



**National Association of Broadcasters**  
**1771 N Street, NW**  
**Washington, DC 20036-2891**

**Item #3630**



*Second Edition of the best-selling book  
by the creators of OES*

**Radio Advertising's  
Missing Ingredient**

**The  
Optimum  
Effective  
Scheduling  
System**

*Steve Marx & Pierre Bouvard*

~~I tried it  
once...  
it didn't  
work.~~

*Let's get rid of Radio's "Seven  
Dirty Words" once and for all.  
This book shows you how.*

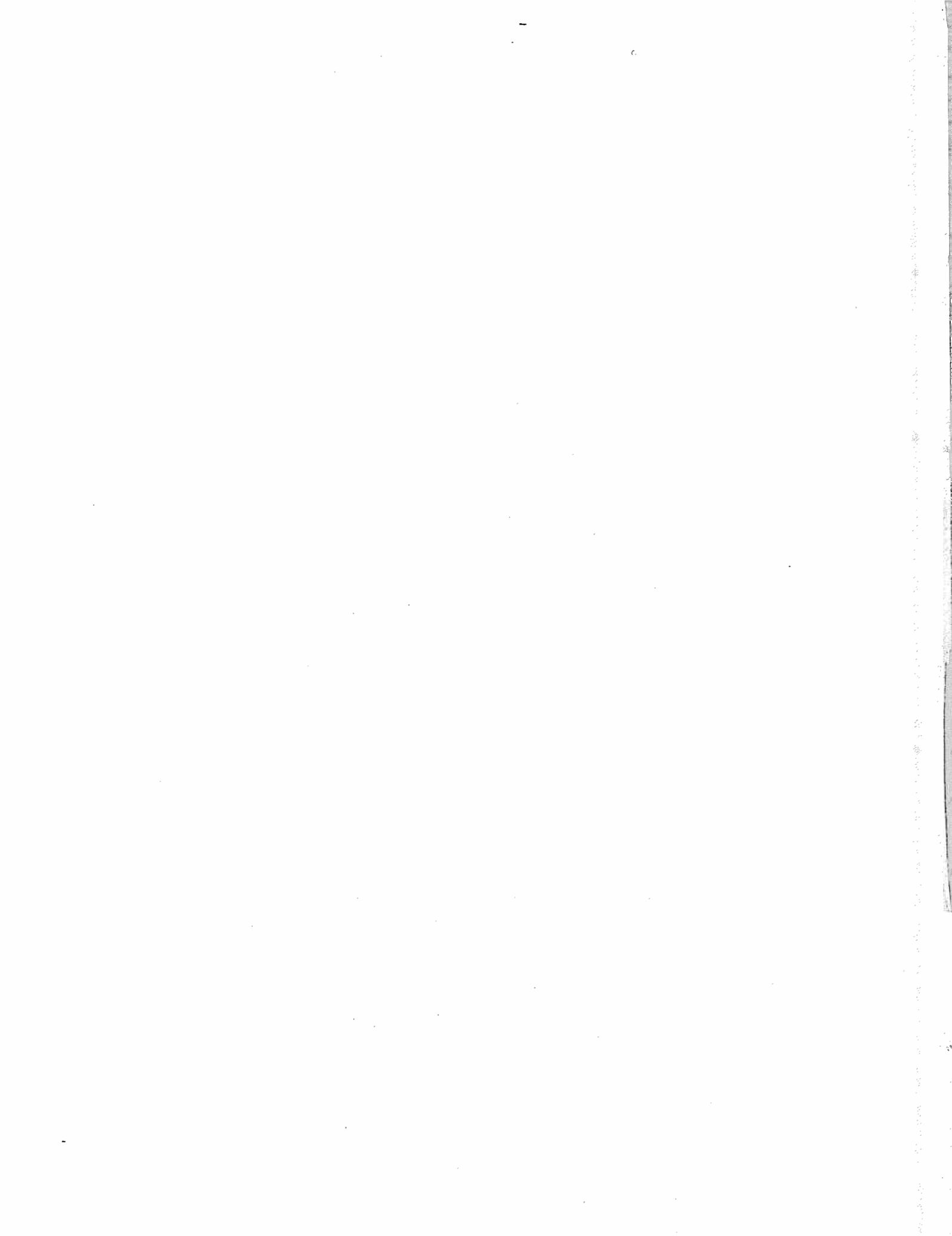
**Radio Advertising's Missing Ingredient:  
The Optimum Effective Scheduling System**

**Second Edition**

**Steve Marx and Pierre Bouvard**



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Washington, D.C. 20036  
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## Table of Contents

List of Figures .....	v
Foreword to the Second Edition .....	vii
Gary Fries, President, Radio Advertising Bureau	
Acknowledgments .....	ix
With a bit of the history of OES	
Three Years Later .....	xiii
A Preface to the Second Edition	
<i>OES client testimonial from Syracuse, NY</i> .....	xvi
<b>Chapter One: Getting Rid of Radio's "Seven Dirty Words"</b> .....	1
● A Major Crisis	
● The Missing Ingredient	
● A Strange Quirk of Fate	
● Turn Your Computer Off	
● Dramatic Data: The WYAY Study	
● The Bottom Line: OES is 8 Times More Likely To Work	
● A Future Better Than The Past	
● OES Requires a Paradigm Shift	
<i>OES agency testimonial from Vancouver, WA</i> .....	12
<b>Chapter Two: Down with the Old Measurements!</b> .....	13
● The Two Dimensions of Radio	
● Don't Stop at Average Quarter-Hour	
● Radio Rating Points Don't Work Like TV Rating Points	
● The Gross Rating Point Fallacy	
● If GRPs Are On Their Way Out, CPP Can't Be Far Behind	

*OES radio testimonial from Birmingham, AL* ..... 22

**Chapter Three: Reach and Frequency Like You've Never Heard**

**Them Before** ..... 23

- Essential Concepts, Misleading Numbers
- The Great Myth About "A Frequency of Three"
- Total Reach: A Hard Dose of Reality
- No More Seesaw

*OES client testimonial from Chicago, IL* ..... 32

**Chapter Four: The Secret to Learning is the Secret to Advertising** ... 33

- Repetition: The Key to Successful Advertising
- Once is Not Enough
- How it Works in the Human Brain
- Our Minds Can Be Like Sieves
- Defining the Threshold

*OES agency testimonial from Albuquerque, NM* ..... 42

**Chapter Five: How to Calculate the OES** ..... 43

- Turnover Ratio: The Essential Number
- The Three-Step OES Formula
- Typical Weekly Spot Levels
- An Example of How To Calculate the OES
- Where Did 3.29 Come From?
- How Many People Did Your OES Schedule Reach?
- Is 3.29 Too High?
- Resist the Temptation to "Reverse-Engineer" OES
- Is 3.29 High Enough?

*OES radio testimonial from Lufkin-Nacogdoches, TX* ..... 56

**Chapter Six: Two Curves to Help Set You Straight** ..... 57

- The Investment/Return Curve
- The Reach Curves Tell the Story

---

- A Heavy Lesson in Heavy Listeners
- The Truth About Cume Duplication Figures

*OES agency testimonial from Buffalo, NY* ..... 64

**Chapter Seven: The Ten Steps to Buying Schedules on a Market-Wide Basis** ..... 65

*OES client testimonial from Philadelphia, PA* ..... 70

**Chapter Eight: The Power of Concentration** ..... 71

- The PD Knew it All Along!
- Concentrate the Message While You Concentrate the Schedule

*OES agency testimonial from Detroit, MI* ..... 76

**Chapter Nine: More Bang for the Same Bucks: The Do's and Don'ts of OES** ..... 77

- Concentrating Weeks
- Concentrating Days
- Concentrating by Leaving Out a Daypart
- Concentrating in a Single Daypart
- Concentrating Stations

*OES agency testimonial from Birmingham, AL* ..... 84

**Chapter Ten: The NAB/Coleman Research Advertiser Study** ..... 85

- OES Schedules are a Rarity
- More Successful Advertisers Run OES
- Successful Advertisers Believe in the Power of Concentration
- OES Advertisers "Vote With Their Wallets"
- But Advertisers See No Connection Between Scheduling and Results
- OES Advertisers Are More Satisfied With Their Radio Advertising
- Successful and OES Advertisers Are More Likely to Buy Direct
- What the Findings Suggest

<i>OES client testimonial from San Antonio, TX</i> .....	92
<b>Chapter Eleven: Getting it Done: Nine OES Selling Strategies</b> .....	<b>93</b>
• Selling Strategy One: Say It With Conviction	
• Selling Strategy Two: Build Your Own Success File	
• Selling Strategy Three: Target the Right Clients	
• Selling Strategy Four: Tailor Your Approach	
• Selling Strategy Five: Use the OES Video	
• Selling Strategy Six: Re-Program Your Mind for OES Thinking	
• Selling Strategy Seven: Don't be Greedy	
• Selling Strategy Eight: Create a Special OES Package Plan	
• Selling Strategy Nine: Put Your Reputation on the Line	
 <i>OES radio testimonial from Rochester, NY</i> .....	 104
<b>Chapter Twelve: Glad You Asked That:</b>	
<b>Answers to the Most Commonly Asked Questions about OES</b> .	<b>105</b>
 <i>OES agency testimonial from Ft. Lauderdale, FL</i> .....	 114
<b>Chapter Thirteen: Now That You've Read the Book</b> .....	<b>115</b>
<b>Appendix A</b> .....	<b>117</b>
A one-page summary of OES which you can duplicate and circulate	
<b>Appendix B</b> .....	<b>121</b>
The Ten Steps and the form, all on one page, suitable for reproduction	
<b>Appendix C</b> .....	<b>125</b>
Remarks of Joseph W. Ostrow, including the 20 factors influencing effective frequency levels	
<b>Appendix D</b> .....	<b>131</b>
Special information for markets without audience ratings	
<b>Bibliography</b> .....	<b>135</b>
<b>About the Authors</b> .....	<b>137</b>

---

## List of Figures

Figure 1:	Data from the WYAY Study -- Spot Loads .....	5
Figure 2:	Simplified Data from the WYAY Study .....	7
Figure 3:	The Two Dimensions of Radio Audience Measurement .....	13
Figure 4:	Cume and TSL Combine to Produce Average Quarter-Hour .....	14
Figure 5:	AQH Data Masks Essential Differences in Cume and TSL .....	15
Figure 6:	Radio and TV Ratings are Fundamentally Different ...	16
Figure 7:	GRPs Conceal Essential Data About Reach and Frequency .....	18
Figure 8:	Radically Different Schedules Can All Produce 100 GRPs .....	19
Figure 9:	Sometimes It Seems Reach and Frequency Are On a Seesaw .....	23
Figure 10:	The Real Seesaw is Between Total Reach and Average Frequency .....	24
Figure 11:	Actual Delivery of One-Week Schedule with Average Frequency of Three .....	26

Figure 12:	Distribution of Exposure Frequency for 18x Schedule . . .	27
Figure 13:	Actual Reach of 18x Schedule by Frequency Level . . . . .	28
Figure 14:	Effective Reach Concept Brings Reach and Frequency Together . . . . .	29
Figure 15:	The Ebbinghaus Curve of Forgetfulness . . . . .	38
Figure 16:	Typical Weekly Turnover Ratios and Corresponding OES Levels . . . . .	47
Figure 17:	Comparison Reach Estimates on Popular Software Systems for the Identical OES Schedule . . . . .	51
Figure 18:	The Advertising Investment Return Curve . . . . .	57
Figure 19:	Curves for Total Reach and Effective Reach . . . . .	59
Figure 20:	Effective Reach and Wasted Reach . . . . .	60
Figure 21:	A Table to Facilitate the Planning of OES Schedules . . .	66
Figure 22:	Advertisers Who Run More Spots Per Week Are More Successful . . . . .	87
Figure 23:	How Buyers and Sellers Must Re-Program Their Minds . . . . .	97

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## Foreword to the Second Edition

With every sales call today, you make decisions that affect not only your short-term success, but also the long-term achievements that will mark your career. With every call you make, you stand at a crossroads.

Before you one path is well-traveled, the easy road carved out in the Eighties. Its signposts are measures of *efficiency* -- gross rating points, cost-per-point, bonus spots.

Another path appears less worn today, but is attracting greater traffic even as this is written. It is the path to strategic marketing alliances with client decision-makers. It is a path marked by measures of *effectiveness* -- products moved off the shelves, results at the cash register.

I firmly believe your survival as a successful radio sales representative depends on your willingness to take the latter path. Though seemingly more difficult, it is the only path which addresses your fundamental responsibility as a counselor to your clients -- someone who can be trusted and relied upon to contribute to the tangible, measurable, long-term improvement of their businesses.

The implementation of Optimum Effective Scheduling (OES) opened the eyes of thousands of advertisers (and radio salespeople) to the awesome marketing power of the world's most pervasive medium, and to radio's ability to generate predictably profitable results for advertisers. OES has helped change the way advertisers, agencies and broadcasters view radio advertising. In this newly updated Second Edition, Steve Marx and Pierre Bouvard add to the growing body of evidence that OES works, and that OES can make even more positive changes in our clients' businesses -- and in the success of your station and your individual career, as well.

Gary R. Fries, President  
Radio Advertising Bureau, Inc.  
New York, NY  
September 1993



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## Acknowledgments

While the granddaddy of research into frequency may be Thomas Ebbinghaus, who published his famous Curve of Forgetfulness over one hundred years ago, Optimum Effective Scheduling (OES) can trace its roots directly back to the 1960s with the development by Jim Yergin of Westinghouse Broadcasting of the then-revolutionary "New Math" slide rule.

The concept received further support in the late '70s when Ellen Hulleberg, the very creative director of research at McGavren-Guild, promoted the notion of "ERPs," Effective Rating Points.

The development of the constants and formulas at the core of today's OES is the result of the landmark research conducted in the mid '80s by George Feldman and Bill Schrank of Katz Communications.

Alongside the research and development activities being conducted in the radio industry, parallel efforts were underway among media professionals and on the client side, as well. The efforts of Joseph Ostrow, Alvin Achenbaum, Charles Ramond, and Herbert Krugman have contributed immeasurably to our understanding of the importance of frequency in advertising.

No mention of the roots of OES would be complete without acknowledgment of the major contributions of Mike Naples, who as head of marketing research for Lever Brothers Company, published the definitive work on the subject, *Effective Frequency: The Relationship Between Frequency and Advertising Effectiveness*, on behalf of the Association of National Advertisers. Today, Mr. Naples is President of the Advertising Research Foundation.

Tremendous depth has been added to the principles behind OES by the work of Lew Greist, once a colleague of Jim Yergin's and for many years the head of research for the Radio Advertising Bureau, with whom we had the pleasure of working on this project a number of years ago.

head of research for the Radio Advertising Bureau, with whom we had the pleasure of working on this project a number of years ago.

Countless others have contributed, as well, in ways large and small. They truly are too numerous to mention, but the authors take this opportunity to thank them all. Most have made their contribution by actually using OES and sharing their experiences; by displaying courage, innovation, and candor, they have helped move both the advertising profession and the radio industry forward.





## Met OES weet u precies hoeveel spots u moet plannen voor uw doelgroep er effectief op inhaakt.

Voortaan kunt u haartij berekenen hoe vaak u de ether in moet om effectief tot uw doelgroep door te dringen. En zo uw kassa extra te laten rinkelen! Want de VAR introduceert een methode voor radioplanning die haar waarde bewezen heeft: Optimum Effective Scheduling, kortweg OES.

Het principe is eenvoudig. OES stipuleert dat je voor een effectieve campagne de helft van je doelgroep minstens drie maal moet bereiken in een periode van een week. Met OES berekent u heel snel het aantal spots dat u daarvoor nodig heeft.

Adverteerders met een plan conform de OES-methode beamen volmondig de kracht ervan: 50% van hen waardeert zijn eigen campagne met een score van ten minste 8 op 10, tegen 29% bij niet-OES-adverteerders.

Kortom: voor hetzelfde geld haait u voortaan het onderste uit uw radiobudget. Wilt u dat ook uw doelgroep effectief inhaakt op uw radiocampagne? Bel ons meteen voor meer informatie over OES op 02/716.34.11.

**VAR**  
Variable Advertising Regie

Tulden 147 b bus 3 B-1912 Sint-Niklaas-Walruwe • Tel. 02-716.34.11 • Fax 02-715.39.77

STUDIO 101

**OES Around the World!** Belgian radio representative firm VAR has aggressively marketed Optimum Effective Scheduling as a means to improve the results of radio advertisers in Belgium. The above copy ran as a full-page ad in business newspapers and marketing periodicals. Americans are in good company. OES promotional advertising has appeared in Swedish, German, and French, in addition to the Flemish ad pictured here.

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## **Three Years Later...**

### **A Preface to the Second Edition**

It's now three years since the First Edition of *Radio Advertising's Missing Ingredient* was published in September 1990. The response to OES has been even better than we expected -- and we expected a lot! As word has traveled from one radio broadcaster to another, this book has become the fastest-selling publication in the history of the National Association of Broadcasters. And the video version is a hot seller, as well.

The term "OES" has become a part of radio's vernacular. At the time of this writing, over 4,000 copies of the book are in the hands of radio salespeople, managers, advertisers, and agency media departments . . . influencing the design of tens of thousands of radio schedules and making a bottom-line difference for countless advertisers and stations. The movement to OES began with individual radio salespeople and their direct clients, but spread quickly to cutting-edge agencies, and now we're hearing from agency after agency how they've rethought their radio buying philosophies. Many agency media directors are now doing what station sales departments have pioneered: showing their clients how to take the same budget, spend it in a different pattern with OES, and achieve great results.

At radio conventions, people tell us excitedly of their OES success stories. These successes come from stations of all sizes and markets of all sizes. Optimum Effective Scheduling has even gone international! We've heard strong testimonials to the effectiveness of OES from stations and broadcast trade associations in Canada, Germany, Belgium, and other points overseas.

#### **The Decade of Accountability**

In retrospect, the introduction of OES to the radio industry in 1990 was great timing. It was the beginning of "The Decade of Accountability." The flash and excess of the '80s, in which advertising was often permitted to run without

accountability and without an acceptable ROI, was quickly giving way to a new age in which advertisers demanded -- and agencies, in turn, demanded - - tangible, measurable sales results. Advertisers were coming to realize that a successful haggle over rates, a haggle that produced a "low" cost-per-point, was really not a good bargain if the advertising didn't produce cash register results. They were ready and eager to look at new concepts, at new copy approaches, and at new methods of buying and scheduling.

OES is not for everyone. Only for those who need their radio advertising to produce real results! If you are being held accountable by a client to get a bigger bang for the same bucks . . . read on. Thousands have, and their results prove that OES truly works.

**Steve Marx**  
Tampa, Florida

**Pierre Bouvard**  
Raleigh, North Carolina

**September 1993**



# Another OES Success!

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*We became believers in Optimum Effective Scheduling -- and even bigger believers in radio -- after one incredible four-day sales event in which we sold 243 cars! It was so amazing we re-checked our numbers to make sure they were right . . . we actually sold 243 units in one event!*

*Of course, everything has to be right in order to move that many vehicles in only four days . . . but the fact is, everything has been "right" when we've done these types of events in the past, and we haven't done nearly as well. What was different this time was the concentration of our advertising on WSYR -- into what we now know to be an OES schedule. What a difference!*

*The Romano System has grown to be one of the largest dealer groups in the Northeast . . . for a lot of different reasons. One of those certainly has been creative advertising and marketing efforts, and Optimum Effective Scheduling is now a major element in how we get results from radio.*

**Joe and Mike Romano**  
Co-owners  
The Romano Automobile Dealerships  
Syracuse, New York

---

*Chapter One:*

## **Getting Rid of Radio's "Seven Dirty Words"**

In the radio business, we don't hear stories like the one on the facing page often enough. More frequently, we hear radio's "Seven Dirty Words." Not the seven dirty words you may have heard from George Carlin, or from the FCC, or from those Congressmen's wives. The Seven Dirty Words we are talking about are these:

"I tried it once. It didn't work."

It's a sad fact, but hundreds of thousands of businesspeople in America have had that experience. They tried radio once, or perhaps several times, and it *didn't* work, or at least not up to their expectations. The NAB/Coleman Research advertiser study described in Chapter Ten confirmed that too few advertisers call their recent radio campaigns "successful." The more sophisticated advertisers -- frequently those who are agency clients -- may not say *tried it once, it didn't work*, but many have similar feelings, ranging from vague doubt to absolute certainty the radio hasn't got the selling power to rate as a primary medium.

### **A Major Crisis**

This is a major crisis for radio, for the agency community, and for the advertisers we share. *We all* have a tremendous amount to gain by learning how to tap radio's real potential, to get more bang without necessarily spending any more bucks.

For those of us in the radio industry, better results mean more renewals and more referrals. For agencies, happier clients mean more opportunities and a growing client roster. For advertisers, more successful campaigns mean

competitive advantage and expanding market share. We've all got a vested interest in each other's success.

There are a variety of factors that determine success or failure in advertising. Among them, we'd include:

- the advertiser's expectations
- the marketing strategy and tactics employed
- the competitive environment
- how powerful and well-produced the copy is
- the specific media chosen to carry the message

And one more factor that's been overlooked for too long:

- scheduling.

Our experience reveals that scheduling makes at least as much difference as all those other factors. And yet, it continues to be poorly understood and almost entirely ignored (a fact borne out by the NAB study) by those who buy and sell radio time.

## **The Missing Ingredient**

Proper scheduling is the *missing* ingredient in successful radio advertising. Even when all the other ingredients for success are there, poor scheduling makes radio advertising a crap-shoot. The future health and strength of radio, of agencies who schedule radio, and of the advertisers who use radio demand that we take the crap-shoot odds out of radio advertising.

Optimum Effective Scheduling (OES) is the missing ingredient. OES is a system for designing radio schedules, a system which is research-based, but more importantly, is field-tested. It began among the NewCity-owned stations and has now been tested and proven by hundreds of radio stations and thousands of advertisers. With OES, radio advertising results are so reliable,

so predictable, that you won't feel like crossing your fingers every time you book an important schedule.

Optimum Effective Scheduling is based on a substantial body of research that points clearly to the fact that the vast majority of radio schedules purchased today either contain too few announcements or they're spread over too long a period to generate the bang necessary to create a profitable return on investment for the advertiser.

### **A Strange Quirk of Fate**

The reason that traditional radio schedules are so light is some strange quirk of fate that led to a habit of scheduling radio at the 6-, 12-, and 18-spot-per-week levels, and calling 24 spots a "saturation." Advertisers who want results don't buy 12 or 18 column-inches a week in the newspaper; they typically buy several hundred, *sometimes several thousand*. Would you try to cover your metro with 12 or 18 thirty-sheet outdoor billboards? Ridiculous! While other media have historically been purchased at high unit levels, radio has been stuck trying to produce results for its advertisers with only a handful of units!

But thousands of radio salespeople now have the experience to say, that Optimum Effective Schedules -- which are typically in the range of *30 spots a week to 50 spots a week* or more -- generate outstanding results nearly every time. No more finger-crossing. No more wishing and hoping. Unless the marketing is disastrously off-target, or the creative just doesn't communicate, these schedules strike gold -- not occasionally, not frequently, but *reliably*.

### **Turn Your Computer Off**

We've developed some simple formulas to establish effective scheduling levels. They require no slide rules, no laptop PC, no software . . . just a rating book and a pocket calculator.

But before getting into the details of Optimum Effective Scheduling, let's focus on an audit we did at one of NewCity's former Atlanta stations, WYAY-FM. The clients of WYAY and the station's sales staff put OES to the test -- but they didn't know it.

### **Dramatic Data: The WYAY Study**

In April 1987, the salespeople were asked to identify which schedules had run on-the-air in the two preceding months where the advertiser had identified it as a schedule that worked, without even being asked. The only information we requested was the name of the advertiser and the start date of the schedule (so we could look it up). Keep in mind the sales folks did not know why we were asking.

Next, we pulled those schedules out of the file, along with every other local schedule that ran in the same two-month period. Then we plotted each schedule in both groups by the number of spots per week.

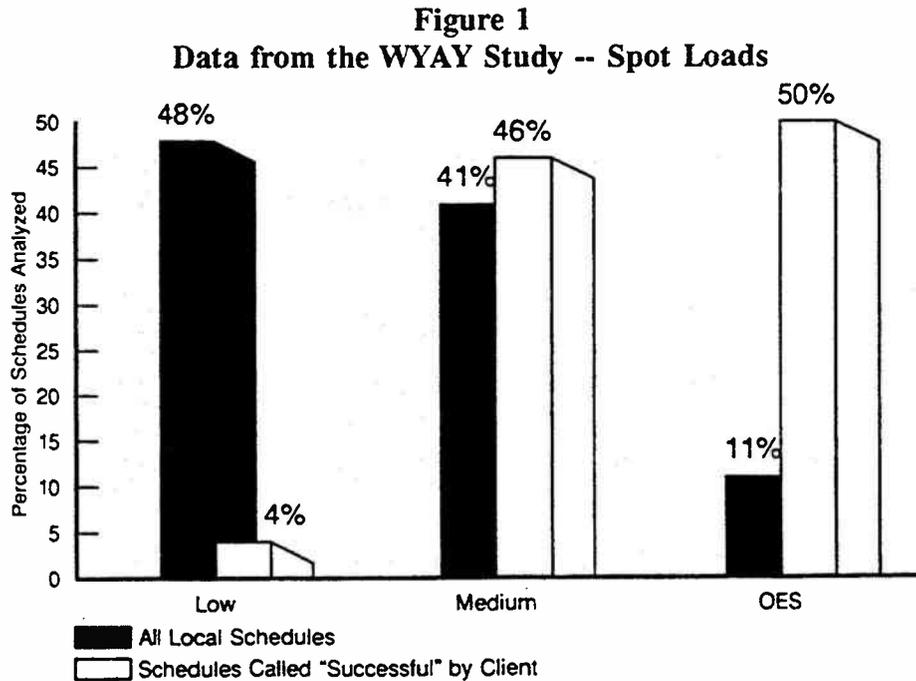


Figure 1 shows the stunning difference. The shaded bars show what percent of *all* the schedules analyzed fell into the three categories of low, medium, and OES spot loads. The solid bars show what percent of the *successful* schedules fell into each of those three categories.

The "low" category (the bars on the left) accounted for a whopping 48% of all the local schedules that ran on WYAY, but only 4% of the schedules were spontaneously identified by the advertiser as having worked. Equally astounding is the result for the OES category, on the right side of the graph. While strong OES schedules were only 11% of all the schedules that ran, they represented 50% of all the successful schedules -- where the client piped up and said, "Hey, that was really great . . . that really worked!"

These are stunning differences! Most of the schedules being bought and sold these days are at such low levels that they simply can't work, and most of the results being generated by radio are at weekly spot levels that most people aren't buying.

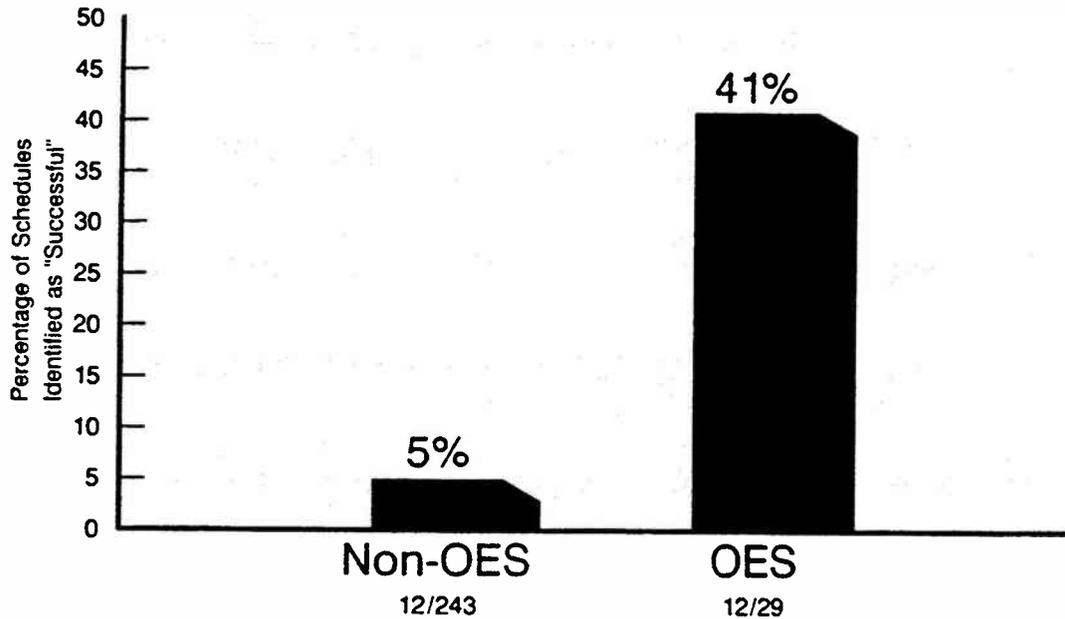
## The Bottom Line: OES is 8 Times More Likely To Work

There's another way of looking at all these statistics that's even simpler. In Figure 2, what we've shown is simply the percentage of all the OES schedules and all the non-OES schedules which were identified by the advertiser as successful.

In the non-OES group, less than 5% ended up in the successful pile. But among the Optimum Effective Schedule group, a whopping 41% of all the schedules were spontaneously identified as successful by the advertiser. Again, it's a difference so clear that we can't afford to ignore it.

Our particular research approach at WYAY was not designed to find every success story -- in either the OES or the non-OES group -- but it did clearly demonstrate that Optimum Effective Schedules were more than *8 times as likely* to produce impressive results for the advertiser. And we've had the same experience at other stations, as well. If you need to get results for your clients, those are numbers you need to know.

**Figure 2**  
**Simplified Data from the WYAY Study**



### **A Future Better Than The Past**

This message needs to get out. Optimum Effective Scheduling is the missing ingredient in the recipe for successful radio advertising. Just *imagine* what would be the impact on our *clients'* businesses, on agency credibility, and on the radio industry if we got together and started producing bigtime results nearly every time.

That *can* be the future we share, if we schedule our clients for success, instead of scheduling them for failure. We'll never again hear the "Seven Dirty Words." Radio will at last be used to full advantage. Radio will become the *primary* medium it should have been all along. And clients and agencies will have a powerfully effective and efficient new marketing tool.

## OES Requires a Paradigm Shift

If OES is already starting to make you a little uncomfortable, that's to be expected. In fact, the longer you've been in the business of either buying or selling radio time, the more experience you have, the more uncomfortable you'll be! That's because Optimum Effective Scheduling breaks the *paradigm* of how radio advertising has been planned, bought, and sold for the past two decades or more.

If you don't understand what paradigms are and how they influence our thinking and our problem-solving, we recommend that you pick up a copy of *Future Edge: Discovering the New Paradigms of Success* by Joel Barker (published 1992 by Wm. Morrow & Co.). Basically, a paradigm is a set of rules, limits, and boundaries for a certain subject which we accept without question. They are the "given" which we assume are permanent laws of nature. Each of us has paradigms for dozens, perhaps hundreds, of things in our life. These range from "Mom's way to clean the kitchen" to "the coach's way to pass the ball" to the fact that next year's cars will have four wheels to, yes, how to design a radio advertising schedule.

But rarely are these assumptions we make really immutable laws of nature! We have simply acted as if they were, often unconsciously so. Progress often requires that a paradigm be changed or that one paradigm is dropped in favor of another . . . that a *paradigm shift* occur. An example Barker uses in his book is the Swiss watch industry. While it was Swiss scientists who devised quartz technology for watches, the entrenched Swiss watchmaking industry rejected it, choosing to stick with their antiquated paradigm of jeweled mainspring movements. The Japanese, not encumbered by mainspring paradigm, grabbed the new quartz paradigm and have almost entirely supplanted the Swiss as watchmakers to the world.

All of us have experienced a dramatic paradigm shift in just the three years since the first edition of this book was published. Back then, the Soviet Union was America's chief rival and nemesis throughout the world. Today, the Soviet Union is gone, and Russia is a friend of ours!

The authors believe that the move to OES requires a paradigm shift. In fact, as you read this book, you may discover a whole series of paradigm residing in your mind that you never even realized were there . . . paradigms which have made it difficult for you to see revolutionary new ways of looking at radio advertising. We attack some moss-covered paradigms starting right now in Chapter Two.

## Chapter One At-a-Glance

- The "Seven Dirty Words" -- *I tried it once, it didn't work* -- present a major crisis for radio, the agency community, and the clients we share.
- Proper scheduling is the missing ingredient in radio advertising's recipe for success, yet it continues to be poorly understood and almost entirely ignored by those who buy and sell radio time.
- Other mass media are scheduled with a high unit count. Only radio has been burdened with producing results on a low unit count.
- Research clearly points out that OES schedules meet and exceed advertiser expectations anywhere from 2 to 8 times as often as non-OES schedules.
- The radio industry, advertising agencies, and our clients will all benefit immensely when the OES message gets out.
- The most experienced buyers and sellers of radio advertising time will have the most difficulty making the paradigm shift to OES.



# Another OES Success!

*I always chuckle when I hear a manufacturer's representative discuss 'adding' radio to a print promotion of his product. 'We'll supplement the (print) ad,' he'll say, beaming at me fondly, as though he'd given me an extra dollop of chocolate syrup on my sundae!*

*Frankly, I'll gladly skip the print ad. That's what we've been doing for years for our client, Vancouver Furniture, located just across the river from Portland, Oregon.*

*Instead, I'll take those dollars and do radio the way it works best, the way it's helped build Vancouver Furniture into one of the top home furnishings retailers in the Portland metro area, and the way it's made a difference for our other clients, as well. I'll take the four best days to promote, pack as many spots as I can into the hours of the promotion, and create impact in the consumers' mind -- which translates into hard sales numbers at the cash register.*

*We're not discussing theory here. We're talking about results. High-frequency high-impact radio delivers. Delivers the dollars.*

**Sheila Walsh Guenther**  
CEO  
Walsh Guenther & Associates  
Vancouver, Washington

---

*Chapter Two:*

**Down with the Old Measurements!**

The letters O-E-S are not exactly the three most famous letters in radio advertising circles these days! Today, the three letters the buying community pays most attention to are GRPs (Gross Rating Points) and, of course, CPP (Cost-Per-Point).

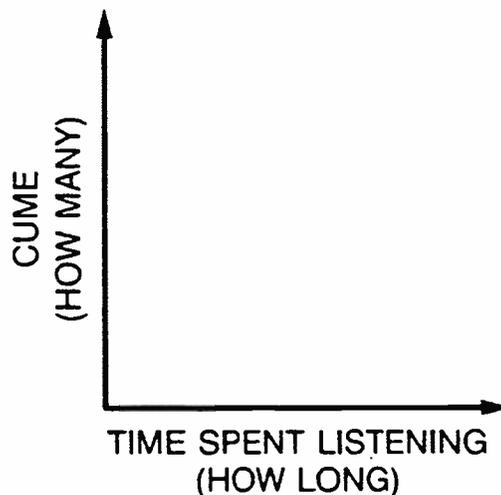
But GRPs are a totally ineffective means of determining whether a radio schedule is going to be effective. To truly understand why GRPs and CPP are the worst ways to look at a radio schedule, we must delve into the basics of radio audience estimates.

**The Two Dimensions of Radio**

What are the two most basic dimensions of radio audience measurement?

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**Figure 3**  
**The Two Dimensions of Radio Audience Measurement**



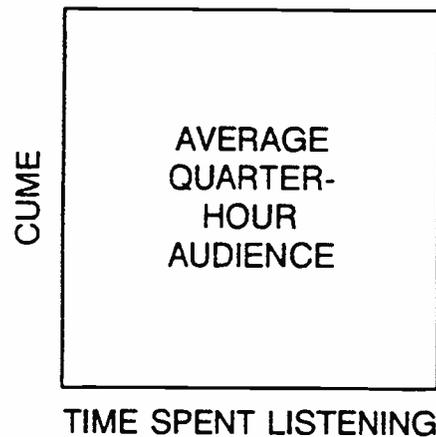
Cume and Time Spent Listening. Cume is a measure of *how many*: it's the total number of *different* people reached by a radio station in a week. It's a simple "headcount," with each listener counted *once*.

Time Spent Listening is a measure of *how long*: it's the *average* amount of time each one of those Cume listeners spends with the radio station. It's important to keep in mind that Time Spent Listening is an average, a mixture of the heavy, medium, and light listeners of a station. In Chapter Six, we explore this topic of heavy listeners further.

Now what happens when you combine the two most basic dimensions of radio -- Cume and TSL -- together? You get: Average Quarter-Hour Audience.

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**Figure 4**  
**Cume and TSL Combine to Produce Average Quarter-Hour**



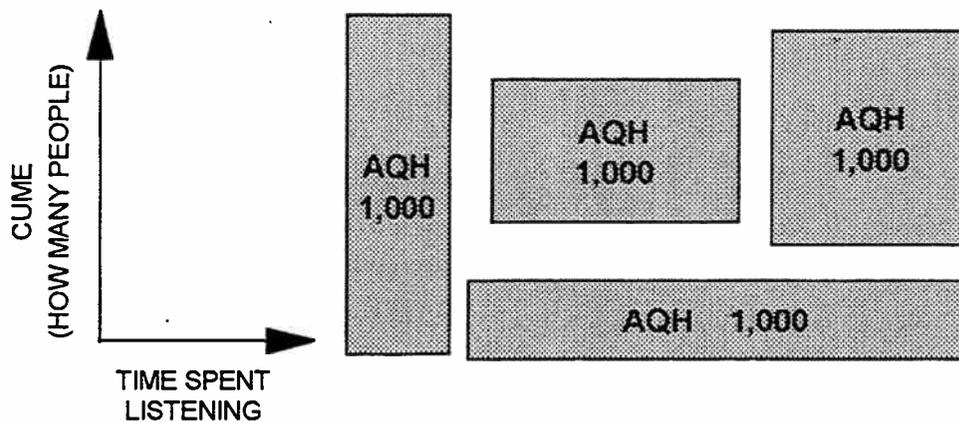
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Average Quarter-Hour is the average number of people listening to the station in a fifteen-minute period, or roughly the average number of folks listening at any given time.

## Don't Stop at Average Quarter-Hour

But the advertiser or agency who only examines Average Quarter-Hour is not getting the total picture of a station's audience. Two stations could have the *identical* Average Quarter-Hour Audience, but radically *different* Cume and Time Spent Listening. Each of the shapes in Figure 5 represents 1,000 Average Quarter-Hour Persons, but that's about all they have in common:

**Figure 5**  
**AQH Data Masks Essential Differences in Cume and TSL**



In Figure 5, the shape on the left depicts a station with a big Cume and a low TSL, while the shape at the bottom of the figure represents a station with a low Cume and a high TSL. Would you buy those two stations the same way? Not after we get done with you! In Chapter Five, we detail step-by-step how to determine an *effective* schedule on each station. For now, let's just say it's *impossible* to determine an effective schedule if all you're looking at is the Average Quarter-Hour!

Average Quarter-Hour *Ratings* are determined by dividing a station's Quarter-Hour Persons by the population. One Rating Point represents a quantity of people equal to one percent of the population.

### Radio Rating Points Don't Work Like TV Rating Points

The use of rating points by advertising agencies for buying radio stems from the earlier practice of using points to plan and buy television. Buyers use them the same way, but rating points *do not* mean the same thing for radio and television. Pick up a TV rating book and compare it to a radio rating book and you'll see some significant differences.

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**Figure 6**  
**Radio and TV Ratings are Fundamentally Different**

	TELEVISION	RADIO
Buying Criteria	Specific Programs	Broad Dayparts
Length of Period Measured	2-10 Quarter-Hours	80-504 Quarter-Hours
Importance of Time Spent	Minimal	Tremendous
Metro Measurement	One Dimension (HH Rtg Pts)	Two Dimensions (Cume & AQH)

---

The buying criteria for radio and TV are different: the majority of TV buys target narrow time periods, while radio schedules are run in broad dayparts or throughout the entire week. The reason for this is that television viewers choose *specific programs*, while radio listeners generally select *entire stations* or formats.

If you compare the time periods measured, you'll see that in TV they are *very short*, sometimes only 2 quarter-hours -- such as Thursday 8:00 - 8:30 pm -- or as much as 10 quarter-hours, say, for the evening news. Radio's time periods, on the other hand, are rarely less than 80 quarter-hours and are often as much as 504 quarter-hours in a week.

With TV's small program measurement times, the importance of Time Spent is minimal -- while in radio's broad dayparts, the impact of TSL is tremendous.

Lastly, if you compare the types of numbers available for the Metro, the TV book only bothers to show one dimension, Household Rating Points -- while the radio report, of necessity, shows two dimensions: Cume and Average Quarter-Hour.

The moral of the story is: radio ratings are not the same as TV ratings, and therefore TV buying methods do not work in radio.

### **The Gross Rating Point Fallacy**

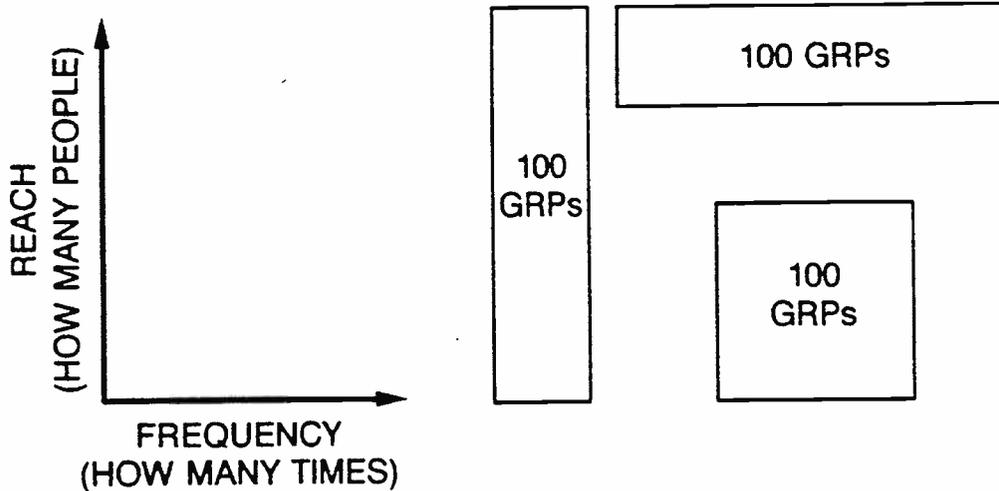
Whereas rating points are useful in television -- where they're related to the number of viewers -- in radio, rating points have no relationship to listeners and no relationship to whether or not the schedule will generate results for the advertiser. We can easily demonstrate this point.

GRPs are calculated in either of two ways. One way is to multiply the number of spots by the Average Quarter-Hour Rating. For example, 20 spots running on a station with an average rating of 2 gets you 40 Gross Rating Points. The other way is to multiply the Total Reach of the schedule, expressed as a percentage of the population, times the Average Frequency.

Now here's why Gross Rating Points are an ineffective tool for knowing whether or not the schedule will generate cash register results. Just as Average Quarter-Hour Audience *conceal* the information about Cume and

Time Spent Listening, GRPs *conceal* the information about Reach and Frequency.

**Figure 7**  
**GRPs Conceal Essential Data About Reach and Frequency**



Remember that GRPs are the product of Reach times Frequency. In Figure 7, we have Reach -- or *how many people* -- on the vertical axis and Frequency -- or *how many times* -- on the horizontal. Each of those three boxes contains 100 GRPs, yet *look* at how *different* they are. One's got lots of Frequency, but very little Reach. Another has oodles of Reach, but hardly any Frequency. And the last one is kind of a trade-off: some of each. While each one figures out to 100 GRPs, the effect of each of these schedules in the marketplace will be as *different* as the shapes you see.

So now you see the problem: when a schedule is bought on GRPs, it's *impossible* to tell the mixture of Reach and Frequency -- how many people were reached and how often each one got the message.

Let's put some numbers on the concept. The four schedules in Figure 8 all deliver 100 GRPs, but in very different ways.

**Figure 8**  
**Radically Different Schedules Can All Produce 100 GRPs**

	<i>Reach</i>	<i>Frequency</i>	<i>GRPs</i>
Schedule A	100% of the market	one time	100
Schedule B	50% of the market	two times	100
Schedule C	25% of the market	four times	100
Schedule D	1% of the market	100 times	100

You can see why it's critical to look *beyond* GRPs and get the *actual* Reach and Frequency. But looking at those four very different schedules prompts the question: which is more important, Reach or Frequency? Of course, *both* are essential to getting results from advertising. Asking which is more important is sort of like asking a chef who's about to cook an omelette: which is more important, the skillet or the eggs?

*If you don't know the actual Reach and Frequency, you could end up with something like Schedule A, reaching 100% of the market once. That would be like asking the chef to cook eight dozen eggs for one second!*

*Or you could end up with Schedule D, reaching 1% of the market 100 times, which would be the same as asking the chef to cook a single egg for an hour and a half!*

Either one is a disgusting thought for breakfast, and either schedule spells advertising disaster.

## If GRPs Are On Their Way Out, CPP Can't Be Far Behind

If Gross Rating Points do not work as a method for buying radio, then obviously Cost-Per-Point is not a valid means of comparing the potential value or effectiveness of radio schedules. Of course, it still works as a *club* to threaten radio salespeople with, but it doesn't work as an instrument for getting results for the advertiser.

Cost-Per-Point has two distinct problems. The first is that it's based on a useless measurement -- Gross Rating Points. The second is that it fails to take into account any issues other than audience size and spot rate.

*Imagine if the sole criterion in buying a new car was the average cost per part!*

*Or if the sole determining criterion on your next clothes shopping trip were average cost per thread!*

*Would you decide on a college education just by looking at the average cost per book?*

Sounds pretty silly, doesn't it? So why do we allow radio to be bought and sold this way?

Cost-Per-Point is a bean-counting exercise that misses the only important issue: will this schedule generate results? If we led our lives by making purchases based on these types of calculations, we'd all be wearing rags and driving used Yugos!

While CPP is a major focus of concentration for agency buyers and many radio salespeople, the NAB/Coleman Research study of 300 local radio advertisers, included no mention of CPP as a factor contributing to the *success or failure* of a radio campaign.

It would be great if you could put this book down and go back to using GRPs and CPP, but the painful truth is that neither one of those concepts has anything to do with getting results on radio.

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## Chapter Two At-a-Glance

- GRPs are a one-dimensional measure, giving no clue as to a radio schedule's actual Reach and Frequency.
- The GRP method of planning and buying works for TV, but not for radio.
- Whereas TV rating points are helpful in buying, in radio using rating points alone have no bearing on whether the schedule will generate results.
- If GRPs are not helpful as a buying tool, then CPP obviously has no place, either.
- CPP suffers the additional problem that it reduces a complex set of marketing issues to one simplistic beancounting exercise.
- In the words of veteran radio manager Jim Loftus, "Cost-per-point is a pricing tool. OES is a results tool."

# Another OES Success!

*Over the years, WZZK has kept a log of clients who have come back to us and told us how successful their campaign was. We call this our Success Log, and we record the client's name, the number of spots they ran, and the results that were achieved.*

*One day it dawned on us that we had this list of successful campaigns that included information on the number of spots we ran for each one. We decided to check out each schedule to see how many of them were Optimum Effective Schedules.*

*We found that an amazing 88% of these campaigns -- judged successful by the client's standards -- were achieved with OES. If we weren't convinced before, that really convinced us of the importance of running the Optimum Effective Schedule.*

**John Henley  
General Sales Manager  
WZZK-AM/FM  
Birmingham, Alabama**

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*Chapter Three:*

**Reach and Frequency Like You've Never  
Heard Them Before**

To cook up a successful omelette, the chef needs to have enough eggs in the skillet, and he or she needs to cook them long enough. In radio, the eggs and the cooking time are called Reach and Frequency:

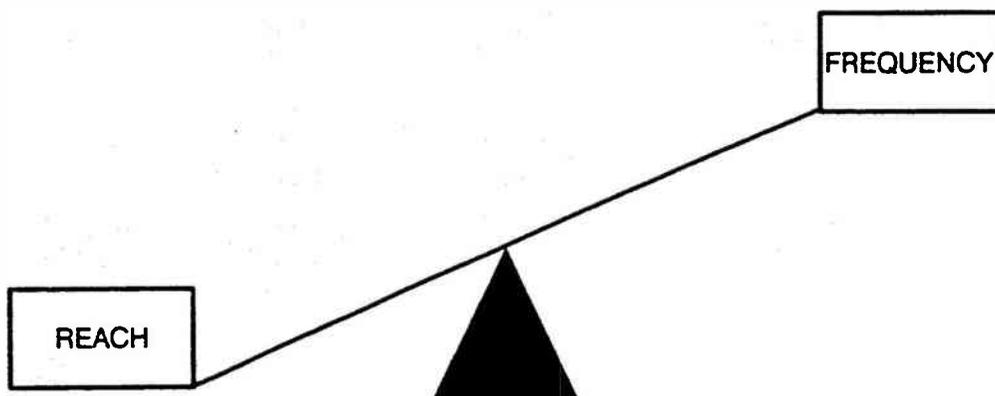
*Reach is a headcount of how many different people were exposed to the advertising message.*

*Frequency is a measure of how many times the average person is exposed.*

You need both to cook up a successful advertising campaign, but the reason we're always trying to figure out which is more important -- Reach or Frequency -- is that we've always considered them to be on a seesaw. If we want more Reach, we have to sacrifice Frequency. If we need to boost Frequency, then we have to suffer a loss in Reach. It's frustrating to find Reach and Frequency on a seesaw when both are so important.

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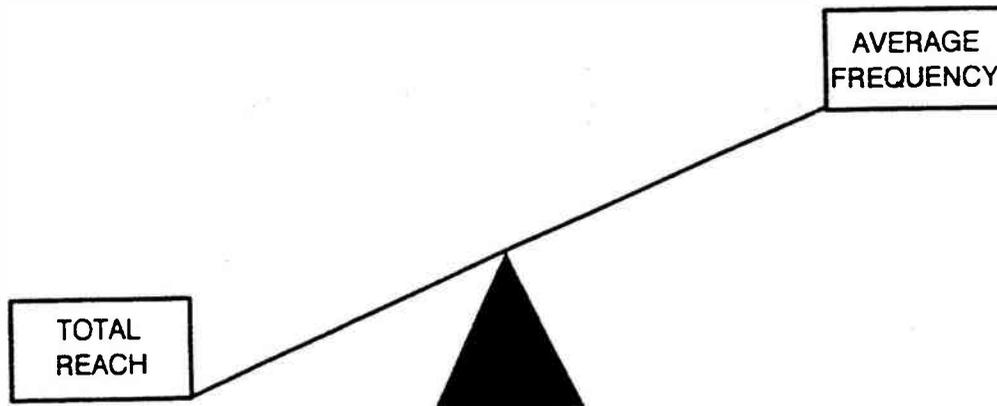
**Figure 9**  
**Sometimes It Seems Reach and Frequency Are On a Seesaw**



But the real seesaw is not between the *Reach concept* and the *Frequency concept*. The real seesaw is between *Total Reach* and *Average Frequency*.

---

**Figure 10**  
**The Real Seesaw Is Between Total Reach and Average Frequency**



Shortly, we'll create a new concept to replace Total Reach and Average Frequency. But let's be certain we label those definitions of Reach and Frequency correctly:

- *Total Reach* is a headcount of how many different people were exposed to the advertising message.
- *Average Frequency* is a measure of how many times the average person was exposed to the advertising message.

### **Essential Concepts, Misleading Numbers**

Reach and Frequency are essential concepts; you can't schedule radio advertising successfully without using them. But while the concepts are good, the specific estimates we're accustomed to using -- *Total Reach* and *Average*

*Frequency* -- are very misleading numbers. Unfortunately, those misleading numbers are everywhere: all the runs you do on your PC or on your on-line Reach and Frequency systems are giving you *Total Reach* and *Average Frequency*. They are not the numbers that lead you to effective schedules.

Imagine looking into the skillet and seeing some eggs burnt to a crisp and others still raw and runny. One might say that "on average" the omelette turned out fine, but who would want to eat it?

And who would want to run a radio schedule cooked like that? That's why Joe Ostrow, Executive VP at Foote Cone & Belding, refers to "the relatively meaningless statistic of average frequency." *An average measurement of anything* is misleading because what's hidden is so much more than what's exposed.

*There's a great old story that makes this point so well. It's about the two statisticians who went out hunting. There in the clearing they spotted a deer. The first one fired and just barely missed. The bullet soared past the deer, right in front of its nose. Then the other took aim and fired and the bullet went zooming right past the deer's tail. The two jumped up and down, hugging each other, because -- on average -- they killed the deer!*

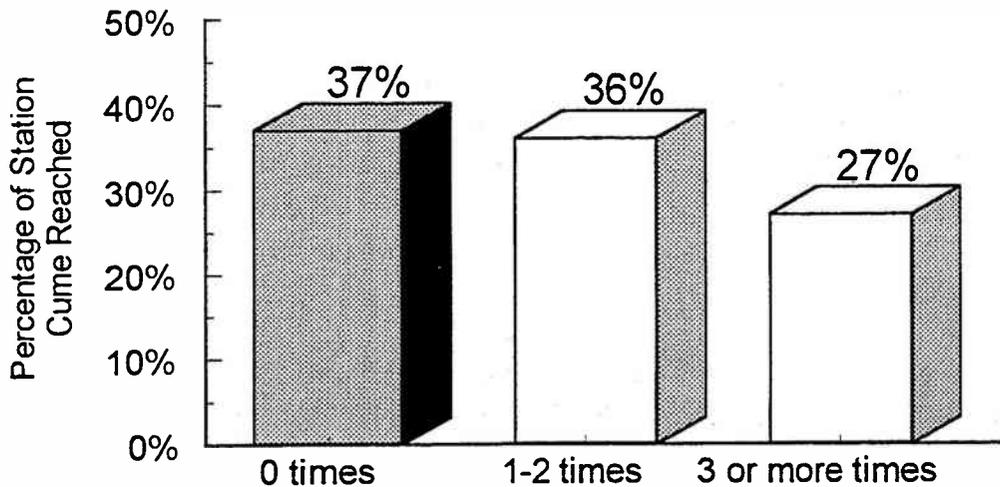
Amusing analogy? Yes, but every day we sell schedules based on averages, schedules that miss the deer.

## **The Great Myth About "A Frequency of Three"**

In radio advertising circles, we often hear people talk about an "Average Frequency of three," in the belief that three exposures of the message to a listener are required to produce the desired effect, but there's a tremendous myth involved in this legendary number! We say "I've got the client reaching his target audience with a frequency of three," when, in truth, very few people in the audience are actually getting a frequency of three. It's because *averages* are so misleading.

Figure 11 depicts the real delivery of a one-week schedule with that magical Average Frequency of three. Guess what! It doesn't look so magical, after all.

**Figure 11**  
**Actual Delivery of One-Week Schedule With Average Frequency of 3**



Surprisingly, 37% of the station's audience will never hear the message. Another 36% will hear it only once or twice. Only 27% will actually get it three or more times. When you're selling an Average Frequency of three, only one out of four eggs in the skillet has been cooked! Don't fall into the Average Frequency trap; it's a misleading, watered-down number.

### **Total Reach: A Hard Dose of Reality**

The Total Reach trap is even worse. It totally disregards Frequency! Total Reach tells us only how many eggs are in the skillet, not whether they're undercooked, overcooked, or even cooked at all. This point is demonstrated in Figure 12.

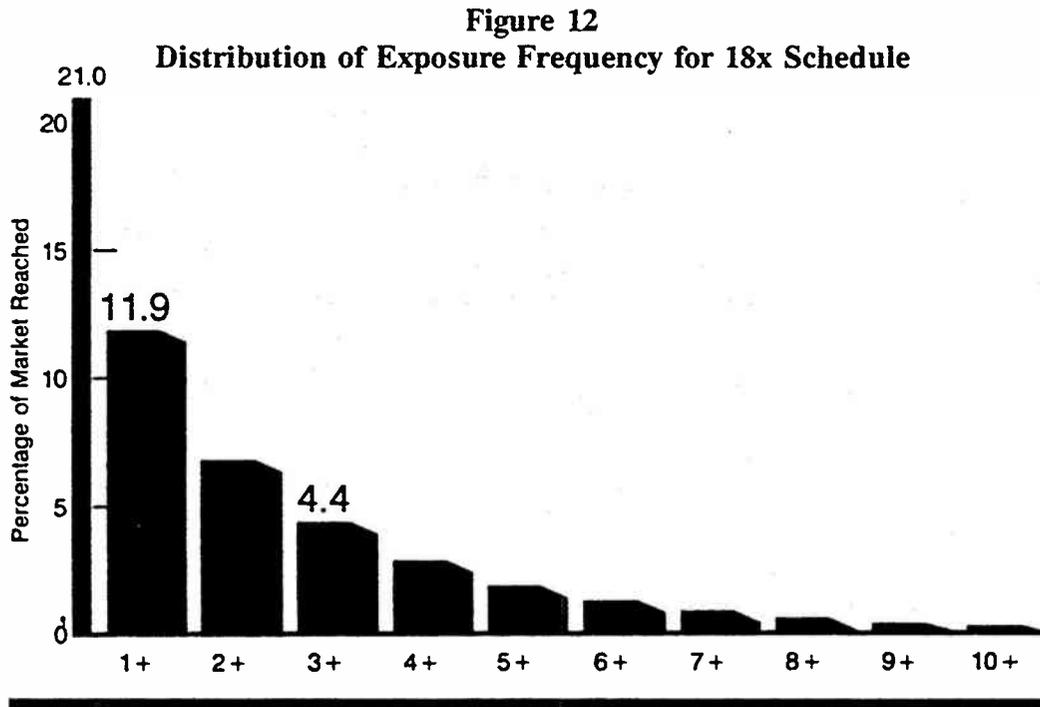


Figure 12 shows a distribution of exposure frequency for a typical radio schedule. This is an 18-spot plan, just like several you might have written in the past week. The skinny bar on the left is the radio station's come in the demo and daypart selected. In this example, it's 21% of the market.

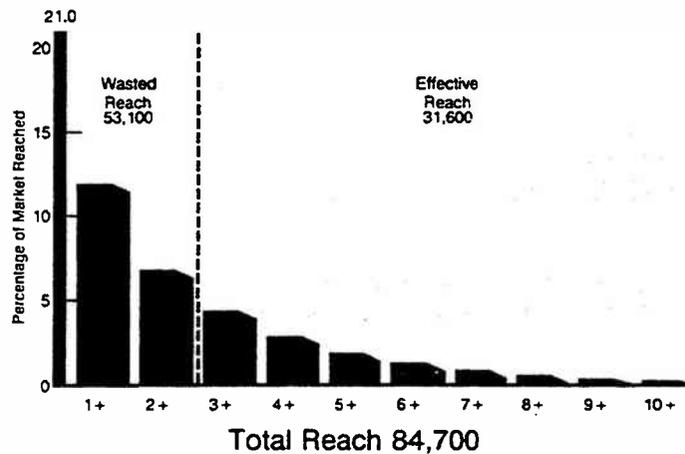
The next bar, labeled 1+, is the total reach of the schedule. Of course, 18 spots don't reach all of the station's listeners. You know that. Here, the 18-spot plan is delivering 11.9% of the market one or more times.

The 2+ bar shows all the people reached two or more times by this schedule (6.8% of the market).

But with all the interest in how many are reached 3 or more times, let's devote our attention to the 3+ bar. The schedule that you thought was reaching 11.9% of the market is actually *effectively reaching* just 4.4%. And if, by chance, this campaign requires a frequency goal greater than 3, the reach delivered by this schedule in the 4, 5, or 6 area is starting to become minuscule.

Let's put some real people numbers on it. The Total Reach of this schedule is 84,700 people. That's how many eggs we threw in the skillet. But 53,100 of them never got cooked. The ones we cooked, the Effective Reach, is only 31,600.

**Figure 13**  
**Actual Reach of 18x Schedule by Frequency Level**



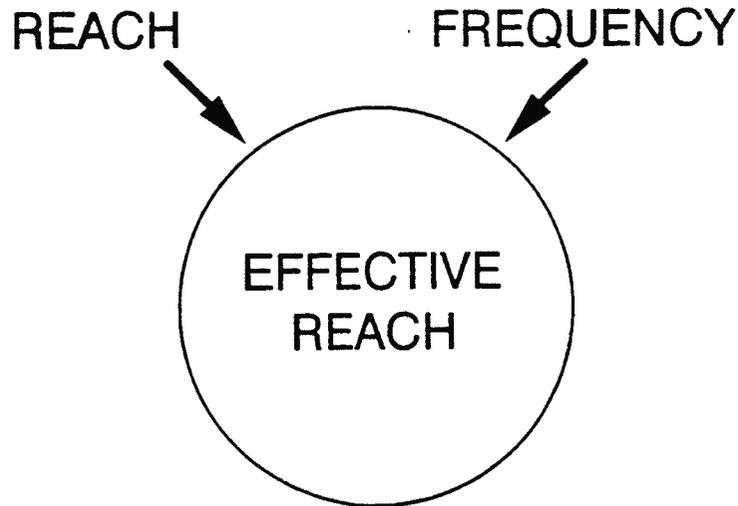
Now you see, using real people, how completely useless the Total Reach number is. We have to stop fooling ourselves and our clients that Total Reach is a number that has any significance.

### No More Seesaw

Whereas most folks understand these days that radio should be bought and sold based on Reach and Frequency, unfortunately, they're using the wrong Reach estimate (Total Reach) and the wrong Frequency estimate (Average Frequency).

Earlier we promised you that we would get Reach and Frequency off the seesaw. The concept of *Effective Reach* -- those people reached three or more times -- accomplishes this. Now, instead of having two numbers playing

**Figure 14**  
**Effective Reach Concept Brings Reach and Frequency Together**



some kind of tug-o-war, we have melded them into one number: Effective Reach. The Frequency concept, so terribly important, has now been made an integral part of the Reach concept. As long as we talk about Effective Reach instead of Total Reach, we don't have to concern ourselves any longer with the question of Frequency.

## Chapter Three At-a-Glance

- Reach and Frequency are essential concepts -- you can't schedule radio successfully without understanding them.
- The traditional measurements of Reach and Frequency that we're accustomed to seeing and using -- *Total Reach* and *Average Frequency* -- are very misleading.
- Unfortunately, those misleading measurements are ubiquitous in the radio advertising business. You see them everywhere.
- The "Frequency of three" myth leads advertisers to believe that people in the target audience are getting the message three times, but the averages deceive us! In our example, when the Average Frequency is 3, only one out of four of the station's listeners heard the message 3 times.
- Total Reach is equally useless. Rather than misleading us about the critical issue of Frequency, it simply ignores the issue! It assumes that all those who are reached are reached significantly, when such is never the case. It's just a count of how many eggs you put in the skillet, not whether you cooked them into an omelette.
- The measurement we need to focus on is Effective Reach. Effective Reach melds together the concepts of Reach and Frequency, taking them off the frustrating seesaw that we usually find them on. *Effective Reach* is just those people reached often enough for the advertising to produce an effect. It's a real number!

REACH AND FREQUENCY LIKE YOU'VE NEVER HEARD THEM BEFORE

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# Another OES Success!

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*Optimum Effective Scheduling was a key element of our plan to shift the focus of our deposit program advertising into radio. We took the advice of WVAZ and we couldn't be more pleased with our decision to involve both the station and OES in our 50th Anniversary deposit program.*

*We focused our advertising program on our 50 Month Certificate of Deposit and our premium program. Using a two-week schedule designed according to the OES formula, WVAZ reached the target consumers we were looking for -- and reached them effectively.*

*Our fourth quarter sales thus far are 43% ahead of the same period a year ago. Our goal was 33%. The results we produced with this OES radio schedule far exceed our accomplishments in similar promotions in the past.*

**William E. Merritt**  
**VP/Director of Marketing**  
**South Shore Bank**  
**Chicago, Illinois**

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*Chapter Four:*

**The Secret to Learning is the Secret  
to Advertising**

We understand intuitively why Reach is important in advertising: the more people we can get the message out to, the more we can get to respond. But understanding why Frequency is important requires a closer study.

In the advertising business, Frequency is tossed around like some sort of scientific term. But it's really not all that complicated. Frequency is nothing more than repetition.

And repetition is one of the most important keys to learning. As a kid, it's how you learned to tie your shoe, it's how you learned your multiplication tables, it's how you learned the important dates and events in American History.

As an adult, you learn by repetition, as well. The first few times you dialed your telephone credit card number, you had to look it up; now you've got it memorized.

Think about the last time you added a word to your vocabulary. It was probably only after you heard it more than once. And if you've ever given a speech, somebody has certainly given you that sage advice:

*Tell 'em what you're gonna tell 'em.*

*Then tell 'em.*

*Then tell 'em what you told 'em.*

Where's fourth gear on a stick shift? How rough a ride was it the first time you tried to drive a stick? In all these examples, repetition results in

learning. Only through repetition is there good communication. And you'll notice a pattern in all these examples:

*It takes more than one exposure to whatever is being transmitted before it sinks in. Simply put:*

**Once is not enough.**

Imagine you're at a reception. You're meeting lots of new people and exchanging names. You're introduced to someone that you'd really like to get to know, but the name doesn't sink in the first time since you've been introduced to so many people. So you ask to have it repeated, and finally it registers.

That experience reveals two important things about learning:

1. A single exposure to new information isn't enough to make it sink in.
2. Lots of new information coming in all at once makes it even harder to single out any particular bit of data.

**Repetition: The Key to Successful Advertising**

If it's starting to sound like there's a connection between repetition and advertising, you're right. After all, advertising is a process where people learn about a product or a service -- and it's not effective advertising until they've learned it well enough to respond.

The first time a consumer is exposed to new information, they're in the same situation you were in at that reception, meeting all those people at once. They may not catch the name. They probably won't remember it unless it's repeated. And then understanding the message, and connecting the message with the name, and finding out how to respond if they're interested -- you can see how the job requires frequency.

And the whole process is complicated by the sheer number of advertising impressions coming at the consumer -- virtually simultaneously -- day after day. Years ago, somebody calculated 1,200 a day; today, the estimates run from 2,000 to 3,000 a day!

## Once is Not Enough

It's no wonder that Mike Naples, President of the Advertising Research Foundation and former head of marketing research for Lever Brothers, wrote in his breakthrough book on *Effective Frequency* in 1979:

**One exposure of an advertisement to a target-group consumer . . . has little or no effect.**

By the way, nothing in Naples' findings indicated that the principles of frequency response vary according to the medium chosen. The concepts we're discussing here apply to all media and every kind of marketing campaign.

So if "once is not enough," how many are enough? A lot of studies have been undertaken to pursue that answer. Naples' book was one of the most comprehensive, and it was paid for by the Association of National Advertisers, America's biggest advertising spenders, who want to make sure they're not spending too much . . . or too little.

## How it Works in the Human Brain

Years ago, Dr. Herbert Krugman of General Electric did some landmark investigation of the difference between the first, second, and third exposures to an advertising message.

**First exposure: "What is it?"**

The first time we're exposed to a message, Krugman said, our mental response is: *What is it?* At a minimum, it gets our attention long enough to

decide that we're not interested. If, by chance, we are interested, the human mind will still discard the first exposure unless and until it's followed up by another exposure.

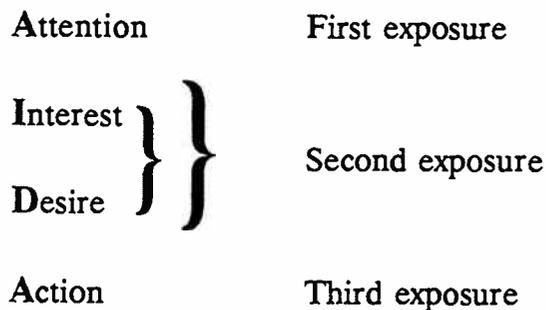
**Second exposure: "What of it?"**

With the second exposure, the mind goes from *What is it?* to *What of it?* Now the mind begins to evaluate the message and decide if it has any personal relevance. But there's a unique element in that second exposure: it's the *Ah ha! I've seen or heard this before.* It's that recognition that lets the mind pick up where it left off with the *What is it?* response.

**Third exposure: "Let's do it."**

The third exposure is typically the earliest in which the human mind will say *Let's do it!* It recalls the evaluation process begun after the second exposure and, only now, the human mind may be able to press the purchase button.

Krugman's three-step model is very similar to the AIDA advertising concept with which you may be familiar:



Krugman's pioneering work received a vote of confidence in Naples' book, when the author concluded:

*By and large, optimal exposure frequency appears to be at least three . . . In other words, three represents the lowest frequency-of-exposure level which can offer peak response.*

And the same conclusion comes from media-maven Alvin Achenbaum of Canter, Achenbaum, and Heekin:

*The first few exposures to an ad are of little value . . . Individuals who are exposed less than three times are not significantly affected by the advertising.*

But there's another wrinkle to this. It's not enough to know that at least three exposures are required to produce a response. It's also a function of the time period over which those exposures occur.

If you had looked at those multiplication tables just once in second grade, once in third, and once in fourth grade, you still wouldn't know them today. Krugman's second-exposure reaction, *What of it?*, could not have taken place unless the first exposure had been remembered. If it was forgotten, then the second exposure was simply another first exposure.

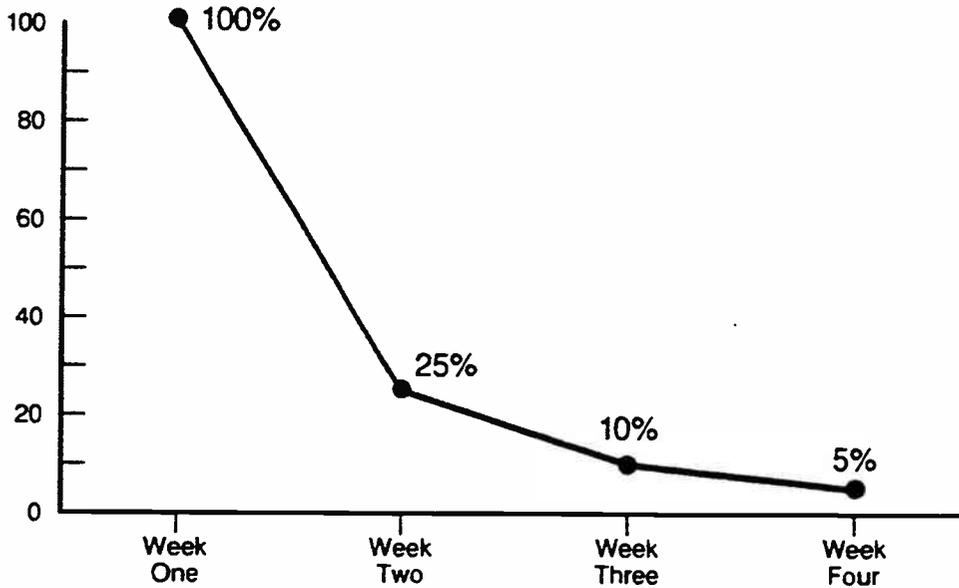
## **Our Minds Can Be Like Sieves**

Over time the human mind keeps forgetting all the information that bombards it. Years ago, you may have learned about the Ebbinghaus Curve of Forgetfulness; but, if you didn't study it at least three times, you've probably forgotten it by now.

In 1885, Thomas Ebbinghaus did research that documented just how quickly and completely things are forgotten. His study showed that, of the information learned in week one, 75% of it was forgotten by week two, 90% by week three, and 95% by week four!

Note that that study is more than a hundred years old. You may decide if people have gotten any smarter since then -- these authors doubt it -- but certainly there's vastly more information coming our way every week (well over 10,000 advertising messages in a week, not to mention all the other data). If Ebbinghaus were alive today, do you think he would find less forgetfulness?

**Figure 15**  
**The Ebbinghaus Curve of Forgetfulness**



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### Defining the Threshold

It's easy to see why Professor Charles Ramond, in his book, *Advertising Research: The State of the Art*, said clearly:

*Unless an individual is exposed often enough within a short enough interval, there is little point in reaching him at all.*

Given the tremendous importance of *three exposures* and what we've learned about the level of advertising clutter and the human propensity to forget . . .

**We have set as our threshold of advertising effectiveness: a minimum of three exposures within a week's time.**

Now, several times we've said a *minimum of three*. The fact is that three is not always the magic number. One of the foremost experts on the subject

of frequency in advertising, Joe Ostrow, delivered a very important address to the Advertising Research Foundation in 1982.

Ostrow identified 20 separate factors for advertisers to take into consideration before determining frequency goals:

<u>Marketing Factors</u>	<u>Message Factors</u>	<u>Media Factors</u>
Established vs. new entry	Message complexity	Clutter effect
Brand dominance/share	Message uniqueness	Editorial environment
Brand loyalty	New vs. continued campaign	Attentiveness
Length of purchase cycle	Image vs. product sell	Continuous vs. pulsed
Length of usage cycle	Message variation	Number of media used
Competitive share of voice	Wearout	Repeat exposure
Target group	Length of advertising units	

The full text of Ostrow's remarks, including an explanation of each of the 20 factors, is reprinted in the Appendix. It's a wise marketer or media planner who consults this list -- and considers other factors that may bear upon the effective frequency level -- before getting too deep into a radio advertising project.

More often than not, your thoughtful review of the marketing, message, and media factors that influence the setting of the effective frequency level will cause you to set the level *higher than three*. Rarely will your decision be that you can set it below three.

By the way, if you think that when you use a greater number of different media vehicles, you can afford to reduce your frequency goals, Ostrow states just the reverse: the greater the number of different media involved in the campaign, the higher the advertiser must set his or her frequency goals. We'll come back to that point later on.

Frequency, or repetition, is essential to effective advertising. And setting the effective frequency level is one of the most important tasks in advertising planning.

## Chapter Four At-a-Glance

- Repetition is the key to learning and the key to advertising.
- "Once is not enough" if you want the message to stick.
- Today's level of *overcommunication* and advertising clutter make repetition even more critical.
- The work of Krugman, Naples, Ostrow, Ramond, Achenbaum and others all point clearly to the fact that three exposures is the *minimum* level required for effectiveness.
- The effective frequency level -- three exposures or higher -- must be achieved in one week, or else too much time will elapse, you'll end up with three separate first-time exposures, and the frequency effect will be lost.
- In many advertising situations, the effective frequency level is higher than three exposures. Consult Ostrow's list and other common-sense variables before you start buying radio.



# Another OES Success!

*Customers are bombarded with hundreds of advertising messages each day. Frequency is the key to breaking through the clutter.*

*Our agency works with automotive dealers and dealer associations throughout the United States and Canada. We attribute a big part of our clients' success to our media philosophy of buying heavy frequency. We believe the best method for retail campaigns is the use of a strong creative approach that will hit the customer once, and then hit them again and again and again.*

*For a retail campaign on radio, The Wright Edge buys as many as 26 spots per day per station, running two or three stations for two or three days. A similar frequency philosophy is used for our television buys.*

*It is sometimes difficult to sell a client on running such high frequency the first time. But once they see the impact this strategy can have on their sales . . . they never want to change!*

**Harry Wright Chapman**  
CEO  
**Theresa McMullan**  
Media Director  
**Wright Edge Advertising**  
Albuquerque, New Mexico

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*Chapter Five:*

## **How to Calculate the OES**

OES was developed through the computer analysis of thousands of actual schedules and by the cash register results of scores of real-life advertisers.

The computer analyses, conducted by the Katz Radio Group, indicated the threshold at which the growth of 3+ Reach began to slow considerably. Beyond that threshold, additional 3+ Reach would come at a much greater cost in spots and dollars. (While the *effectiveness* of schedules larger than the threshold would be even greater, the penalty in *cost-efficiency* made them a poor recommendation in most cases.)

At the same time, the results from the field were indicating that schedules that met this threshold were also meeting or exceeding advertiser expectations almost without fail. Likewise, years of experience made clear to us that schedules not meeting this threshold (that is, below the OES level) failed advertiser expectations much too frequently. Later, the NAB/Coleman Research Study, reported in Chapter Ten, was finding the same conclusions in a controlled study.

This threshold of effectiveness and cost-efficiency (which applies only if three exposures are what you need to move the listener) is at a different weekly spot level for any given station, daypart, audience target, and survey period. The controlling factor in exactly where you'll find that threshold of effectiveness is a measurement called *Turnover Ratio*.

## Turnover Ratio: The Essential Number

Turnover Ratio is an *index of how rapidly a station's audience changes (or turns over)*.

To understand why Turnover Ratio is the controlling factor in finding the threshold of effectiveness for any given schedule, we ask you to imagine the public library downtown and a local convenience store near your home. The revolving door in front of the library doesn't revolve all that often, since people tend to spend a lot of time there. However, the revolving door in front of the convenience store goes around a lot, since people are always going in and out.

We can say that the library has a low turnover and the convenience store has a high turnover. *Think: if you were to broadcast advertising inside each of those locations, you might want to repeat the message more frequently inside the convenience store, right?*

Radio stations are very similar. Some stations are like a library: their listeners spend lots of time with them, creating a low turnover. Other stations are more like the convenience store, with that spinning revolving door. Their listeners spend less time, creating high turnover. As in the example of the library and the convenience store, *wouldn't you need to repeat your message more frequently on a high-turnover station than a low-turnover station?* Of course . . . and now you understand why Turnover Ratio is the controlling factor in determining how many spots are needed for an effective radio schedule on any given station.

Turnover Ratio is principally driven by format. Examples of typical high turnover formats are All News and Current Hits. Examples of typical low turnover formats are Country, Easy Listening, and Talk stations. Where audience measurement information is available, it should always be used in order to determine a station's Turnover Ratio, as many stations are exceptions to format norms. Where such information is not available, as in small un-

rated markets, you may find it helpful to look at the format-average Turnover Ratios we include as Appendix D.

It's real easy to calculate the Turnover Ratio: just divide the Cumulative Audience by the Average Quarter-Hour. You'll come out with a number that has nothing to do with the station's overall audience size. It's just an index of how often the station's audience turns over. You'll discover quickly that you can find either high or low turnovers on big stations as well as on small stations, and in big markets as well as in small markets.

When you're scheduling radio advertising, the controlling factor is always the Turnover Ratio on the station that's being bought! And since turnover varies considerably by station, *different stations must be purchased differently.*

### The Three-Step OES Formula

Calculating the Optimum Effective Schedule couldn't be easier: all you need is a rating book which shows Cumulative Audience and Average Quarter-Hour (AQH) persons, a pocket calculator, and a constant you can remember: **3.29**.

Here are the three simple steps to figuring and running an OES schedule:

- 1. Calculate the Turnover Ratio for a broad demographic, Mon-Sun 6AM-12MID.**  
(The only reasons to select a daypart other than total week are marketing reasons, not budget limitations. We review these marketing considerations, as well as the issue of budget limitations, in later chapters.)
- 2. Multiply the Turnover Ratio times 3.29 to determine the number of spots per week.**
- 3. Run the spots with a *guaranteed even distribution* across all days and dayparts, Mon-Sun 6AM-12MID.**

Just remember: Cumulative Audience divided by AQH, and then multiplied by 3.29.

## Typical Weekly Spot Levels

Remember, Turnover Ratio determines weekly spot level, so in Figure 16 we present a range of typical weekly Turnover Ratios and the number of spots required for OES at each level. As you've noticed, some of these schedules are "heavy" according to the old paradigm. However, it's important to remember that heavier weekly spot levels do not necessarily suggest higher budgets; what they do suggest is *more specific targeting*, with respect to both target audience and campaign length.

This is a very important aspect of OES, and we've devoted a chapter entirely to it. But for now, we would point out that Turnover Ratios are *lower* in the radio station's natural target demographic than they are for 12+, 18+, or for the wrong target. So it's inherently less expensive to buy an OES when the advertiser's target matches the station's.

**Figure 16**  
**Typical Weekly Turnover Ratios and Corresponding Weekly OES Levels**

Turnover		OES Constant	=	Spots Per Week
7	x	3.29	=	23
8	x	3.29	=	26
9	x	3.29	=	30
10	x	3.29	=	33
11	x	3.29	=	36
12	x	3.29	=	39
13	x	3.29	=	43
14	x	3.29	=	46
15	x	3.29	=	49
16	x	3.29	=	53
17	x	3.29	=	56
18	x	3.29	=	59
19	x	3.29	=	63
20	x	3.29	=	66
21	x	3.29	=	69
22	x	3.29	=	72
23	x	3.29	=	76
24	x	3.29	=	79
25	x	3.29	=	82

**An Example of How To Calculate the OES**

Now let's walk through a hypothetical example, using fictional "KOES-FM Anytown." We begin by establishing the specifications and looking up the rating book estimates, as shown:



Running a guaranteed even distribution is an *essential element* of Optimum Effective Scheduling. Note that we spread the 49 spots as *evenly* as possible. The total divided perfectly across the 7 days, with 7 spots on each day. It divided almost perfectly across the four major dayparts. On this station, the four major dayparts are approximately equal in length (none is less than four hours or more than five hours long). If your standard dayparts vary considerably in their length, it will be necessary to come up with a special even-spread distribution for OES schedules which is not dependent on the usual dayparts you use for scheduling or pricing.

If a 49-spot schedule (which is typical for OES, of course) is higher than what you're accustomed to, remember the old saying:

*The schedule is inexpensive if it works, and real expensive if it fails.*

And OES schedules have a track record of working consistently and reliably, something that -- unfortunately -- can't be said of the traditional 6-, 12-, or 18-spot schedule.

### **Where Did 3.29 Come From?**

The research that led to the development of the 3.29 constant was conducted by the Katz Radio and Katz Television rep firms in the early 1980s, and was also based on even earlier research into effective reach levels conducted by Westinghouse Broadcasting beginning in the late 1960s.

Katz analyzed many thousands of broadcast schedules to create curves which expressed the relationship between reach levels and schedule effectiveness. The authors derived the actual 3.29 constant from the point on those curves where there was little Effective Reach left to achieve. We explore this topic again in Chapter Six.

But perhaps the most important step in the development of the 3.29 formula came in the real world. The empirical results were of much greater importance to the authors -- and, we suspect, to you -- than mere computer

generated models and curves. The early testing of 3.29 was simply by personal experience. Later came the WYAY Study described in Chapter One, and finally the NAB/Coleman Research Study. The Coleman Study was by far the largest and broadest test, and is described in Chapter Ten.

## How Many People Did Your OES Schedule Reach?

To some media professionals, being able to estimate the Reach, the Frequency, and the Effective (3+) Reach of a schedule is very important, and we understand this. But -- believe it or not -- these numbers have *no effect* on the advertiser's Return On Investment.

What *is important* is the number of spots aired in a week on a radio station -- and the ways those spots are scheduled in the station's programming. The *schedule itself* has a direct impact on the type of results the advertiser will experience. *Reach and Frequency analysis* of the schedule has no effect whatsoever!

Earlier editions of this book have offered readers a formula for determining Effective Reach. This edition eliminates such a formula for two reasons:

- ◆ Optimum Effective Scheduling is a system that's strictly designed to *improve advertiser results*, and hence the system will be focused only on the numbers that *impact results*.
- ◆ The various popular Reach and Frequency software systems all produce their own estimates; none agree perfectly with any other, and we choose not to "take sides."

For those readers who may not yet be entirely comfortable with the notion that Reach and Frequency estimates -- in and of themselves -- make no difference, we'd like to offer an example. Let's say that an OES schedule of 49 commercials broadcast last week on our fictitious KOES-FM caused 156 people to enter the furniture store and ask to see the advertised recliners. Of

those, 68 actually purchased a recliner. All the software-generated estimates in the world -- estimates of Reach, Frequency, Effective Reach, Gross Rating Points, and the like -- can't change what happened last week.

There is a variety of popular software systems on the market today which produce in-depth analysis of future or past radio schedules, and the estimates each produces differ from the others by a small measure or by a country mile, depending on your perspective about these things. Each is attempting, within the limits of its technology, to portray reality. But the only reality we know of is the 156 traffic count and the 68 sales slips.

If it's important to you to have a handle on the estimated Reach or the estimated Effective Reach of an OES schedule, we suggest you simply use the estimates which are produced by the software system you have available in your office. Our compliments and thanks go to the people at Tapscan and Strata, who have made it easy for you to design an OES schedule by programming the OES formula into their software and simplifying the process by reducing the number of key strokes. Perhaps by the time you read this book, other software suppliers will have built OES into their system, as well.

If you would find it handy to have an "effective reach constant" you can keep in your head (as we have suggested that you keep the 3.29 scheduling constant in your head), then the figures we have prepared in Figure 17 may be helpful. They represent typical numbers produced by the various software systems; specific schedules may vary slightly.

**Figure 17**  
**Comparison Reach Estimates on Popular Software Systems**  
**for the Identical OES Schedule**

	Effective (3+) Reach	Total (1+) Reach
Tapscan	52%	79%
Strata	42%	73%
Katz Probe	46%	92%
Marketron	48%	78%

## Is 3.29 Too High?

Since the publication of the first edition of *Radio Advertising's Missing Ingredient*, the authors have heard of instances where "semi-believers" in OES have tried to "reverse-engineer" the OES Formula by using a software program which produces reach estimates different from those presented in the first edition of this book. In that edition, rather than presenting the reach estimates of a variety of software providers, we presented only the numbers from Katz Probe.

Some creative folks in radio or from the agency world decided to apply the Katz Probe estimate for Effective Reach to the non-Katz software in use in their office, hoping to come up with a lower weekly spot level. In essence, they were trying to "reverse-engineer" the OES Formula hoping to come up with a lower constant, which would produce a smaller schedule, which would then allow them to go back to buying more stations or more weeks. The arithmetic is faulty (because these competing software systems are incompatible with each other), but it can be manipulated into producing a phony-OES constant as low as 2.2!

But you can't fool Mother Nature! Clearly, the number of spots per week (and the scheduling of those spots) determines the results the advertiser gets. Hunting for a software justification for a smaller weekly schedule and calling it "my version of OES" will not produce the same results for the advertiser.

## Resist the Temptation to "Reverse-Engineer" OES

There is only one OES. It's 3.29 times the Turnover Ratio. It's the only OES that has withstood seat-of-the-pants experience, informal testing such as the WYAY Study, and the formal research project conducted by the National Association of Broadcasters through Coleman Research.

Smaller schedules are simply not as reliable. Yes, they work sometimes . . . but OES has been demonstrated to work *nearly every time*. That's not true of the old 6-, 12-, 18-plans, and it's not true for these reverse-engineered "so-called OES" plans. We salute all the reverse-engineers out there for their recognition of the importance of OES, but we strongly urge them to administer full doses of the medicine, not half-doses.

### Is 3.29 High Enough?

No, we're not crazy. The fact is it *isn't high enough* if the advertiser's objective requires more than three advertising impressions. There are plenty of marketing situations where advertisers may need 4, 5, 6, or more impressions. Look back at Chapter Four for examples and check Appendix C for Joe Ostrow's list of twenty factors to keep in mind in selecting your desirable level of frequency.

We don't know exactly how many spots might be needed to achieve higher frequency levels -- or what constant you would use instead of 3.29. But we're certain that all those numbers would be even larger than the basic OES levels you're reading about in this book. Even a basic-level OES schedule will, of course, reach some listeners at higher frequency levels, but the 3.29 constant gives you a schedule maximized only at the 3+ level. To maximize at higher levels would require more spots per week.

The marketing reality is that many advertisers today do need more than three impressions to make their mark with their targets . . . so there's yet another reason why skimpy, compromised, or reverse-engineered "OES" schedules are inappropriate. Simply stated, they risk a situation in which the advertiser will utter Radio's Seven Dirty Words -- *I tried it once, it didn't work.*

## Chapter Five At-a-Glance

- The actual number of spots required to achieve the OES depends on one number only: the station's Turnover Ratio.
- Turnover Ratio is an index of how rapidly a station's audience changes (or turns over).
- Calculating the OES for any station is a simple three-step process.
  1. Calculate the Turnover Ratio for a broad demographic, Mon-Sun 6AM-12MID.
  2. Multiply the Turnover Ratio times 3.29 to determine the number of spots per week.
  3. Run the spots with a *guaranteed even distribution* across all days and dayparts.
- OES schedules are typically somewhere between 35 and 75 spots per week.
- The Optimum Effective Schedule works on every radio station, regardless of audience size.
- Software systems differ significantly as to their estimates of Total Reach and Effective Reach. These competing systems are incompatible with each other. Do not play them against each other in order to "reverse-engineer" the OES Formula. *You can't fool Mother Nature.*
- The OES Formula is designed to maximize performance at the 3+ level. If more impressions are needed to produce results, the OES Formula will fall short of the actual number of spots required. We do not know what constants may be appropriate at higher levels of required frequency.

- Regardless of how many spots it takes to reach OES, if the schedule meets the customer's expectations and provides a good Return on Investment, it's *inexpensive*.

# Another OES Success!

*The principles of Optimum Effective Scheduling work here in Arbitron market #224 as well as they do in larger markets.*

*Take Castleberry's Furniture, for example. Recently, they ran an OES schedule that included 16 spots in one day. They had scheduled a special sale for that one day, a moonlight madness sale, to coincide with the lunar eclipse. They promoted the event just right, with 5 spots on Tuesday, 16 on Wednesday.*

*The results: a line of people out the door and over \$13,000 in sales in four and a half hours!*

*Frequency is the client's friend in advertising, so create schedules with high daily frequency. If the advertiser can afford only 10 spots, do it in one day, rather than 2 a day for five days. The impact and residual effect will be much greater. The key is to create Optimum Effective Schedules.*

**Charlie Boswell  
General Manager  
KAFX-AM/FM  
Lufkin-Nacogdoches, Texas**

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*Chapter Six:*

## **Two Curves to Help Set You Straight**

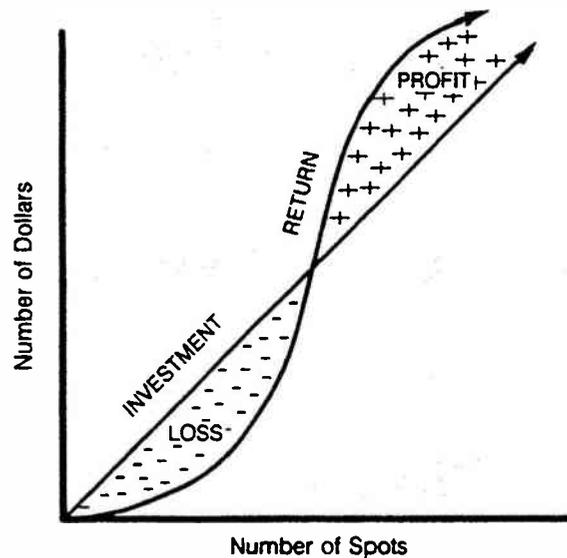
Now that you know how to figure the OES, let's take just a peek at *why* it works so well.

### **The Investment/Return Curve**

The results the advertiser receives with schedules of various sizes can be graphically illustrated with what we call the *Investment/Return Curve*:

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**Figure 18**  
**The Advertising Investment/Return Curve**



We have dollars indicated on the vertical axis and number of spots on the horizontal.

The Investment Curve is the straight line going up at a 45-degree angle. It's a straight line, because of the assumption that there is a constant relationship between the number of spots and the number of dollars it takes to buy them. Simple enough.

The Return Curve is the S-shaped line, and there's a reason it's not another straight line. The Return Curve represents the revenue dollars received back by the advertiser as a result of having run the campaign. As you can see, with just a few spots scheduled, the return is negligible and the advertiser is thrown for a deep loss. However, as more spots are added to the schedule, the return improves greatly until you reach the OES -- the optimum schedule -- where the return far exceeds the advertiser's investment and he or she generates a healthy profit.

The Investment/Return Curve is validated by the national advertiser study described in Chapter Ten. Compared to the norm, successful advertisers run much higher weekly spot levels, moving them from the loss area to the profit area.

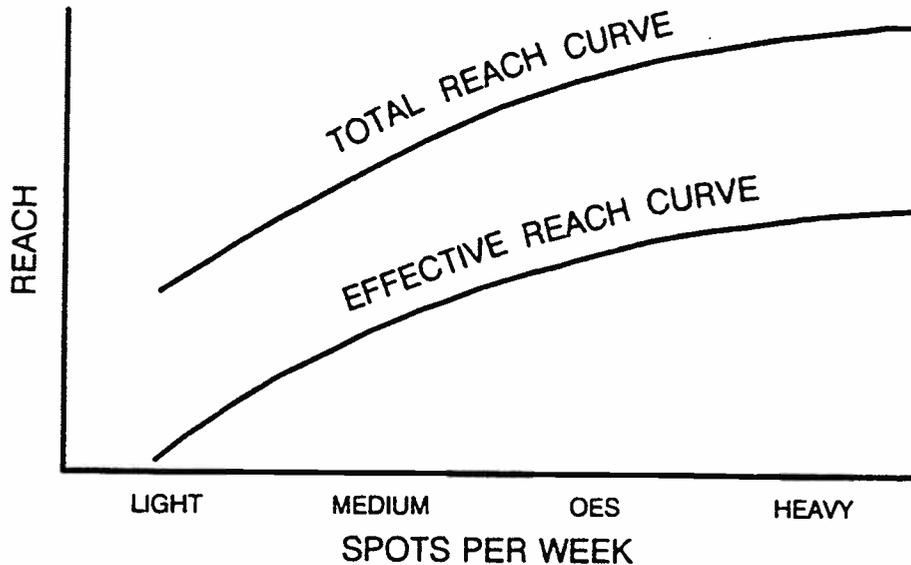
The problem today, of course, is that most radio schedules end up deep in the loss territory. It's like trying to water your lawn with a squirt gun! And yet, how many times in the last week have you run a schedule like that? If you want to create profits, run the OES!

## **The Reach Curves Tell the Story**

Why do we call it the *Optimum* Effective Schedule? We can see the answer to that question with another simple graph, this one showing the Reach achieved by schedules of various sizes.

Look first at the Total Reach curve. Remember Total Reach is a measure of how many eggs were tossed in the skillet, but *not* whether they've been

**Figure 19**  
**Curves for Total Reach and Effective Reach**

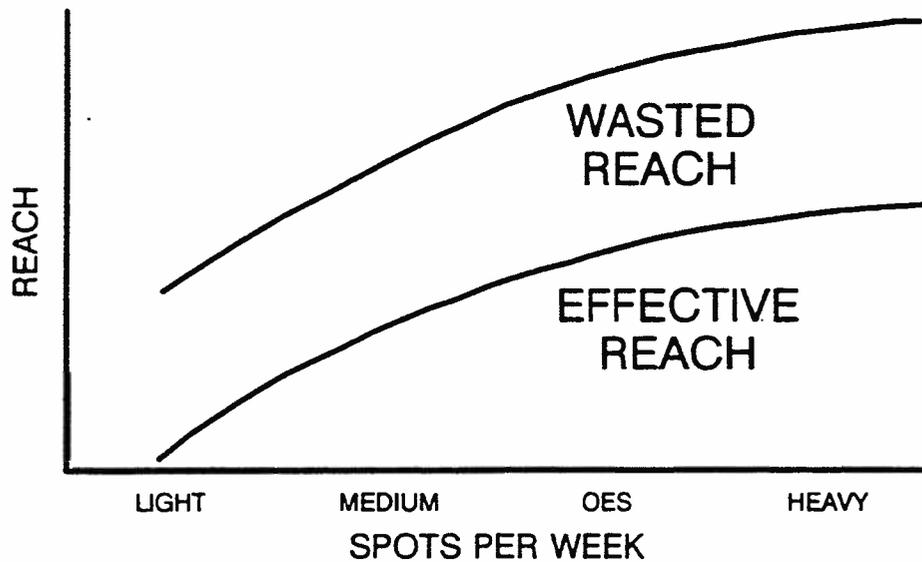


undercooked or overcooked. The area under the curve represents the Total Reach you get with schedules of various sizes. As you can see, even with a light schedule the Total Reach is pretty decent, but remember that's the number of people exposed one or more times.

Now look at the curve for Effective Reach. Under this curve, we find the people reached effectively -- three or more times -- for schedules of various sizes. Now we see that the light schedule produces *very little* Effective Reach. You can see that the OES is located roughly at the point where the Effective Reach is half of the Total Reach. Beyond the OES, you'll see that the curves begin to flatten out. Additional spots wouldn't produce that much more reach. That's why we call it the *Optimum* Effective Schedule.

Now let's add one more element to this graph. Let's label the areas under the curves for what they really are. Under the Effective Reach curve is the schedule's Effective Reach. But that area between the curves is where we find all the people who heard the message only once or twice. This area we call

**Figure 20**  
**Effective Reach and Wasted Reach**



### Wasted Reach.

It's impossible to completely eliminate that waste -- not in any advertising medium -- but you can *minimize* it. That's what OES is designed to do. Notice that with the light schedules, what the client is getting is *almost entirely* waste. When you can get the waste down to only half the Total Reach, then you're being *effective* and *efficient*.

### A Heavy Lesson in Heavy Listeners

An important element in understanding why OES works is the simple fact that not all listeners use the station the same way, or the same amount. Every station has its light listeners, its medium, and its heavy listeners. It's the heavy listeners -- and only the heavy listeners -- that create advertising results.

*They* are the only ones who are reached repeatedly. *They* are the ones who will respond to the advertiser's message.

We can prove this point by examining a report called Fingerprint<sup>SM</sup>, which uses the Arbitron database to classify a station's listeners by "preference level." Preference Level 1, or P1, is composed of those listeners for whom the radio station is their first choice -- that is, they listen more to that one station than to any other. P2s and P3s, then, are the station's second-choice and third-choice listeners, respectively.

Look at the tremendous difference in Time Spent Listening between these three groups of listeners in this typical station example:

Preference Level	% of Station Cume	% of Station AQH	Average TSL
P1	43%	71%	18:44
P2	34%	21%	5:56
P3	23%	9%	2:54

As the chart shows, only the P1 listeners listen long enough to be properly exposed to the OES. This becomes obvious when you consider that the OES on this station is 42 spots (a spot every three hours, Mon-Sun, 6AM-12MID). Therefore, the typical P1 listener will get the message 6 times, the P2 listener only twice, and the P3 just once. *Even with an OES schedule, it's still only the heavy listeners who will hear the message 3 or more times.*

There's one more important lesson we can get out of a Fingerprint analysis. By the very nature of the way listeners use radio, the folks who are reached effectively by one station cannot be reached effectively on *any other station*. This becomes clear when you consider that those who fall into the Effective Reach of an OES schedule are almost entirely P1s, and by definition, no listener can be a P1 to more than one station. *That's why the*

*listeners who are reached effectively on each radio station can be reached effectively on only that one station.*

## **The Truth About Cume Duplication Figures**

For decades now, Cume duplication estimates have commonly been used by buyers and sellers in order to project *schedule duplication*. (Cume duplication refers to that portion of the cumulative audience of Station A which also listens to Station B.) This requires reexamination in light of the Fingerprint findings. While "Cume duplication" between radio stations certainly does exist (you see it every time you examine a Cume Duplication Report), its significance in media buying is not what we've all been raised to believe.

Because there is no such thing as "P1 duplication," and because the P1s are virtually the only listeners who will make it into the Effective Reach of any station's schedule, each station bought will produce an Effective Reach that is exclusive of any other station's Effective Reach.

Seen in this light, Cume duplication estimates take on much less significance. The realization that Cume duplication is a P2 and P3 phenomenon also helps us to understand Ostrow's instruction that spot levels on each station *should not decrease* when you're buying several stations in the market.

## Chapter Six At-A-Glance

- The Investment/Return Curve helps explain why so many advertisers have had spotty results using radio. Radio's real power to ring the cash register is simply further out on the curve -- at the OES level.
- Every advertising campaign is loaded with waste -- it's unavoidable. But smart advertisers can limit the waste caused by insufficient exposure frequency by using OES, the minimum schedule that results in 50% of the Reach ending up in the effective 3+ range.
- Radio advertising gets results because of the heavy listener phenomenon -- the fact that a minority of each station's Cume accounts for the majority of its listening. And radio only produces good results when sufficient frequency is achieved against those heavy listeners.
- Cume duplication estimates cannot be projected to an estimate of schedule duplication, as has been believed for so long. While schedule results take place almost exclusively among a station's heavy listeners, Cume duplication takes place almost exclusively among its light listeners.

# Another OES Success!

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*We've been buying radio based on the concept of Effective Reach for the past two years, and we've seen fantastic results for our clients. Those results have been real, tangible increases in traffic and in sales. We've prepared Effective Frequency plans for clients that run the gamut from a local apple cider mill to packaged-goods advertisers promoting on a national basis.*

*Our radio campaigns have been so effective that one of our national accounts has actually moved over five million dollars from television to spot radio, because of the results they've seen from buying radio effectively.*

*You know, as ad agency people, we're continually faced with the question that all clients ask: 'How much advertising will it take to do the job?' Now, by using the Optimum Effective Schedule concept, we feel we're closer to the answer.*

**Ken Dobmeier  
Marketing Director  
Travers-Schutte Advertising  
Buffalo, New York**

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*Chapter Seven:*

**The Ten Steps to Buying Schedules on a  
Market-Wide Basis**

In Chapter Five, we described how to buy an OES for an individual station. Now we'll share with you how Optimum Effective Scheduling works on a multi-station, market-wide basis, the way most agency-placed schedules are planned and bought these days.

There are ten steps to buying multi-station OES schedules. In the Appendix, you will find a single-page form which summarizes the steps described below.

**Step One**

The process begins much as it always has. Make a list in the left-hand column on the form below of all the stations that ought to be considered for the buy. You would certainly take into account audience characteristics and size, lifestyle, qualitative data, programming environment, unique station benefits, value-added services, and any other criteria that make good sense.

**Step Two**

Select your demographic target, survey area, and daypart. Don't cherrypick the week! We strongly recommend Mon-Sun 6AM-12MID; more on this point shortly. For each station, record the Cume and Average Quarter-Hour (AQH) figures in the columns provided.

**Step Three**

Divide the Cume by the AQH to determine each station's Turnover Ratio and record it in the Turnover column.

**Figure 21**  
**A Table to Facilitate the Planning of OES Schedules**

STATION	CUME	AQH	TURN-OVER	OES	COST	EFF. REACH	CPMER	RANK-ORDER

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**Step Four**

Multiply the Turnover Ratio times 3.29 to determine how many spots per week are required for the OES on each station, and record it in the OES column.

**Step Five**

Find the rates for each station and figure out the weekly cost to run the OES, if you were to buy that station.

**Step Six**

Determine the Effective Reach of the OES (in thousands) by using whichever Reach & Frequency software system you have available to you, and record that number in the Effective Reach column.

### Step Seven

If you need to calculate a measure of relative cost-efficiency -- which only allows for a crude and incomplete comparison of the effectiveness of schedules on various stations -- here is how it will be done in the era of OES. The CPMER is the Cost-Per-Thousand Effectively Reached. It is figured by dividing the cost by the Effective Reach (in thousands).

<i>Formula</i>	<u>Schedule Cost</u> Effective Reach	=	CPMER
<i>Example</i>	<u>\$6,320</u> 82.9	=	\$76.24

Record the CPMER in the column provided. CPMERs can, of course, be compared to each other, but don't try to compare them to CPPs or CPMs. They are apples, oranges, and bananas.

### Step Eight

This is the media decision step. Consider all the data you've gathered and calculated in the table above, think about each station's particular benefits and factor in the value of the station's total proposal in meeting the advertiser's marketing objectives. Finally, determine your overall *rank order of desirability* for this buy. With total value in mind, rank the stations, using the right-hand column, from most desirable for the buy down to least desirable.

### Step Nine

This is the actual buying step. You've already ranked the stations in order of desirability, and you know how many spots will give you the OES on each one, so the buying is simple. Start with the one you ranked highest, and buy the OES on each station until the budget is exhausted. *Never* reduce the weekly spot level on a given station in order to "free up the budget" to add a

station you've already determined to be less desirable. *It's OES or no schedule!*

Again, don't let published Cume duplication estimates lead you into buying less than the OES. Cume duplication is not projectable to schedule duplication. For a review of this point, review Chapter Six.

Likewise, don't think that with more stations, you can set your frequency goals lower. Remember what Joe Ostrow said -- the more different media that are involved, the *higher* the advertiser must set his or her goals.

### Step Ten

Take care to ensure that the OES you place on each station will run with a *guaranteed even distribution* across all days and all dayparts. If you allow a rate negotiation to cause your schedule to skew into specific days or dayparts, you no longer have an Optimum Effective Schedule.

These are the ten steps enlightened media buyers of the nineties will be following in order to tap the real power of radio and deliver maximum value to their clients.

## Chapter Seven At-a-Glance

- The ten steps outlined in this chapter make it simple for any agency buyer or any advertiser to place their campaign on two or more stations in the market, using the principles and formulas of OES.
- All ten steps are summarized on a one-page form found in Appendix B.
- While the authors believe that cost-efficiency calculations have been over-relied upon by both buyers and sellers in recent years, we present an updated measure of relative cost-efficiency: the Cost Per Thousand Effectively Reached, or simply the CPMER.

# Another OES Success!

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*I started using radio back in 1983, when I had two stores. Today, there are ten City Blues, and not only that, I now own and manufacture the Franco Torini sportswear line.*

*How did I grow so big so fast? Radio has clearly fueled my growth. The spot is important -- the right copy, the right music. But the number of spots is VERY important. I know from experience.*

*I've learned that you gotta do radio right or don't do it at all. I use radio because it targets my market, and I use OES because that's what makes it all work. I run 31 spots a week -- following the Optimum Effective Schedule formula -- and I do it twice a month. That schedule gives me the added impact I'm looking for during important sale events.*

*Maybe you've figured out that that much radio in Philadelphia adds up to a lot of money. In fact, if I wasn't buying all that radio, I could have a new Rolls-Royce every year. But I am spending it all in radio, and I don't have the Rolls. I think that says it all.*

**Joe Nadev**  
**President**  
**City Blue**  
**Philadelphia, Pennsylvania**

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*Chapter Eight:*

## **The Power of Concentration**

The reason why OES schedules make advertisers' cash registers ring is that the OES is a *concentrated* schedule; it *concentrates* more advertising impressions of fewer people, giving it the strength to punch through.

Now we will explore this phenomenon of concentration just a bit because it's fundamental to understanding not only why and how OES works, but also how you might be successful at getting your clients to buy OES schedules.

There's a story we enjoy telling that makes the point very vividly:

*Imagine a gentleman and a lady walking down a freshly-paved asphalt driveway. He's wearing wingtips; she has on her finest high heels.*

*The gentleman weighs a hefty 200 pounds, while the lady weighs a mere 100. Who leaves an impression in the freshly-laid asphalt?*

*Of course, it's obvious. Even though the man weighs twice as much as the woman, you'd never know that he had just walked down the driveway. Light as she is, her heels leave deep holes in the asphalt for the entire distance.*

You see, it's not a matter of weight -- that's the problem with GRPs and CPP -- it's a matter of concentration. The gentleman has probably five square inches or more under his heels -- 200 pounds divided by 5 equals just 40 pounds pressure per square inch. But the petite lady has only about a quarter of a square inch under her heels -- that's 100 pounds divided by one-

quarter equals 400 pounds pressure per square inch! She only weighs half as much as the man, but the pressure she generates -- due to concentration -- is ten times as much!

The power of concentration has been recognized and discussed by some of the sharpest strategists in modern history. Among military strategists, most would agree that the finest one who ever lived was the Prussian general Karl von Clausewitz. His first rule of offense was to:

*Keep the forces concentrated in an overpowering mass.*

Among business strategists, who would argue with the choice of Peter Drucker as the sharpest of all time. Drucker says simply:

*Concentration is the secret to all economic success.*

This is a very powerful statement, when you take a moment to think about it. It comes not from the most recent entrepreneur to come out with a best seller full of provocative advice, but rather from a sober academic, who's been studying, teaching, and writing about business for more than 50 years.

Drucker doesn't say that concentration is "a" secret or "one of the" secrets, but rather that it is *the* secret. And he doesn't say "to some success," but rather "to *all* economic success." Drucker's statement about concentration was written about business management in general, but it applies very specifically to nearly every aspect of advertising: from marketing concept to positioning statement to creative to media selection and, of course, to scheduling.

In fact, we can now give you the secret to success in radio advertising. This sentence may not ultimately be as famous as the ones from Clausewitz

and Drucker, but it may make a bigger difference in your career, in your pocketbook:

*Radio schedule concentration is the secret to cash register results.*

--Marx & Bouvard

### **The PD Knew it All Along!**

One thing that you may find a little surprising is that in most stations the Program Director knows more about how to get results from the audience than the Sales Manager does. Ask a Program Director about how many times a week he or she schedules a promotional liner (or a hit record), and the answer will usually come back: 40, 50, 60, sometimes even more than that.

We recall a story from a Program Director several years back. He'd been doing an on-air promotion for about nine months, running the announcement about every six hours, and it was working okay. But then the PD doubled the rotation -- to once every three hours -- and the mail entries *quadrupled!* Regardless of whether it's a commercial or some other program element, concentrating the schedule into OES makes things happen.

If radio programmers have long known that it takes 40 or more repetitions a week to effectively communicate, why have those of us who buy and sell allowed our clients to starve to death on 12-spot plans?

(Aside to programmers: while many PDs are smart about using OES concepts -- and even the formulas -- in scheduling promos and liners, a lot fewer have caught on to the value of OES in new music rotations. If your intention is to "familiarize" your audience with a new release, a light airplay rotation won't do it. The principles of OES suggest that, with new music, you should either *get on it* (some programmers rotate new songs as often as every 2 or 3 hours), or you should *get off it*. This is especially true if you hope to "test" the new music via callout after a week's airplay. How many times do you think the audience has to hear the new material before they can "rate the record?" Say, maybe, three times?)

## Concentrate the Message While You Concentrate the Schedule

Another secret we can pick up from how Program Directors get results from their audience is to run the same copy over and over again. If you want to enjoy the benefits of a concentrated schedule, *you can't change or rotate copy within the week.* Three different pieces of copy in a 42-spot schedule is actually three separate 14-spot schedules, each of which will go down in flames. If you're not going to concentrate the message, there's not much point in concentrating the exposures.

One more analogy on the importance of concentration:

*If you've got an infection and you go to the doctor, he'll give you a bottle of antibiotic pills and tell you to take one, four times a day, for 10 days. But you decide not to follow that advice, and instead take one a day for forty days. It's still the same forty pills, but you know what you'll have at the end of those forty days? Your infection! You could take those pills every day for a year, and you still wouldn't get better. But take them the way the doctor ordered -- concentrated -- and you'll be better in a week.*

Concentration. A lot of armies have fallen because they failed to concentrate their forces into one overpowering mass. A lot of business ventures have failed because they loaded their precious resources into a shotgun instead of a rifle. And -- sorry to say -- a lot of radio advertising today fails to meet client expectations simply due to lack of concentration . . . simply due to that strange quirk of fate decades ago that led to a habit of scheduling 6, 12, and 18 spots a week, and calling 24 a "saturation."

If you want to begin enjoying the benefits of OES, you might start by dropping the idea that OES schedules are "heavy." Only by habit are they heavy. Consider that perhaps the basic OES -- the one you get by multiplying the Turnover Ratio by 3.29 -- that one should be labeled "light." Doubling that should be called medium, and tripling it delivers heavy OES.

## Chapter Eight At-a-Glance

- The real issue in advertising, as in most all human endeavors, is not how much weight or effort has been put behind the project, but rather how *concentrated* that weight or that effort is.
- Drucker states that, "Concentration is the secret to all economic success." The authors say that, "Radio schedule concentration is the secret to cash register results."
- Take your cue from radio program directors. They've known the secret of concentration, and have used it successfully for years.
- It's just as important to concentrate the message you're exposing as it is to concentrate the exposures themselves. Don't change or rotate copy during an OES week.

# Another OES Success!

*Our agency represents Gorman's, a 4-store chain of upscale furniture in the Detroit market. Historically, radio, and some television, has been used to support the basic newspaper schedule.*

*For Gorman's 50th Anniversary Sale, we dramatically switched our media strategy so that the main thrust of the advertising was radio, with a little supporting newspaper. Radio was purchased six stations deep over a 5-day period, with an Optimum Effective Schedule on each station. In addition, the stations helped promote the event with value-added services such as remote broadcasts, on-air giveaways, bringing a huge balloon for display, etc.*

*While sales figures are obviously proprietary, suffice it to say that sales almost doubled any previous sale event in the history of the company. Stone & Simons and Gorman's look forward to continuing this media strategy in the future.*

**Ellis Veech  
Senior Vice President  
Stone & Simons Advertising  
Southfield, Michigan**

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*Chapter Nine:*

**More Bang for the Same Bucks:  
The Do's and Don'ts of OES**

The essence of OES is concentration. You must commit yourself to schedule concentration! You must use all methods at your disposal to concentrate the schedule.

You can achieve schedule concentration in several ways:

*You can concentrate the number of weeks.*

*You can concentrate the number of days.*

*You can concentrate the number of dayparts.*

*And, of course, you can concentrate the number of stations.*

Any one of those methods will give you that concentration of force, but some are *much more effective at providing your client with more bang for the same bucks*. Let's take a look at each of these methods.

### **Concentrating Weeks**

Perhaps the best of the alternatives for achieving schedule concentration is by the number of weeks. If the advertiser can accommodate only 12 spots a week for the month -- and there are plenty of such advertisers -- and the OES is 46 spots, simply put the entire budget into one week of the month. If the budget allows for 18 spots and the OES is 37, schedule the advertiser for two weeks instead of four.

<i>If the advertiser can afford . . .</i>	<i>But OES is . . .</i>	<i>Instead, run . . .</i>
12/week for the month	46 spots	46 all in one week
18/week for the month	37 spots	37/week for 2 weeks
5/week for the quarter	62 spots	62 all in one week

If the budget allows just 5 spots a week, and the OES is 62, that advertiser will be on radio just one week in the quarter. But it'll be a concentrated week, and it'll build that advertiser's revenue and profit as radio has never done before.

*The critical piece of arithmetic -- when considering any given budget level -- is not how heavy the advertiser can run each week during the period, but rather how many OES weeks the budget will allow.*

This is the mentality that leads to *more bang for the same bucks*. The budget stays the same, but the impact that budget makes in the marketplace changes dramatically. It's the difference between wing-tips and high heels! When you run the OES for the advertiser, they can see and feel the difference. When the advertiser runs the OES, their return greatly exceeds their investment. When the advertiser runs the OES, they know they're on the radio -- and the wisdom of *your* recommendation shines right through.

The next week, when they're not on, they know that, too. Results drop off to a trickle and then fade away. This pattern of results begins to prompt a feeling of *deja vu* in the advertiser. It's the same pattern noted over the years with other media: run a schedule, get results. No schedule, no results.

Now it all makes sense: radio is an advertising engine with V-8 power, but we've been letting it limp along with only three cylinders firing. Traditional radio 12-spot plans and 18-spot plans are like 2-by-2s in the paper

or a smattering of billboards. All it takes to tap the power of radio is the right schedule: the Optimum Effective Schedule.

So of all the alternatives for concentrating the schedule, concentrating the weeks is your most sensible and your most powerful.

### **Concentrating Days**

Concentrating the days may be a good strategy for selected advertisers. However, this method reduces the Effective Reach considerably and it greatly reduces the opportunity to reach the target above the 3-exposure level -- and those higher exposure levels may be essential to generating the desired results.

We recommend concentrating the schedule into just two or three days only when you're trying to concentrate the results in similar fashion -- such as for a one-day Moonlight Madness Sale or for a Sunday afternoon real estate Open House.

A caution: if you run a two-day schedule on, say, Thursday and Friday, the correct number of spots is not two-sevenths of a full-week OES or even two-fifths of a weekday OES. The Cume on Thursday and Friday, especially among the heavy listeners you're targeting is probably nearly the same as it is for Monday through Friday. And you already know that the AQH is the same. So, using the regular OES Formula, you would need nearly as many units in the two days as you would over all five weekdays. Concentrating days is not a way to save much money; use the strategy for marketing reasons, not budget reasons!

### **Concentrating by Leaving Out a Daypart**

Concentrating dayparts is a much less desirable option. For example, advertisers who leave evenings out of the schedule frequently make a very uneconomic choice. For a savings of very few dollars on most stations, the

advertiser suffers almost no loss in Reach but sometimes substantial loss in Frequency, which is counterproductive to the entire concept of OES.

Check the numbers and the cost very closely before you select this option. The loss you'll suffer in Frequency by dropping evenings out of the schedule is typically the 4th, 5th, 6th, even 8th exposure to the heavy listener, and that's where the real advertising results are taking place.

### **Concentrating in a Single Daypart**

Likewise, loading all your spots into a single daypart as a means of achieving concentration shares the same pitfall as concentrating days. Greatly reduced Effective Reach at the 3+ level *and* at those critical higher-exposure levels. But as we recommended with the concentration of days, the only smart reason to strip just one or two dayparts is if your intention is to concentrate the results the same way. For example, it would make good sense if you wanted to build a restaurant's lunch business, or to encourage long-distance calling at reduced evening rates, or to focus direct response on those hours when operators are standing by.

Concentrating either days or dayparts is not taking full advantage of the radio medium. It fails to use the medium the same way the listeners do, and it frequently ends up sacrificing both Reach and Frequency. It's the difference between buying a 100-showing of outdoor boards, or just sticking up a couple of directional billboards that tell drivers to turn right in a quarter of a mile.

For more typical marketing objectives, heed the real-life experiences of advertisers, which continue to demonstrate that dropping weeks is a smarter way to concentrate than dropping either days or dayparts. In any case, before you look for loopholes that will allow you to reduce the weekly schedule, check Joe Ostrow's list of 20 factors (fully described in Appendix C). Most of the time, that list will make you want to increase your schedule, not cut it.

## Concentrating Stations

The final strategy for accomplishing this concentration of force in your client's advertising is to reduce the number of radio stations being used. Not every buy has to "cover the market" -- certainly not at the expense of achieving OES frequency levels on each and every station bought.

Don't be so quick to suggest a multi-media or a multi-station buy. If you believe what Drucker has to say about concentration, it's quite often *not* in the advertiser's best interest to propose additional media. *Equip your client with high heels, not wing-tips.*

Your two smartest strategies for putting the power of concentration behind your client's schedule are to concentrate the weeks or months and to concentrate the stations. Many successful advertisers are doing a combination of both, so as to allow a steadier exposure level in the marketplace. The NAB/Coleman Research advertiser study, presented in Chapter Ten, reveals that radio's most successful advertisers are doing precisely this.

The do's and don'ts in this chapter are important. Following them will impress you and your client with the power of OES, but ignoring them or looking for loopholes that allow a smaller weekly commitment will sap that power. People who look for loopholes in the OES formula like to think they're following it to the letter, but what they're really doing is missing the spirit.

Before you run something less than OES, keep in mind that the formulas have been built on the assumption that the client's marketing objective will succeed at the three-exposure level. But, as Naples pointed out, three "is the lowest level which can yield peak response." Don't look for loopholes. Many of today's campaigns need *more frequency*, not less!

## Chapter Nine At-a-Glance

- The essence of OES is schedule concentration. Narrow your focus and intensify the marketing pressure.
- There are a variety of ways you can achieve the necessary concentration of force. Some make a lot of sense, others do not.
- The "do's" of OES are to reduce the number of weeks and/or the number of stations being bought.
- The "don'ts" of OES have to do with reducing the number of days or dayparts. It will never work as well for you as if you are running Mon - Sun, 6AM-12MID.
- Don't look for loopholes in the formula that will allow you to run fewer spots in a week. The formula is already set at the minimum!



# Another OES Success!

*We and our clients swear by Optimum Effective Scheduling . . . and we've got the facts to prove it.*

*We've used radio four times since March for our client John Crump Toyota and John Crump Mazda in Jasper, Alabama, and just look what happened. Our first campaign consisted of 56 spots over 5 days -- more than OES -- and we sold 70 cars as a direct result!*

*Then we fell flat on our face in April. That schedule was way below OES, just 19 spots. And we could trace few if any sales to that campaign.*

*The next schedule was proof-positive for us. In June, we did the 56-spot blitz again, and this time the Crump dealerships moved 78 units while the schedule was running. We didn't need any more convincing, but in case you do: our 44-spot OES in July moved 50 vehicles.*

*I'll tell anybody anywhere anytime: I've got the data that makes the case . . . it's OES or else save up until you can afford OES!*

**Sherri Hopkins  
Account Supervisor  
J/Hoyle Advertising  
Birmingham, Alabama**

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*Chapter Ten:*

**The NAB/Coleman Research Advertiser Study**

Throughout this book, you have seen the testimonials from both radio stations and local advertisers/agencies extolling the benefits of Optimum Effective Scheduling. We discussed in Chapter One the WYAY study which documented that Optimum Effective Schedules were more than 8 times as likely as non-OES schedules to produce impressive results for the advertiser.

All of these success stories have prompted some questions. Across the country, how many advertisers are using schedules that reach OES levels? Do advertisers perceive scheduling considerations as critical toward achieving cash register results? Do advertisers utilizing OES investment levels evaluate their results higher than other advertisers?

To answer these questions, in 1990 the National Association of Broadcasters commissioned Coleman Research to conduct a nationwide study of local advertisers to determine the extent to which OES is practiced and gauge advertisers' results against their weekly spot levels. Radio stations across the country in a variety of different size markets, formats and regions provided names of advertisers who have recently utilized their stations.

The radio stations classified the advertisers by labeling them either as "typical" (taken right off the program log) or as "successful." Advertisers labeled as "successful" were those identified by the stations as having achieved cash register results utilizing their station and the medium of radio. Three hundred local advertisers from across the country were included in this study.

The major findings of the NAB/Coleman Research advertiser study are summarized here. The research both validates the benefits of OES and indicates the tremendous opportunities that exist for radio stations, agencies, and advertisers.

## **OES Schedules are a Rarity**

Comparing the hundreds of weekly schedules supplied by the radio stations against the OES threshold for each station, the research found that very few radio advertisers across the country are running OES schedules. Only 1 out of 20 "typical" advertisers ran OES schedules. In other words, only 5% of advertising schedules in America attain the OES threshold.

## **More Successful Advertisers Run OES**

While only 1 of 20 "typical" advertisers utilize OES, the study found that 1 out of 13 "successful" advertisers were attaining OES thresholds. The connection is clear: successful advertisers are more likely to run Optimum Effective Schedules.

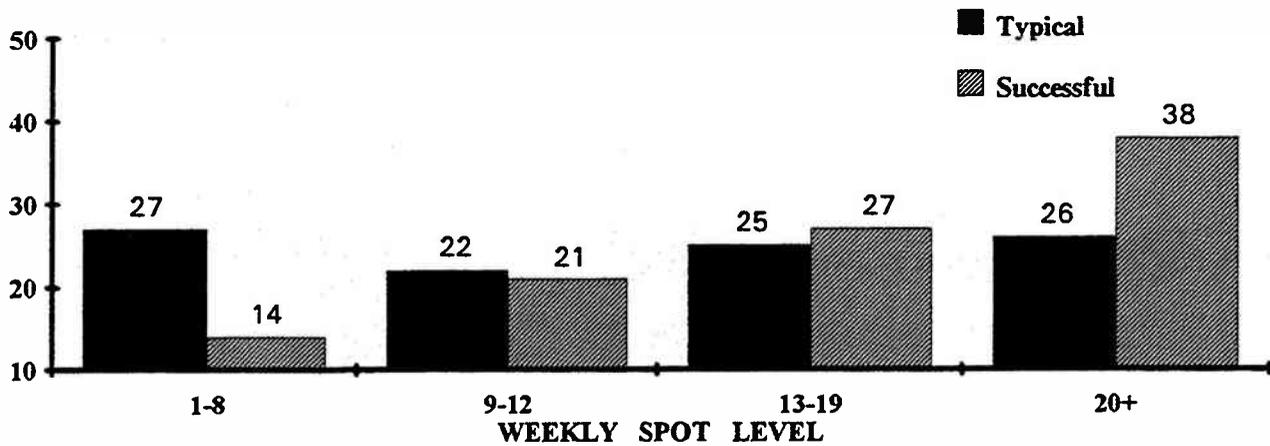
The study documents that there exists a *direct correlation* between the number of weekly spots run by an advertiser and the level of success obtained. In Figure 22, the distribution of weekly spot levels run by typical and successful advertisers is depicted.

Clearly, "successful" advertisers are far more likely to run higher weekly spot levels. Only 14% of "successful" advertisers ran weekly schedules of 1 to 8 commercials per week, while 27% of "typical" advertisers ran these extremely light schedules. Conversely, 38% of "successful" advertisers ran 20 or more commercials in a week as compared to only 26% for "typical" advertisers.

## **Successful Advertisers Believe in the Power of Concentration**

Analysis of the radio buying patterns of successful American radio advertisers reveals that they have learned the secrets of schedule concentration. In Chapter Nine, we discussed the value of concentrating your advertising exposures in order to produce more impact, "more bang for the same bucks."

**Figure 22**  
**Advertisers Who Run More Spots Per Week Are More Successful**



We recommend that advertisers reduce the number of weeks in the schedule and cut down on the number of stations utilized in order to reach Optimum Effective Schedule levels.

The NAB study showed that "successful" radio advertisers do precisely that. They purchase fewer months of radio per year and utilize fewer radio stations than "typical" radio advertisers. The tendency among successful radio advertisers to purchase fewer radio stations was especially prevalent in large markets ranked 1-39.

### **OES Advertisers "Vote with Their Wallets"**

Perhaps the best indicator of how much more satisfied OES advertisers are with their radio advertising is to look at what percentage of their total media dollars they allocate to radio. Here the results are impressive, too. The study of "typical" radio advertisers reveals that approximately 36% of total media

budgets were devoted to radio. However, among OES advertisers, the proportion of budget allocated to radio was 46%!

Why do OES advertisers devote so much more of their media budgets to radio? The Optimum Effective Schedule delivers cash register results, which in turn prompts the advertiser to invest further and make larger commitments to the medium of radio.

### **But Advertisers See No Connection between Scheduling and Results**

While successful advertisers and clients utilizing OES *demonstrate* their belief in the power of concentration through their actions, they do not *recognize* the connection between scheduling and advertising results. In the study, advertisers were provided with a list of factors affecting advertising results and were asked to indicate which ones would have the greatest impact on results. Very few, if any, advertisers cited scheduling as an important factor in obtaining results from radio advertising.

It is clear that nearly all OES advertisers are "unconsciously successful." While they utilize schedule concentration techniques in their buying patterns, advertisers do not realize or acknowledge the connection between scheduling and results.

### **OES Advertisers are More Satisfied with Their Radio Advertising**

Advertisers were asked to rate the results of their recent campaigns on a scale from "excellent results" to "no results." *Advertisers running OES spot levels show double the "excellent" rating of their results than do typical advertisers.*

Overall, 20% of typical advertisers rate their recent campaigns as excellent. In sharp contrast, 43% of the advertisers utilizing OES rate their recent campaigns as excellent!

## **Successful and OES Advertisers are More Likely to Buy Direct**

The research found that successful advertisers are more likely to purchase radio directly, without the benefit of an agency. Additionally, clients running OES schedules are also much more likely to buy direct. This trend is particularly significant among advertisers located in the top 100 markets.

### **What the Findings Suggest**

The NAB/Coleman Research study findings suggest the following recommendations to radio stations, advertising agencies and advertisers seeking to increase the results obtained through radio advertising:

- 1. The radio industry must educate its sales people and its local advertisers on the role of scheduling and the importance of concentration in achieving success on the radio.**

The study clearly demonstrates that local radio advertisers do not see scheduling issues as significant factors in achieving advertising results. Radio salespeople should be thoroughly schooled in the principles of Optimum Effective Scheduling, so that they can pass the message on to agencies and advertisers. The authors present seven specific selling strategies in Chapter Eleven.

- 2. The lessons of schedule concentration and the benefits of Optimum Effective Schedules should be taken to key decision makers at local advertising agencies.**

The study found that successful and OES advertisers were more likely to purchase radio directly, without the benefit of an agency. For advertising agencies, OES represents two unrealized business opportunities. The first is to show their existing clients how to get results as strong as the OES advertisers who are buying direct, and the second is to begin attracting

new business from among that group which has deserted the agency community.

**3. Radio stations and advertising agencies should make use of the dramatic data in the NAB study.**

The study provides ample data, most of which shows with great clarity the sharp differences in habits between America's most successful radio advertisers and its typical radio advertisers. Many in the agency community and some advertisers will respond at least as well to the data as they will to the metaphors and testimonials presented throughout this book. This data should be widely circulated, consistent with the authors' recommendations in Chapter Eleven.

**4. Advertisers should be educated specifically on the value of concentrating resources by reducing the number of stations and weeks/months purchased.**

The study found that successful radio advertisers run fewer months out of the year and purchase fewer stations than typical advertisers. The lessons of America's successful advertisers should be employed to help local clients get better results from their radio expenditures. Local advertisers who run for shorter periods on fewer stations will see "more bang for the same bucks," and will begin increasing their radio expenditures based upon their own successful experiences.

## Chapter Ten At-a-Glance

- The NAB/Coleman Research advertiser study found that very few advertisers are running OES schedules, presenting a tremendous opportunity for advertisers and stations.
- The study found a direct correlation between higher weekly spot levels and greater levels of success attained by advertisers. "Successful" advertisers are much more likely to run OES than are "typical" advertisers.
- American radio advertisers do not currently recognize that scheduling considerations play a major role in obtaining radio results, but their scheduling practices prove it to be so.
- Successful radio advertisers concentrate schedules on fewer stations and run fewer months of the year.
- OES advertisers are *twice as satisfied* with their radio results and *devote larger portions* of their media budgets to radio.
- Successful advertisers and OES advertisers are much more likely than typical advertisers to purchase their schedules directly, in lieu of using an advertising agency. This presents great new business opportunities for advertising agencies which adopt the principles and practices of OES.

# Another OES Success!

*I've been in the jewelry business for over 30 years . . . opened my own store 18 years ago and now I'm up to 8 stores. Coming out of Zale's, all I knew was TV and print, and I knew them pretty well. I was never comfortable with radio, couldn't visualize how to make it work.*

*Then last year, an agency that specializes in jewelry stores got me going on radio. Their creative was good and we started getting results. But they weren't buying right . . . you know, too many stations and too few spots. So I took over for myself and started buying the way I knew it had to be done -- with high frequency -- and we REALLY started getting results. What a difference!*

*In December, I bought heavy radio and just a little TV and print. People came out of the woodwork! We had a \$100,000 increase in December! It was working so well that I scheduled an extra blitz of radio right before Christmas, and it brought out the customers all over again!*

*My annual contracts are now built around OES. They put me on each station up to 12 times a day, three days a week, twice a month. To make room for all that radio, I'm now totally off television and down to two little ads a week in the paper.*

*I didn't do all that because I got sold a bill of goods by some radio people. I did it because I've learned that high frequency produces immediate results, and the only place that high frequency is affordable is on radio.*

**Lloyd Herrera  
President  
Lloyd's Jewelers  
San Antonio, Texas**

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*Chapter Eleven:*

**Getting it Done: Nine OES Selling Strategies**

You've got the theories, the formulas, the steps, the analogies, the do's and don'ts, and the research results. Now here are some strategies to help you get it *done* with the client of your station or agency.

**Selling Strategy One: Say it with Conviction**

You've got to be able to talk about OES as comfortably and confidently as if you had invented it yourself. That won't happen overnight, but you've got to start moving in that direction.

*Begin by reading this book at least three or more times this week.* In the beginning, you won't have any OES stories of your own to share with clients and prospects, so you'll have to use ours. Know the principles, the analogies, and the formulas well enough that you've got them internalized. Tell the story as often as you can.

**Selling Strategy Two: Build Your Own Success File**

Every reader should begin to create his/her own file of stories and analogies. Do the experiment we did: study your client list for evidence of a correlation between schedule concentration and cash register results. Or go one step further, and institute an advertiser success log to track not only who achieved good results from campaigns you ran for them, but just what schedule produced those results.

A lot of prospects will respond well to your citing actual numbers, for example, "of 12 advertisers who used OES last month, 11 had truly outstanding results." And, of course, names are even better than numbers.

Some stations have developed specific questionnaires on which advertisers can evaluate the results of their OES schedule.

You've probably got some success stories already. The more you talk them up, the sooner you'll start selling OES schedules regularly, and the sooner you'll have even more stories to tell.

### **Selling Strategy Three: Target the Right Clients**

Begin your OES "missionary work" with those advertisers for whom it will make the most difference. Starting with everybody on your list would be violating Drucker's rule that "concentration is the secret to all economic success."

Here are some ideas on who might be a prime prospect for OES:

**Single-station or radio-only advertisers.**

That's where your accountability is greatest.

**Advertisers with whom you are closest.**

That's where you've already built trust and credibility.

**Advertisers who care about results.**

And who can most easily and directly measure the results.

**The largest advertisers in town.**

They are the ones with whom you have the greatest opportunity, anyway.

**Cutting-edge advertising agencies.**

More and more agencies these days are switching to a results-based compensation system, rather than retaining the traditional media commissions. If you're with such an agency, or if you call on such an agency, OES provides an outstanding opportunity to impact not only the client's bottom line, but the agency's, as well.

**New clients or first-time radio advertisers.**

Their first experience using your recommendations will determine whether or not they'll give you -- and perhaps radio -- a second chance. Don't let them recite the "Seven Dirty Words," *I tried it once . . . it didn't work*, after following your recommendation.

What's the point in having new clients start off the wrong way? *Require* them to succeed, and you'll be a partner in their business for life. For new advertisers, it's *OES or no deal*.

**Selling Strategy Four: Tailor Your Approach**

The OES story can be told in either a left-brained way or a right-brained way. Left-brained people, as you probably know, are very logical and sequential and have a disciplined thought process. They'll react well to the scientific research, the computer runs, the data, and the formulas.

Right-brained folks, on the other hand, tend to be more visual and conceptual, and may have a less disciplined but more creative thought process. For them, you'd be better off using analogies and painting word-pictures.

Actual success stories with documented results will generally be effective with both the left- and the right-brained prospects.

**Selling Strategy Five: Use the OES Video**

You may or may not be aware that the National Association of Broadcasters (NAB) has produced a video program based on this book. Needless to say, a video can communicate in ways that a book cannot and quite a few people these days like to take in new material like this in the video format.

The NAB video package, *Radio Advertising's Missing Ingredient*, is specifically designed to be both a *selling tool* and a *training tool*. The training tool is a basic two-hour program which follows the book quite closely, and

which is divided into nine short segments so that you can use it with your staff in many flexible ways, stopping for discussion and review between segments and having the option to run it in one long meeting or two or three (or even nine!) separate meetings.

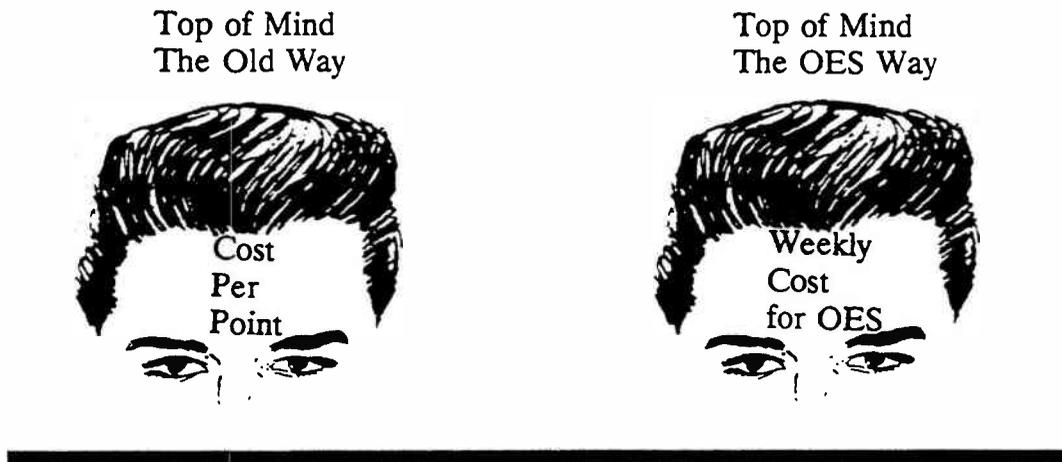
The selling tool is actually two separate video programs. The first, called *Introduction to OES*, runs 40 minutes, concentrating on the principles and going very light on the technical details and the advanced arithmetic. Its intended audience is advertisers. When screening the OES video for agency personnel, this 40 minute program should be run *first*, and should then be followed up by the 60-minute program also included in the package. The 60-minute program is entitled *Technical Background* and is strictly for the media department of an ad agency after they've seen the *Introduction* program.

This package of three OES videos available from NAB adds up to a very powerful selling tool. Any radio station committed to using OES and moving its advertisers in that direction should have at least one copy ready to roll.

### **Selling Strategy Six: Re-Program Your Mind for OES Thinking**

Right now, if you're like most buyers and sellers of radio time, the figure you have burned into your mind is Cost-Per-Point. But the new way of thinking is: burn into your memory the cost to purchase OES on a weekly basis -- the dollar figure it takes to get results reliably.

**Figure 23**  
**How Buyers and Sellers Must Re-Program their Minds**



If you've re-programmed your mind, then when you're presented with a dollar amount by the client, the first piece of arithmetic you would automatically do is to divide the dollar amount by the weekly cost of an OES to determine how many weeks the advertiser can run.

$$\frac{\text{Total client investment}}{\text{Weekly cost of OES}} = \text{Number of weeks}$$

### **Selling Strategy Seven: Don't be Greedy**

Do not attempt to "upsell" the client into immediate budget increases based on OES *theories*. Advertisers have seen every trick in the book to get them to increase media. We want to get them to increase their budget allocations to us down the road, *based on the actual results they experience*.

So don't be greedy. The technique here is to leave the advertiser's budget the same, concentrate the schedule to reach OES, and exceed the advertiser's expectations. Produce more bang *for the same bucks*, and then let nature take its course. When they run the OES, they will *see and feel* the difference.

When they run the OES, their return will greatly exceed their investment. When they run the OES, they'll *know* they're on the radio.

Soon, of course, the advertiser's confidence in radio and in your advice, has been bolstered. Suddenly, more budget becomes available, *without your even asking for it!* There's always money for programs that are profitable; there's rarely much budget for projects of questionable value. You will get budget increases -- big ones -- but not by asking for them up front. Rather, your budget increases will come by proving the wisdom of your recommendations.

This point about not being greedy -- and not appearing to be greedy -- is so important that we recommend that you find some way to make this point very dramatically and very early in your discussions about OES. One way we do it is by displaying two slides (you could use small cards). The first one says:

Spend more money.  
Get better results.

When we display this slide, we explain, that this is *not* what we're proposing! Rather, our OES proposal is very much the opposite. Then we display the other slide:

Get better results.  
Spend more money.

This introduces the concept that we are proposing to *rearrange* how the advertiser invests his radio dollars, so as to produce more bang for the same bucks. Then, once they see how much more effective their radio investment can be, they'll push more money across the table.

Try it. It works.

## **Selling Strategy Eight: Create a Special OES Package Plan**

Someone once defined selling as simply "making buying easier for the prospect." That concept applies well to selling Optimum Effective Scheduling. Anything you can do to make the purchase of an OES schedule easier for the buyer will make the sale easier for you.

Developing a specific OES package is one such way. Select a target demographic that is a natural for your station and is also popular with advertisers. Run the OES Formula based on that target, and using the total Monday-Sunday week. Spread the commercials as evenly as possible, and give it a non-preemptible rate that guarantees that the even distribution will hold. Then simply publish it on a one-sheet that displays the schedule by days and dayparts and simply shows the weekly package price, rather than the individual rates. Simply packaging and publishing it gives it legitimacy and marketing punch.

This particular package may not apply perfectly to every advertiser with whom you're discussing OES, so feel free to offer different OES plans according to specific customer needs (different demo, survey area, dayparts, whatever). However, this standard package, using the full-week OES, should be right for *at least 80% of the OES plans you propose.*

Some stations also put an incentive price on the OES package, but that is very much a station policy decision and is not necessarily a recommendation of ours. We don't believe that you need to cut your rates in order to sell a proper schedule, but you may wish to simply "round down" to what looks like a promotional price (for example, \$2,999 instead of \$3,074 if that's what the individual rates actually added up to) or you may wish to consider a "first-time OES buyer's package," as some stations do.

## Selling Strategy Nine: Put Your Reputation on the Line

Prove to the advertiser that you're on the same side of the table he is. Tell the advertiser that getting results from this schedule, making it work, is just as important for you as it is for them.

Try this:

*You know there aren't that many ideal customers for me to call on, and if I go around giving each one a lousy schedule, and burning them because it doesn't work, pretty soon I'll have nobody left to call on. Not only that, but I know that advertisers talk among themselves: my business reputation is too important to risk by booking a schedule that won't work.*

*I haven't invested all this time learning about your needs and developing a strong solution just to sell you once. What's in it for me is the renewal, and ultimately, a long-term business relationship. I can't afford any less. I need results from this campaign -- just as much as you do.*

Using the nine strategies identified in this chapter, selling OES schedules isn't nearly as difficult as you may believe. But please, evaluate these strategies *after* you've implemented them, not before!

## Chapter Eleven At-a-Glance

- Selling Strategy One is to say it with conviction. Develop your knowledge of and experience with OES rapidly, so that you can discuss the subject as comfortably and confidently as if you had invented it.
- Selling Strategy Two is to begin putting together your own success file of stories that come from your area and your personal experience. One way is to start keeping a success log in which you make careful note of the particular schedule that yielded those good results.
- Selling Strategy Three is to target the right clients. Use some of our suggestions or your own instincts, but make sure you choose the right prospects to begin your OES missionary work. And, by all means, require OES for new clients.
- Selling Strategy Four is to tailor your approach. We've tried to tell the story in a variety of ways in this book. You should carefully select those methods that are appropriate to the personal style of each of your prospects.
- Selling Strategy Five is to take advantage of the OES video programs available from the NAB. The material in this book is available in video form, with three distinct programs created for different audiences and different purposes. It's a powerful selling tool.
- Selling Strategy Six is to re-program your mind for OES thinking. That means dropping Cost-Per-Point from your memory bank and adding in the cost to run OES for a week. Then your mental arithmetic yields the number of weeks, not the number of spots per week.
- Selling Strategy Seven is not to be greedy. Clients have seen a lot of clever tactics to get them to increase their spending in radio. This is not one of them. Make this point emphatically and do it early in your

discussions of OES. Produce *more bang for the same bucks*, and pretty soon the suggestion to spend more will come from the client!

- Selling Strategy Eight is to develop a specific weekly package of spots that conforms to the OES Formula and uses your station's natural audience target very well. Simply by putting it together and giving it a weekly price, rather than a bunch of individual rates, you've made OES easier to buy.
- Selling Strategy Nine is to put your reputation on the line. Show the prospect how you *both* need results off this schedule; what's in it for you is the renewal, not just a one-time hit. That's why you're suggesting OES.



# Another OES Success!

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*When I first heard about Optimum Effective Scheduling, I really thought the concept was bull. But I went out and I tried it with a couple of my clients, and results for them were just incredible. The accounts grew significantly. As a manager, OES has become an essential ingredient in everything I do in training. It's been very effective for both our AM and our FM staffs.*

*You know, to a great degree, a lot of the things we do in radio we do just because we've always done them that way. I believe, if radio were invented today, so that tomorrow was the first day of sales, we'd all sell using this concept.*

**Arnie Rothschild**  
**Vice President/Sales**  
**WVOR/WHAM**  
**Rochester, New York**

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*Chapter Twelve:*

**Glad You Asked That:  
Answers to the Most Commonly Asked  
Questions About OES**

Since the publication of the First Edition of *Radio Advertising's Missing Ingredient*, the authors have found many of the same questions being directed at them over and over again as they speak to agencies, advertisers, and radio people. Here's a dozen of the questions we hear most often, along with our responses. We hope you find them helpful.

*Q. Let's say the OES on my station is 60 commercials. Shouldn't I change or rotate the copy several times in the course of that week to avoid burnout and fatigue?*

A. The answer is no! Here's why. Let's say the OES on your station is 60 spots and on another station is only 30. To the listeners, these schedules sound the same. Your listeners will not hear the message more than the other station's listeners. That's because your listeners listen for shorter periods. So if you would be comfortable with one piece of copy in that 30-spot OES schedule -- and you should be -- it's no different in a 60-spot OES.

In the radio business, we're always concerned about burnout and fatigue, but that's because we listen to the station about 83 hours a week! Listeners don't. It's a well-known fact among programmers that when the disc-jockeys get burned out on a record, the listeners are just beginning to like it. No commercial burns out in the space of one week . . . unless it's an obnoxious commercial, in which case it shouldn't run even once!

Here's what would happen if you rotated 4 different spots. The campaign would impact the listener as if it were 4 separate 15-spot campaigns, and you know what happens to 15-spot schedules. Feel free to change copy at the end of an OES week. You'll find that once-a-week copy changes are quite sufficient.

*Q. It seems like OES is perfect for special sale or event-type marketing efforts, but what about institutional advertisers who want to run image campaigns?*

A. Beware of institutional advertising. Sometimes we say that "institutional advertising is for people in institutions." It is not quite that cut-and-dried, but more often than not, advertisers who run an institutional or image campaign are simply getting bad advice.

When an advertiser says he just wants to get his name out there, or that what he really needs is to change perceptions, it's a sure bet that somewhere along the line in his career, he's been exposed to someone who believes that radio is only good for image campaigns and that you use the newspaper when you want to sell something. Just check this same advertiser's newspaper copy and you'll see.

This "positioning" in the advertiser's mind that you use radio for image-building and you use newspaper when you want to sell something is one of the most dangerous misconceptions facing the radio industry. People who suffer from this misconception have seen radio fail to deliver sales results in the past because the schedules weren't concentrated. And then they figured that radio must not be a *selling* medium.

When the advertiser says something about building his image, just ask him why he wants to build image. Nearly every time, the answer will come back that if people had a better image of his operation, they'd be more likely to come in. Hint: that's what the advertiser really wants!

When someone wants to run an institutional campaign, it simply means that neither the advertiser nor the radio salesperson had bothered to probe deep enough to find out what the *real* current marketing objective is. Find

out what really needs to happen for the advertiser, and design your campaign to produce the specific outcome.

The best way for a firm to build its image is to have customers walk through the door and experience what it's like doing business with them . . . not by running radio commercials that *fail* to ask the listener to do anything.

If you still insist on running institutional copy, with no call to action, then at least be aware that if you used OES you would accomplish your institutional or image objectives much quicker and much better. Why wait a year for the benefits if you can get it done in three months?

*Q. OES sounds like it's something perfect for small- and medium-size markets, but here in a Top 25 market inventories are tight. OES would cause my station to sell out quickly and generally wreak havoc with my inventory.*

A. This gets us right down to the fundamentals: do your clients operate at your convenience . . . or do you operate at their convenience?

If you believe that your clients should operate their marketing and advertising plans so as to make life easy on you, you're going to be left in the dust in the 1990s, as more and more stations become customer-oriented and results-oriented.

Those stations that know they must operate at the customer's convenience, not the other way around, welcome the extra demand that OES may place on their inventory. They understand the natural supply-and-demand factors will keep pushing their rates higher and higher. And advertisers are willing to pay a premium for schedules that get results.

OES goes hand-in-hand with demand-curve pricing, as explained in NAB's *MegaRate\$* book and video. Take advantage of some of the new software systems that allow you to monitor inventory hour-by-hour and day-by-day, and develop a pricing mechanism that allows you to maximize your station's performance while also helping your clients to maximize their performance -- with OES.

*Q. In a Top 25 market like this, there's no way advertisers will run OES on my station. They can't afford \$9,000 in a week, or \$18,000 in a week.*

A. To the person who asks how major market advertisers can afford OES, we reply by asking how they could possibly afford anything else. If doubling the schedule would quadruple the results -- and that's a common experience -- what advertisers would turn down that deal?

The desire and the need for real cash-register results is not limited to smaller markets. Large markets are just like small markets, except that there's one more "zero" tacked on to all the dollar figures. People who would rather sell without that extra zero on there might be better off with a job in a smaller market.

*Q. What if you've got an advertiser that simply can't afford OES . . . what do you do with those people?*

A. Every advertiser can afford OES. Let's say it again: every advertiser can afford OES. As we just pointed out in the question above, no one can afford NOT to run OES.

The question is not, "how many spots a week can I afford -- and is it enough for OES?" The question is: "how many OES weeks can I afford?"

If it's only one week a year, so be it. Of course, if that's really all they can afford, the radio salesperson is probably calling on the wrong account. There are hundreds -- probably thousands -- of advertisers in your market who can afford many weeks of OES in a year. That's who the smart radio reps call on.

Every advertiser can afford OES. Simply save up. By the way, if you tell a client to save up until they can afford it -- and you walk away from an easy order right now -- they'll know you're sincere. You'll be amazed at how quickly they find the money. And if they really decide to wait a while, then we ask you: what's more important? To make your month? Or to make a successful radio client?

*Q. I need to be on all the time! I can't go off the air for long periods of time. There's always a new batch of prospective customers out there who are in the market and I've got to reach them, too.*

A. No, you don't. Nowhere is it written that you have to reach every single prospect. What is true, however, is that you make sure that the ones you do reach you're reaching effectively.

You wouldn't have much of a landscaping business if you went to every front yard and gave each one a squirt from your squirt gun. A smarter approach would be to sprinkle all your water and fertilizer on one yard in the neighborhood. It'll be a gorgeous yard . . . all the neighbors will ask who's taking care of it . . . and pretty soon you're signing up everybody else. But certainly not by giving everybody one squirt.

Being on-the-air -- or in any medium -- every week with a light schedule, because that's all you can afford, is *not a marketing plan*. When advertising dollars are limited, it becomes more important, not less important, to maximize their impact. That comes with concentration, not by spreading it evenly, like so much manure.

*Q. All you guys talk about in your book is scheduling, as if it's the only factor in getting results for the advertiser. What about the copy, and the production values?*

A. Proper scheduling is just one of the ingredients in the recipe for successful advertising. Plenty of books have been written about the others, but virtually none have been written on this topic. That's why we titled our book on Optimum Effective Scheduling, *Radio Advertising's Missing Ingredient*. We took our own advice: we stayed narrow and focused. We've concentrated only on scheduling . . . the missing ingredient.

But it's true, there are lots of other factors. Copy and production values are critical. Also on that list are such considerations as clear objectives and expectations, solid marketing strategy and tactics, and appropriate media

selection. If you want to be a professional marketing consultant to your advertisers, you've got to read lots of books . . . ours is just one of them.

*Q. Okay, you sold me on OES. I've concentrated my budget down to, say, four weeks. Now am I supposed to run them all together, or do I flight them or alternate them or what?*

A. For once, among all these questions, this one can be answered without quoting an "OES Rule." All the possibilities mentioned in that question are okay. Yes, you can bunch them all together. Yes you can spread them out. Yes, you can flight or alternate.

The reason you've got that flexibility is that, in the OES system, each week stands alone. The week must be done according to all the rules, but at the end of the week, you can do whatever you like. You can continue right along with another OES week, you can change copy if you like, or you can take a hiatus. This system focuses on the week -- which, by the way, doesn't have to begin on a Monday and end on a Sunday!

Now that you've got all that flexibility, it doesn't mean that all of those strategies are correct in every situation. To know exactly how to schedule your OES weeks, you first have to be clear about the client's marketing objectives. Is there an event with an end-date, or is it an open offer? Are there certain weeks or months when the listeners may be more receptive to the message? What's the length of the consumer's purchase cycle? How about the usage cycle? Is it a new product or service that requires time to educate the consumer, or is it simply a matter of promoting competitive advantage within a well-known product category? There are a lot of factors to consider.

In some cases, you'll want to concentrate your concentrated weeks . . . it's very powerful. In other cases, you'll want to do it differently. A simple alternating pattern -- one week on, one week off -- works well with OES. A big OES week followed by a brief hiatus and then another fat OES week usually makes it sound as if you're on the air all the time.

*Q. I'm a big believer in OES, but how are we ever going to get agencies to buy off on this concept. They're so committed to their current ways.*

A. Some agencies are committed to their current ways. Others are always looking for better ways. More importantly, there are some individuals at almost every agency who will resist change . . . and there are others who would be very open to hearing about how to get better cash-register results.

So the question is WHO to take the message to. It might be the Account Supervisor. It might be the agency principal. It might be the advertiser himself. Figure out who cares more about meeting marketing objectives -- like selling products and services -- than they do about meeting Cost-Per-Points, and you'll know who to talk to.

*Q. I got a call last week from an agency that says they were placing OES schedules in the market, but then they wanted to negotiate my Cost-Per-Point. They can't have it both ways!*

A. Yes, they can have it both ways. OES is an instrument for getting results for the advertiser. CPP is a club they use on radio salespeople in order to get lower rates. The two are not mutually exclusive.

To use OES effectively, all the agency has to do is specify the right number of spots -- using the 3.29 formula -- and spread them evenly throughout the week. There's nothing in that system about how much they pay for those spots. There's no reason to believe the media buyers are going to stop haggling over rates (would you, if you were in their shoes?).

The one part of the CPP game that can't be played in an OES world is shifting spots out of high Cost-Per-Point dayparts and into low Cost-Per-Point dayparts. Loading all the units into nights and weekends destroys the OES.

But you still control pricing. When that OES buy comes down and you've got 24-hours to respond, it's no different than when an old-fashioned buy comes down and you have 24-hours to respond. That's no time to begin building the value of your station in the buyer's mind. The way to control

pricing, of course, is to establish yourself as the preferred supplier long before the buy is coming down. OES doesn't change any of these realities.

OES does require a major shift in our thinking about agency buys, however. An agency OES buy almost always means fewer stations and bigger orders. This will require you to shift from a mentality that we need to be "on" every buy . . . to an understanding that, in the world of OES, we're going to lose a lot more orders than we win. But the ones we win, we're gonna win big. The wins and losses may cancel each other out in the beginning . . . but over time, as clients start getting better and better results from radio, budget allocations to the radio medium will go up and up. You can bank on it.

*Q. Can I apply the theories of buying OES radio schedules to TV?*

A. Yes and no. Yes to the *theories*. Remember that the principles of repetition and concentration, which stand behind OES, have to do with human beings and how they learn . . . not with radio. These theories apply to every learning environment and every advertising environment, so they certainly apply to television.

No to the *formula*. In Chapter Two, we discussed the vast differences between radio and television in terms of how their audiences use them (and, therefore, how audience measurement is compiled and reported). The notion of Turnover Ratio and the 3.29 constant *do not* apply to television. Television is a high Reach medium, accumulating vast market reach very quickly (and sometimes inexpensively). Achieving high Frequency on television, however, typically requires lots and lots of money. The principles we have recommended to you for radio will be helpful in television: *anything you can do to cut the Reach of your schedule while maintaining the overall dollar expenditure will increase Frequency*, and is probably a smart way to go. This means dropping *weeks* and dropping *dayparts* and *programs* out of your schedule.

How far is enough, in terms of cutting Reach to boost Frequency? To the best of the author's knowledge, the research has not been done in television to the same extent as it has in radio. Many theories abound. Some people

believe that the *Average Frequency* (an estimate we do not use in radio OES) should be at least 4.0 per week; this may be about right. You'll find if you start to work the numbers that this requires an even tighter concentration on specific weeks, dayparts, and programs than what you found was necessary in radio in order to reach OES levels.

We hope that the future will bring a more formal approach to Optimum Effective Scheduling for television.

*Q. I buy the concept. I know about Frequency. But to fit the client's budget, I do my version of OES.*

A. "Your version" of OES? You can't be "sort of pregnant," and you can't do "sort of OES."

OES is 3.29 times the Turnover Ratio. Anything else is just a schedule. If you label a smaller schedule "OES," you mislead both yourself and your client into believing it will have the same impact -- it will produce the same results -- as the genuine article. With anything less than OES, you better be crossing your fingers.

And don't be calling us on the phone, or cornering us at some convention, saying "You're the OES guys! Ya know, I tried that once. It didn't work."

# Another OES Success!

*Creating media plans that have dramatic impact in the marketplace is one reason we've been able to build Harris & Drury into a \$30 million agency in less than a decade.*

*When we're recommending radio, which we do frequently, creating a media plan with dramatic impact means that we almost always present Optimum Effective Schedules. We've got a track record of clients' sales increases that proves beyond a doubt that OES is the proper use of radio.*

*We proved it again just recently in a campaign for the Pizza Hut restaurants in South Florida. We helped them develop a chorizo sausage pizza specifically for the large local Hispanic community, and rolled out the new product with a radio-only campaign of 21 spots a day spread across three Spanish stations.*

*The high impact campaign sparked a sizeable sales increase for Pizza Hut, with nearly all of the gains coming at units located in Hispanic neighborhoods. For Pizza Hut, or for our other clients ranging from individual auto dealerships to statewide banking, bigger schedules can also mean greater access to other facilities and value-added services a station may offer . . . which just extends our impact and our efficiency even further. We also frequently focus on early week, which typically has the dual benefit of squeezing a few more units into the budget and of talking to our audience at times when our competitors are not.*

*Of course, the Pizza Hut campaign started out with a great product, a solid marketing strategy, and excellent creative, but there's no way it would have worked like that if we hadn't focused and concentrated our media plan, using OES. In every case, high frequency scheduling -- what they're now calling OES -- has proven itself to be the most efficient use of the medium.*

**Patrice Blair**  
Group Media Director  
Harris & Drury Advertising  
Ft. Lauderdale, Florida

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*Chapter Thirteen:*

**Now That You've Read the Book**

Can you afford to ignore it? Can you go right back to buying or selling radio schedules the way you did before you knew about OES?

In our business, advertisers, agencies, and stations are always *talking* about results, but too few of us are doing enough to ensure results. Some have discovered the secret -- the *missing ingredient* in successful radio advertising - - and a few of them have been willing to share it with you. Countless others hope you'll never find out, so they can continue to have the power of radio all to themselves.

Now that you've read this book, you can do more than merely talk about results. You have the responsibility to *do something* about results. You have to sharpen your marketing focus and concentrate your client's resources. You have to *apply* OES.

Those who know the secret know that it can be stated as simply as this: half-efforts aren't half as effective. Resist the temptation to "sort of" do OES. Clausewitz said it all when he drew this analogy for us:

*Many assume that half-efforts can be effective. A small jump is easier than a large one, but no one wishing to cross a wide ditch would cross half of it first.*

Everybody reading this book -- buyers and sellers alike -- has the technique and the opportunity to profit from OES. Indeed, we have the *power* and the *responsibility* to get rid of those "Seven Dirty Words" -- *I tried radio once, it didn't work.*

Now that we have the missing ingredient, we have the power to produce results for our advertisers that are *predictable* and *profitable*.

Now that we have the missing ingredient, we have the power to produce results for our advertisers that are *predictable* and *profitable*.

Now that we know the missing ingredient, we have the power to get more bang for our client's bucks.

Now that we know the missing ingredient, let's begin scheduling our clients for success instead of scheduling them for failure.

Now that we know the missing ingredient, do the right thing: give 'em spike heels instead of wing-tips!

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## **Appendix A**

A one-page summary of how to calculate an Optimum Effective Schedule.

Feel free to photocopy the next page and distribute it to your staff,  
clients and agencies.







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## **Appendix B**

The Ten Steps for Buying Optimum Effective Schedules  
on a Multi-Station Basis.

Feel free to photocopy the next page, use it as a handy form,  
and distribute it to your staff, clients, and agencies.



# The Ten Steps

## for buying multi-station OES schedules

- ① Begin by drawing up a list of all the stations which merit consideration for the buy. Take into account all your usual factors: audience characteristics and size, lifestyle, qualitative data, programming environment, unique station benefits, value-added services, etc. List the stations in the left-hand column of the table below.

STATION	CUME	AQH	TURNOVER	OES	COST	EFF REACH	CPMER	ORDER

- ② Select your demographic target, survey area, and the daypart Mon-Sun 6AM-12MD. For each station, record the Cume and Average Quarter-Hour (AQH) Audience estimate in the columns provided.
- ③ For each station on the chart, divide the Cume by the AQH to determine the Turnover Ratio and record it in the appropriate column.
- ④ Now multiply the Turnover Ratio times 3.29 to determine how many spots per week are required for the Optimum Effective Schedule on each station, and record the answer in the OES column.
- ⑤ Check the rates for the OES schedule on each station. Calculate what it would cost to buy the OES schedule on each station and record that amount in the Cost column.
- ⑥ Determine the Effective Reach of the OES (in thousands) by using whichever Reach & Frequency software system you have available to you, and record that number in the Effective Reach column.
- ⑦ If you need to calculate a measure of relative cost-efficiency – which allows for a crude and incomplete comparison of schedules – use the CPMER, the *Cost Per Thousand Effectively Reached*. You calculate it by dividing the Cost by the Effective Reach (in thousands). Record your answer in the CPMER column.
- ⑧ This is the media decision step. Consider all the data you've gathered and calculated in the table above, think about each station's unique benefits, factor in the value of the station's total proposal in meeting the advertiser's marketing objectives, and finally determine your overall *rank order of desirability* for this buy. With *total value* in mind, rank the stations, using the right-hand column, from most desirable for the buy down to least desirable.
- ⑨ This is the actual buying step. You've got the stations in order of desirability, you know how many spots to buy on each one and what the schedule costs, so the buying is simple. Start at the top and order the schedule on each station in order, until your budget is exhausted. Never go below the OES on one station in order to "free up the budget" to add a station which you have already determined to be less desirable.
- ⑩ Take care to ensure that the OES you place on each station will run with a *guaranteed even distribution* across all days and all dayparts. If you allow a rate negotiation to cause your schedule to skew into specific days or specific dayparts, you no longer have an Optimum Effective Schedule.



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## Appendix C

Remarks by Joseph W. Ostrow on Effective Frequency

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# What is an Effective Frequency Level?

*Remarks by Joseph W. Ostrow  
then Executive VP/Director of Communication Services, Young & Rubicam, NY  
delivered before the Advertising Research Foundation in 1982.  
Today, Mr. Ostrow is Executive VP, Foote Cone & Belding.*

How often should the target of the marketing plan be exposed to the message? At what level of frequency does this exposure operate with a maximum degree of effectiveness? How does one judge when the communications threshold has been crossed? All of these frequency considerations are at the heart of the effective evaluation of a media plan.

As the world of media planning grows more complex, it includes additional analytical procedures that require a blending of both art and science.

These analyses from the most mundane to the most sophisticated, play their own singular roles in the determination of the values inherent in any consumer communication program.

Within this evaluative process, which includes everything from audience characteristics to seasonal media usage, one element stands out as being more significant than others: the determination of proper frequency.

## Why frequency above all?

Why should the spotlight of media plan evaluation be focused so strongly on frequency? There certainly are other important evaluative criteria that play important roles, such as plan performance related to key demographic targets, geographic considerations, seasonality, cost efficiency, cost effective-

ness, advertising timing and media environments.

One reason for concentrating on frequency is that it is a basic evaluative element which by its nature can be applied to any of the other criteria, thereby making them more pertinent and specific. Frequency values can be established by demography, geography, seasonality, etc. and as a result each one of these criteria becomes a more effective and specific element in the development of a media plan. All marketing efforts can benefit from the discipline of setting frequency values.

## A changing media environment

There is yet another set of reasons for evaluating frequency as part of the planning process. These reasons revolve around the changes in the consumer and communications media environments we are now experiencing.

We face a more highly segmented and stratified population, an enormous increase in the number of media alternatives and related changes in consumer media consumption. Marketing campaigns are more frequently being directed to narrow groups of the population, making the ability to communicate even more important than with mass-directed marketing messages, because if you miss the narrow target you miss it all.

Fortunately, media planners have a tool at their disposal called frequency distribution analysis which allows them to examine media plan alternatives related to established frequency goals.

So, with the need identified and the tool to make it happen available, the only thing that stands in the way of using frequency as a key planning tool is the establishment of the guidelines to follow.

## Misleading measures

While there has been a great deal of work done on the subject of message frequency, still it is often pursued with indecision, superficiality and sometimes a basic lack of comprehension.

There are many, for example, who continue to pursue a media strategy that attempts to reach as many prospects as possible, with little or no consideration given to the frequency with which they are being reached. There are others who will look at a media plan's performance data dealing with reach and average frequency. This occurs in spite of the fact that average frequency is a relatively meaningless statistic that masks the true distinction of frequency of message exposure to individuals within the prospect group.

A media plan that states that 60% of the key target group will be reached an average of four times is dealing with a

measure (average frequency) that not only is without much meaning but which may also prove to be counterproductive. In fact it is likely that only a very small segment of the total prospect group that has been exposed to four messages. It is more likely that the frequency of message delivery will polarize and a large number of the people reached will have a very low frequency of message exposure while another large group will have an extremely high frequency of exposures.

Clearly the use of average frequency does not provide the kind of insight that is required to do media planning in this era of more selective marketing and media programs.

#### **Frequency distribution analysis**

Frequency distribution analysis provides a means to quantify how many within the prospect group are reached at each distinct level of frequency which the media plan provides. This analysis enables the planner to examine how many of the prospect group reached will be exposed to one message or two or three, on up to the maximum number of messages that are delivered by the media program.

The method of acquiring this frequency distribution information, while often expanded by the use of a formula, is derived from hard data.

As a consequence, it represents a very solid base upon which to further analyze and investigate the issue of consumer communications frequency.

#### **Effective frequency concept**

While frequency distribution analysis is a step forward, one other set of disciplines is required in order to maximize its usefulness. The key to the productive use of frequency distribution measurement is contained today in a skill that requires somewhat more art than science. It is a method by which an "effective frequency" level is determined. The value of establishing an effective frequency level is that it provides a measure of when the marketer believes effective communication has taken place.

#### **Determining the level**

This measurement can be related to any one of a series of desired consumer actions. It can range from getting the consumer to comprehend the message or to become more positive about the product or service, or to in fact buy the product or service. Whatever the desired aim of the message, the establishment of the effective frequency level need not be a statistic that simply is pulled out of the air on the basis of singular or multiple judgments. There are specific considerations that can be used to determine what level of effective frequency is most desired.

Many of these factors are quite precise and often data-related. Even, however, when judgments apply, the use of these judgments over time with refinements based on actual marketing results, can reinforce or alter their nature so the second or third time they are examined they are closer to a data-based phenomenon.

The elements that go into establishing an effective frequency goal can be broken into three separate categories. The first grouping deals with marketing factors, the second with message factors and the third, media factors.

#### **Marketing factors**

There is no fixed number of marketing considerations that can directly affect setting the effective frequency goal. The seven listed below, however, represent the ones that normally should get prime consideration.

While it may appear that much of the data relating to these factors do not exist, this is often an erroneous conclusion. The availability of data, however, does not relate to the degree of research that an individual product or service has had developed.

Some of the sources commonly used for this are of analysis include a simple recognition of fact (for example whether a product is indeed a new product or an established one), or data from various marketing research companies, tracking studies, focus groups studies, competitive advertising analysis, etc.

#### ***Established vs. new entry***

An established brand will generally require lower frequency because of a current awareness and a known positioning. A new brand will normally require a high frequency to build awareness, its reason for being and establish its selling message along with other introductory factors.

#### ***Brand dominance/share***

A dominant brand normally will require lessened frequen-

cy due to higher consumer acceptance and a generally higher level of awareness. A less dominant brand consequently will require a higher level of frequency to increase its market position.

#### *Brand loyalty*

This can relate to purchase behavior as translated by sales and also attitudinal factors. The higher the brand loyalty, the lower the frequency requirement.

#### *Purchase cycle*

Longer purchase cycle products require less frequent reminders and generally are more likely to be considered purchases. Shorter purchase cycle products require higher frequency to maintain a top-of-mind awareness and to combat competitive pressures, which in all probability are also continuous.

#### *Usage cycle*

A rapid use-up rate for products suggests rapid replacement potential and consequently supports higher frequency. This can also lead to a shortening of the purchase cycle. More lengthy use cycles suggest the need for lower frequency.

#### *Competitive share of voice*

Competitive strategy should be established before it becomes a factor in frequency setting goals. If the strategic determination is made to meet or beat competition, then a higher frequency probably is needed. If, however, the brand's spending rate is significantly less competitive, a lower frequency is to be anticipated.

#### *Target group*

Specific demographic targets have different learning and forgetting levels. Depending upon the selection of the marketing target, this factor could influence the setting of a high or low frequency goal.

#### *Creative factors*

Under this heading we find a basic list of seven criteria, which are also expandable, dependent upon individual brand circumstances. Once again there is a significant availability of data to support these judgments. Data sources include copy research from the various organizations involved in this activity, focus group research and a recognition of the factual nature of certain product positioning circumstances.

#### *Message complexity*

A simple message will require relatively lower frequency than a more complex message. This judgment can be augmented by the use of copy research.

#### *Message uniqueness*

While this is largely a judgmental issue, competitive copy analysis can make a determination as to whether the product's message is more unique than competition. The higher the level of uniqueness, the lower the level of frequency required.

#### *New vs. continued campaign*

As in the case of the new product related marketing factors, a new campaign requires a higher level of frequency. This will enable the campaign to become further established. A continuing campaign can utilize lower

frequencies since it is in a reminder situation.

#### *Image vs. product sell*

A more specific product sell will generally require less frequency than one which attempts to build an image for the product. Imagery factors generally are multifaceted and more tentative, thereby requiring the reinforcement of higher frequency.

#### *Message variation*

This deals directly with the size of the advertising pool. The larger the number of different advertisements to run, the higher the level of frequency that is required to give them proper exposure. A singular message should require lower frequency.

#### *Wearout*

This in many ways is an extension of the new vs. the continued campaign issue. It does, however, move beyond that point to a determination of the degree of wearout that has already taken place (regardless of whether it is a new or a continued campaign that has already had some exposure). The less the degree of wearout, the lower the required level of frequency.

#### *Advertising units*

A campaign that uses smaller advertising units will generally require a higher frequency level. When larger units are used, be they print or broadcast, the advertiser normally can get by with a lower level of frequency.

**Media factors**

Once again much of the support for the six media related factors can be derived from previously existing or newly generated data. The data sources include media audience research, media editorial analysis and specific marketing/media studies.

*Clutter level*

The higher the level of other advertising appearing in the media used, the higher the level of frequency required in order to maintain a reasonable share of voice in communicating to the consumer. A less cluttered environment naturally requires a lower level of frequency.

*Editorial environment*

The more appropriate the editorial environment to reinforcing the advertising message, the less frequency required. An editorial environment that does not particularly enhance the message requires a higher level of frequency since the message is relatively self-supporting.

*Attentiveness*

The higher the level of attention achieved by the media vehicle, the lower the frequency that is required. Lower attention level media require significantly higher frequency in order to overcome their inherent attention level shortfall.

*Continuous vs. pulsed*

When continuous advertising is used, the level of frequency required is normally lower. Pulsed or flighted advertising should lead toward a higher frequency level due to lack of continuity in the campaign.

*Number of media used*

The fewer the number of media that will be used, the lower the level of frequency that is required. More media vehicles require a higher level of frequency in order to achieve a reasonable message penetration in each.

*Repeat exposure*

Certain media present the opportunity for repeat exposure opportunities, should lead toward the establishment of the higher effective frequency goals.

Continuous evolution and change in the world of media provides for ever expanding options and opportunities.

The challenge to selecting the proper media plan, under these circumstances, is compounded by the growing segmentation of the population and the proliferation of products designed to satisfy more diversified wants and needs. Detailed media analysis using both quantitative and qualitative factors, is essential.

**Methods of the past**

The old methods of cost per thousand and reach and frequency analysis, however, while still pertinent, do not get to a very critical central issue.

Detailed frequency analysis is often a more pivotal analysis. It provides a method by which to weave a path through all of the options.

It produces a comparative framework that can be used to give priority to the elements in a media plan that are most useful in reaching the established message frequency target. Frequency

values should not be applied across the board to all kinds of products, however. They should reflect individual campaign and product attributes.

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## **Appendix D**

Special Information for Markets  
Without Audience Ratings



### National Format Turnover Ratios

If you are in an unrated market, or do not subscribe to ratings, here are national turnover ratios by format. In this way, you can determine OES for your station.

FORMAT	AM/FM	ADULTS 18+ TURNOVER	TEENS TURNOVER
ADULT CONTEMPORARY	AM	16.8	N/A
ADULT CONTEMPORARY	FM	15.5	N/A
ALL NEWS	AM	19.5	N/A
ALL TALK	AM	16.1	N/A
ALL TALK	FM	15.4	N/A
ALTERNATIVE/MODERN ROCK	FM	18.1	23.6
AOR	FM	14.9	28.3
BIG BAND	AM	13.3	N/A
BLACK	AM	13.1	N/A
BLACK	FM	13.6	N/A
BLACK AC	FM	14.4	N/A
CHR	AM	21.1	55.2
CHR	FM	17.5	17.7
CHURBAN	FM	16.0	15.6
CLASSIC HITS	FM	17.5	N/A
CLASSIC ROCK	FM	15.4	N/A
CLASSICAL	FM	17.0	N/A
COUNTRY	AM	16.8	N/A
COUNTRY	FM	12.4	N/A
EASY LISTENING	FM	13.2	N/A

TABLE CONTINUES ON NEXT PAGE

FORMAT	AM/FM	ADULTS 18+ TURNOVER	TEENS TURNOVER
FULL SERVICE	AM	15.0	N/A
GOLD/OLDIES	AM	19.4	N/A
GOLD/OLDIES	FM	16.9	N/A
HAWAIIAN	AM	16.6	N/A
HOT AC	FM	17.1	N/A
JAZZ	FM	13.3	N/A
MOR	AM	13.4	N/A
NEW AGE JAZZ/NAC	FM	15.9	N/A
NEWS/TALK	AM	16.1	N/A
NEWS/TALK	FM	19.4	N/A
RELIGION	AM	15.0	N/A
RELIGION	FM	18.6	N/A
ROCK CHR	FM	18.1	20.9
SOFT AC	FM	15.2	N/A
SOFT ROCK	FM	16.8	N/A
SPANISH	AM	12.2	N/A
SPANISH	FM	13.5	26.7
SPORTS	AM	22.0	N/A
URBAN CONTEMPORARY	AM	10.2	23.2
URBAN CONTEMPORARY	FM	11.8	14.1
Z-ROCK	FM	15.4	20.4

Source: Katz Radio Group National Format Averages Spring 1993

Adults 18+ Total Week MSA - Average Station Turnover

Teens 12-17 Total Week MSA - Average Station Turnover

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Here are just a few suggested books, articles, pamphlets, and tapes you may wish to consume in your desire to learn more about how frequency levels affect advertising results. A good university library or a large city public library system will yield even more titles.

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## About the Authors

### Steve Marx

Mr. Marx has spent his entire professional life making radio more effective in producing results for listeners, advertisers, employees, and investors. His background includes programming at full-service stations such as KDKA Pittsburgh and WELI New Haven, sales at WEZN Bridgeport, and seven successful years as General Manager of WAAF and WFTQ Worcester/Boston, years in which the stations grew dramatically in revenue, profit, and community service.



Since 1983, Mr. Marx has operated NewCity Associates, *The Center for Sales Strategy*, located since 1993 in Tampa, Florida. NewCity/CSS provides comprehensive, long-term consulting and training services in sales, marketing, and management for a select list of radio and television stations from coast to coast.

### Pierre Bouvard

Mr. Bouvard is Executive Vice-President of Coleman Research. His professional background includes seven years with The Arbitron Company, serving their radio station division in a sales and management capacity in Chicago, San Francisco, New York, and Dallas. While at Arbitron, he authored the widely viewed presentation, "Beyond Cost-Per-Point," an examination of the weaknesses of traditional radio buying methods with recommended new strategies.



Coleman Research, based in Raleigh, North Carolina, is one of America's top two strategic radio research companies. Since 1978, the company has developed strategic action plans for radio stations that maximize ratings and revenues, utilizing innovative research techniques.

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