges.
- REMOTE.** A broadcast originating outside the regular station or network studios.
- REP.** See Station Representative.
- RETURNS.** Results from a radio or television offer.
- SECONDARY COVERAGE.** An area, usually, where a station's signal strength is at least 0.1 MV/M but less than 0.5 MV/M. Using BMB figures, those counties in which 25 to 50 per cent of the people report listening to the station at least once a week. In nontechnical language, the area where reception of a station is consistently fair, although subject to fluctuation.
- SECTIONAL ANNOUNCEMENT.** A network commercial heard only on certain legs or sections of a network.
- SEGUE.** Moving from one musical selection to another without an intervening announcement.
- SETS IN USE.** A term used by radio rating services to express the percentage of homes where at least one set is in operation at a given time. The same term is applied to television sets in TV ratings.
- SHOW.** A program. A broadcast or telecast.
- SIMULCAST.** A program broadcast over radio facilities and telecast over TV facilities at the same time.
- SINGING COMMERCIAL.** A commercial set to music.
- SMALL-MARKET STATION.** A radio station operating in a small nonmetropolitan market.
- SOAP OPERA.** See Daytime Serial.
- SPONSOR.** A radio or television advertiser.
- SPONSOR-IDENTIFICATION INDEX.** The percentage of listeners who correctly associate a program with the sponsor or the product.
- SPONSORED PROGRAM.** A program paid for by a radio or television advertiser.
- SPOT ANNOUNCEMENT.** A short commercial announcement, usually 1 minute or less in length. Usually a station-break announcement or a commercial on an announcement or participating program, although used to refer, in general, to any commercial message. Also called "spot."
- SPOT CAMPAIGN.** A radio or television advertising campaign which uses spot facilities rather than network facilities.
- SPOT RADIO OR TELEVISION ADVERTISING.** A form of radio or television advertising sponsored by national and regional advertisers who use facilities of individually-selected stations to reach individually selected markets. Spot radio advertising may be accomplished with programs as well as announcements. Also called "national non-network broadcasting." At one time called "national selective advertising."
- STATION BREAK.** The short period between radio programs, usually 30 seconds, devoted to station identification and a commercial message.
- STATION-BREAK ANNOUNCEMENT.** A commercial broadcast during a station break.

- STATION IDENTIFICATION.** The announcement of the station's call letters during the station break.
- STATION OPTION TIME.** Time on network affiliates over which the station has first selling priority. Also termed "station time."
- STATION REPRESENTATIVE.** A person or organization representing specified radio stations in the sale of spot radio time to national and regional advertisers.
- STORY BOARD.** A "blueprint" of a television film commercial, containing the audio message and sketches of the visual scenes.
- STRIP SHOW.** A serial program or any broadcast on the air several times a week.
- SUSTAINING PROGRAM.** A program aired without sponsorship.
- TV.** Television.
- TAG.** An addition to a commercial. An announcement or musical gimmick which acts as a finale to an announcement or program. Cut-in announcements which follow a transcribed announcement are often termed "tags."
- TALENT COSTS.** Money paid to radio or television performers.
- TAPE RECORDER.** A recording device which records on tape rather than on a record or transcription.
- THIN CAMPAIGN.** A radio or television campaign using so little radio or television time that the campaign lacks sales impact.
- TIME.** "Space" on the air in terms of second, minutes, or hours. More specifically, a given program or announcement period.
- TIME BUYER.** An employee of an advertising agency who buys time on radio or television stations.
- TRACK.** See Cut.
- TRAFFIC FLOW.** The movement of persons into a business establishment or the number of persons entering a specific store or department.
- VEHICLE.** An advertising medium or a form of an advertising medium.
- VIDEO.** Television.
- WASTE CIRCULATION.** Advertising directed into areas where the advertised product is not distributed.
- WEB.** A network.
- WRITE-IN.** An addition to a script. Something added or written in.
- ZOOMAR LENS.** A television lens permitting rapid change of focus, used considerably for special-events work.

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