THE COMPLETE BROADCAST SALES GUIDE FOR STATIONS, REPS & AD AGENCIES BY JAY HOFFER AND JOHN MCRAE

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The Complete Broadcast Sales Guide For Stations, Reps & Ad Agencies

by Jay Hoffer and John McRae



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Preface

Many words have been written about sales from many approaches—how-to approaches, philosophical approaches and individual conception approaches.

This manuscript seeks to capitalize on the distillation of many people who earn their livelihood directly and indirectly through the field of radio broadcasting. It is told in their own words with the audaciousness and candidness that is so necessary to separate truth from exaggeration.

The entire project was born out of a very intensive study conducted by the marketing planning graduate class of Golden Gate University (Sacramento Campus) into three phases of the broadcast selling field—the radio station, the national advertising agency and the station representative. In many instances, the returned questionnaires granted permission for direct quotations. It is in this context that the manuscript was written.

The essence of the language of professionals is a learning experience unto itself. They tell *where it's at* and *where it will be*. Add up the cumulative years of experience and weigh it against anything previously published.

It's a *jungle out there* in the advertising marketplace and you must be strong to survive.

Jay Hoffer and John McRae

Introduction

When I was asked to write the introduction to this volume, my chest swelled with pride, but at the same time I felt the weight of some responsibility.

I have to liken my thoughts to that of a midwife. I was present at the conception of this book. The authors had approached me with the idea of engaging our marketing planning graduate class in a research project that had to do with broadcast sales. They unravelled their ideas to me and the more they elaborated, the more enthused I became.

Although a radio aficionado strictly by listening a great deal, I could appreciate the marketing thrust that was beginning to take shape in my mind. This fit in beautifully with the entire concept of Golden Gate University and its approach to education.

The University has always operated on the pragmatic approach to education. We bring in the professionals from every field of endeavor that is offered in our curriculum. The students are therefore provided with a very meaningful curriculum. It is not a textbook or strictly academician approach, but rather an intimate real life relationship. When a student asks a question, the answer is explained in terms of how it is currently being done out in the business world. Our faculty is culled from practitioners. We place great emphasis upon this facet. Our requirements for faculty are threefold:

•They have to possess a graduate degree in business administration (or public administration)

•Some teaching experience

 \bullet Expertise in a particular field of concentration that is offered in our catalog.

I do not mean to divert attention away, but the requirement for a graduate degree in public administration applies to our School of Public Administration which functions as an educational mate to our School of Business Administration.

I know that the research gathering process that formed the backbone for this volume was done with loving care and attention. I sincerely hope that the reader can fully appreciate this labor of love and enrich his professional development through his reading.

Fred B. Heck Dean Golden Gate University Sacramento Campus

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Part I Radio Stations

Chapter 1 Preparation For A Career

In preparation for a sales career at a radio station, those who are currently in management positions almost unanimously recommend college training, although not necessarily through the broadcasting discipline.

Schooling

Tommy Thompson, President, Radio Laredo, Inc. KLAR, Laredo, Texas, recommends: "I would have attempted to find a marketing program for radio sales. The program would include a general academic course with on the job experience, not a lab environment."

Curt Hanson, Sales Manager, KYXY, San Diego, California, has this reflection: "I would have taken more interest much earlier in human relations and self-motivational concepts, in addition to general education courses."

Martin M. Cohn, General Manager, WCOP-AM/FM, Boston, Massachusetts reviews his approach: "I would have paid more attention to sales and marketing courses in college."

It is difficult to ascertain exact figures, but a goodly number of those who are currently in broadcast sales have come from the creative side of the business—programming, production, news and copy. The college broadcast curricula have always placed a major emphasis on the creative side of broadcasting. A typical catalog listing would show:

- •The History of Broadcasting.
- Broadcast Announcing.
- Writing for Broadcasting.
- Broadcast Production.
- Documentary Broadcasting.

The overtures into sales and management would be minimal at best. So whoever had decided early enough in his career as to the specific entry into broadcasting through sales would have had to acquire selling techniques and business orientation. This would typically come through a program that would have been connected with a school of business administration at his college or university.

For those who elect to major in marketing, the following courses are typical of prerequisites available:

- Principles of Marketing
- Accounting Fundamentals
- Business Law/Business Statistics
- Advertising
- Sales Management
- Retailing
- Public Relations
- Marketing Research
- Purchasing and Inventory Management
- Business Forecasting
- Consumer Behavior
- Economic Analysis.

No one can possibly argue the merits of having a smattering of these courses under one's belt. Not only do they provide a degree of proficiency in getting a better insight into the business of broadcasting, but they also provide an overview of other businesses as well.

Is it not to the advantage of a salesman to have an appreciation of what goes into the machinations of the businesses of those clients upon whom he is calling? One of the most significant and challenging parts of a radio account executive's life is his direct contact with so many people in different fields of endeavor. He is in a position to be exposed to the nuances of many businesses. True, it is mostly at the retail level; yet, when he understands what has transpired and is transpiring beyond that specific level, he is a better appreciated salesman by the retailer.

An interesting aside in this direction of preparation comes from a trend that enables students to act as company consultants.

Business Week (7/28/75) featured an article highlighting this trend. It said, "Nearly every major B-school (business administration) now offers or requires a 'field study' or 'live-case' course. A growing number of corporate clients—mostly smaller companies, so far—are discovering that telling their troubles to B-school students is not just a civic-minded gesture, but one that can pay real dividends. Backed up by experienced faculty members—many of whom consult professionally for fancy fees—the student often comes up with fresh insights that rival the advice of pros."

Being a part of such projects enables the business administration major an opportunity to explore real situations and not embrace the philosophical approach with at best a lab experiment approach. The horizons are broadened and everyone actively participating benefits tremendously.

In Chapter 5, we shall see how a business administration school project benefited a radio station with a modest investment of time, effort and money.

Chances are, with his fortification of a business administration degree orientation, a radio account executive can be a much more creative salesman and provide a much more realistic approach for all concerned. As for his own personal aggrandizement, he is in a position to be promotable and an asset at the junior and eventual senior management level at his own station.

According to a survey of 1,168 radio station managers conducted to ascertain their attitudes toward broadcasting graduates, John Abel and Frederick Jacobs found: "Over half of the managers felt that a college degree in business or management is an important asset for radio sales, while only about 20 per cent of the managers felt that a degree in broadcasting is important for radio sales. Over 60 per cent indicated that previous experience in business is not needed for a position in sales. Nearly half of the managers, however, were not willing to say that a door-to-door salesman would be qualified to sell radio time."(Journal of Broadcasting, Fall 1975.)

Zeroing in on a specific career is more and more the lifestyle of today. The *Sacramento Valley Magazine* (November/December, 1976) did an extensive study on the changing college curriculum and commented: "College students seem to have one thing in common: an attitude that somehow their education is going to provide them with something 'marketable' after graduation. At colleges across the land, the attitude of education for education's sake is losing ground in favor of education to prepare for a well-paying career."

This observation is in a direct wavelength with what one broadcast executive says. Stanley N. Kaplan, President, Sis Radio, Inc., WAYS & WROQ-FM, Charlotte, N. C. and WAPE, Jacksonville, Florida says, "I would avoid broadcast schools as they are not constructive. I would spend a considerable amount of time selling time for the college radio station or newspaper or magazine or a local station or a local paper or magazine in the college town." Again, the same kind of comment about the curricula as far as sales is concerned. The broadcast schools per se are more into broadcast license preparation and programming type activity.

Now that broadcast executives are in a position to review their own individual paths, the profile that appears to emerge is one that definitely includes a college education with the accent on sales, marketing and general business. Yet a minor accent on broadcasting for product knowledge expertise is also important. These people are also privy to the internships that are being offered by many colleges on a credit basis. Through this device, students are exposed not only to the real life broadcasting situation, but hopefully are exposed in part to sales and management types at the various stations that are cooperating in this program.

According to *Television/Radio Age* (11/22/76), "Last summer alone over 100 stations had internship programs with almost 400 students participating, mostly from minority backgrounds. There has been a concerted effort in the last few years to bring the broadcasters and the colleges who have communications courses closer together. There are, at present 294 schools that offer courses in broadcast communications. Of these, almost 192 give degrees in communications or have departments emphasizing these subjects. Each year, these schools graduate 10,000 students. Where do they go? Some go into radio, some into television, some go on to graduate school, some into public relations or advertising and some go into teaching."

Apprenticeship

What advice do you give to those who ask you how to get started in broadcast sales? Most managers eschew the philosophy of going to the smaller markets or smaller stations and learning the field from the ground up without too much pressure in the way of meeting quotas.

William Luchtman, Vice President and General Manager, WZUU-AM/FM, Milwaukee, Wisconsin, suggests: "Learn to sell!

The sale of broadcast time is no different than the sale of any other product or service. It requires the same fundamentals that are required to be a successful, professional salesman in any field. Drive (guts), product knowledge, a sincere desire to help the advertiser, imagination and persistence."

Richard F. Marcellan, Vice President and General Manager, KKVX, San Antonio, Texas, offers this advice: "Learn the medium, believe in its effectiveness: however, acquire sales experience in any area until a broadcast opportunity presents itself."

Richard M. Delaney, Vice President, Sales, WMOH and WYCH-FM, Hamilton, Ohio, speaks from his own background. "I started in sales with a small national rep firm in New York, representing 45 radio stations throughout the country. It was the best training ground I could have gotten and I would start in exactly the same manner if I had to do it all over again."

This period of time in an individual salesperson's life is usually referred to as *mutual exploitation*. The degree of professionalism that the novice has to offer is invariably scant and the return to the station from that person's efforts is likewise scant. There is a lot of cold convassing for the low man on the totem pole assigned list as well as long, arduous hours in the attempt to become commissionable.

It is also the time frame in which a salesperson seeks the aid of all staff personnel. Programming, production and traffic can be of inestimable assistance in paving the way. Not that these areas ever cease contact and aid for the established salesperson, but initial impressions and relationships can go a long way. When properly cultivated, these areas provide training for the neophyte. There are obviously degrees of attainment that these other areas sustain. If all are theoretically beginners, then it becomes the blind leading the blind, but such does not work out in reality. Not everybody leaves an operation for advancement at the same time.

At this entry level, care must be exercised to plan the very next step. There is an ambition and aggressiveness with a strong motivation for financial gain that is part of the fiber of a salesperson on the way to the top. To accomplish this advance toward whatever could be conceived as the ultimate goal, a dichotomous situation arises. On the other hand, there is the all-conscious pursuit to succeed and rise as quickly as possible. And on the other hand, there is the whole area of pitfalls that crop up in the way. Theoretically, one should not leave a situation until he is ready for a better post—better in opportunity, better in dollars, and better in stature. Yet, one should not hibernate for any great length of time in a singular work situation. This latter luxury can only be afforded at a future stage in life where little is to be gained merely for the sake of jumping about. A checkered resume is not the answer.

There is still another side to this picture. And that lies in the lure of titles. Sometimes, the possibility of losing a good salesperson poses a threat to management and an executive title is dangled in front of that person. Managing others may not be what that salesperson really wants, but the vanity of it all could influence him into a semi-lethargic state that befuddles and confuses.

Chapter 2 Recruiting

Any discussion of recruiting must always be played against the backdrop of very pertinent factors that serve to influence the attractiveness of any station as a place to work. The law of supply and demand will vary in direct proportion to the geographic location of the station, the size of the market, the relative success of the station and the reputation that the station has within the industry and its own area of influence.

The human element of goals and lifestyles will also come into play. By this, we mean there are those who would prefer to be a big fish in a small pond...there are those who have tasted the pressures of a larger market and want to back off a bit...there are those who do not want to bounce around from job situation to job situation searching for some elusive star. All variations on these themes can likewise be introduced.

Broadcasting is a *people business* to the hilt. Its notoriety for change and turnover ranks high. Its instability and insecurity take a heavy human toll. And, of course, there are those whose burning ambition ultimately consumes them and many of those who come into contact with them as they hobnail their way in their upward mobility.

Sources of Supply

When sales personnel are needed, where do they come from? They come from: •Other radio stations within the market and outside the market.

•Other media including television, newspapers, outdoor and transit.

•Advertising agencies.

• Outside the media and allied fields.

•Recent college graduates.

• Within one's own station:

When we talk about acquiring sales personnel from other radio stations, we are automatically precluding some degree of experience and expertise in the business. First, let's look at the rampant technique of pirating from a competitor. In this situation, we look for someone who is doing well and earning a reputation for himself in the market. Sometimes in the past, we may have even thought of *ridding the market* of this successful salesperson by doing ourselves the favor of recommending him to a larger market station. More than one sales rep has found himself in a better working environment through no direct effort on his own behalf.

What is involved in this pirating technique? What pitfalls can occur? Taken from a station point of view, management feels that the individual is familiar with the market and has already proven his credentials. To bid for that person obviously requires some concessions. How can his income be improved? Will his changing jobs mean a complete reshuffling of the accounts so that he is given a *prime list*? And what will that do to the existing sales staff at the station? What guarantees are there that he will function as well or better than he is currently doing where he is at? Will any titles have to be waved in front of him to sweeten the pie?

From a human relations viewpoint, a salesperson who is pirated from a competitor could very well be piratable simply because he is really not succeeding to the extent that he would like with that competitor. There is that feeling that he can automatically better himself with a new affiliation.

Pirating then can be a boomerang—from the disruptive aspect that may be created as well as that unknown future of continued success under a different umbrella.

Secondly, we can look for sales people coming on their own to apply once it is known that a station is open for applications. This group can also include those who may have been looking in the past and dropped off a resume for future use when there was no specific opening. A sales manager's personnel file can try to identify those who made the best impression. An active file of this nature comes in handy when the personnel search is on. One of the advantages of interviewing someone when no active search is in progress is the lack of pressure imposed upon the sales manager who is functioning as the interviewer. He is not in any time frame to hire someone and can totally relax in speaking to a prospect. Whereas when an opening exists, the situation may demand the sales manager's picking up some of the loose pieces and covering bases that are too spread out for him. He may, in effect, hire out of semi-desperation without bringing to bear the rare combination of objectivity and subjectivity so delicately balanced to obtain the best that he can. And he also has that gut feeling that the building of any substantial sales effort must include the innate ability to select the right sales people from the start. It's a luxury that turns out to be a necessity.

Thirdly, there is the combined avenue of getting word out through a classified ad in a trade publication like *Broadcasting* or contacting different placement services. The word can also be spread through the station's sales representative and contacts at trade associations.

Hopefully, there will be enough of a response to sift through resumes and check out previous locales of employment and eventually set up interviews with those who *read the best* of the group.

The unwritten code among broadcasters is to be honest with each other so that blatant flakes are not permitted to drift around the country from station to station without the managements being forewarned. The process of checking out previous employment experiences and looking into cited references should provide an honest indication of what a previous supervisor was able to observe. Perception into working habits, job attitude and rate of progress are all observations that can be transmitted and collectively evaluated by the new searcher. Everyone can understand and appreciate the different stages that one goes through in a career and how work situations vary from time to time. Broadcasters have a way of *reading each other* when it comes to exchanging confidences and providing a full insight into former employees.

On the part of the applicant, who is employed and looking for another job, he must feel secure in knowing that when he requests no contact with his current employer this confidence will not be broken.

All of it is the give and take exchanging of professionals in a highly volatile and competitive area. Broadcasters learn fast how to deal with the in-fighting and *playing the game*. Job hunting on the part of prospective employer and employee is not exactly the most thrilling time of life. Subconsciously, that turnover factor is something that everyone in the industry would like to hold to a minimum. And everyone is likewise subconsciously aware of the importance of acquiring the best sales people available. One element seems to play into the hand of the other.

Once we get out of the realm of having exhausted our looking within the radio station field itself, we start to make compromises with actual experience by rationalizing that there is an advertising similarity or an intangible selling type similarity or a direction to engage in a heavy training program.

So, with that in mind, let's explore the other avenues of sales personnel recruitment.

The other media could be fruitful if the applicants are sincere in their desire to switch allegiances from other advertising directions. The sales manager has to detect if the switching is born out of a lack of jobs in their field or a genuine interest to move into broadcast sales. He knows that a reorientation will be necessary and he is always questioning in his own mind if the whole process is really worth the effort. The plus point is an advertising knowledge of the market if it happens to be in the same geographic market where the change would occur. From a training standpoint, the other media salesperson could have had a distinct advantage by knowing how to pick apart the competitive media. Radio, to them, was competition and there were set arguments that were incorporated into their presentations. Now, the enemy has come over to another side and he has the intelligence to effectively counteract what once was his bread and butter. This training can be of assistance to the total radio sales staff if openly transmitted.

When we get over to the area of advertising agencies, there is always the question of specifically what level of activity. Was it account work that the individual performed or something else? The agency account executive would have client knowledge to his advantage and be able to comprehend grass roots situations if that were where he was coming from. Considering the size of most advertising agencies in the United States, an account executive does more than just account work. His expertise would lie in creative work, buying media, bookkeeping, research and servicing the account. A number of ex-broadcasters are in the ranks of the advertising agencies today. There apparently is a fluidity between the fields that permits relatively easy access. When we seek sales personnel outside the media and allied fields, we somehow zero in on insurance and real estate types to a large degree. With the insurance gang, there is the thinking of the selling of intangibles. With the real estate gang, there is the thinking of the selling of wants and desires. The two fields offer their own respective challenges to make a living. Planning and hard work are the formulas for success. A radio sales manager can relate to the tenacity angle of those fields. His long suit would be getting a sales type who could be adequately trained and spend a minimum amount of time before he could become productive. Again, training starts to loom larger and larger as we get away from the broadcast sales background. Is it worth it? Is there sufficient time to devote to this approach?

With recent college graduates, there is the training ground avenue and the burning question of time spent before a return on investment can be seen. The sales manager has to be prepared for an extensive training plan and how the schedule can be absorbed into his whole scheme of things. Short trial periods really don't cut it since they don't measure the correct ingredients. Hiring the man who has those essentials of empathy and ego drive as well as devoting a reasonable amount of time with him can bear subsequent rewards for the station.

The last group, and certainly not one to be lightly dismissed, is anyone at a radio station who is currently not in sales but has a burning desire to be a part of the sales staff. That person can come out of any area at the station, be it programming, traffic or production. The obvious advantage is a familiarity with the product and what its capability can furnish. Also, added incentive of promotion from within always seems to buoy up the rest of the troops.

Testing

All of us in the broadcasting business are vitally concerned about the turnover rate in sales people and the attendant mortality rate. Some are totally lost to the business or resign from the big, broad sales pie in the sky completely.

What can be done to preselect more effectively in order to whittle down the odds against success? Some sales executives feel that testing is the route to travel regardless of the field of endeavor. They contend that we have been able to test IQ, mechanical ability and personality and that we should apply what we have learned in these areas to the testing of sales personnel for evidence of success potential. Yet, as David Mayer and Herbert Greenberg point out in their incisive article, "What Makes a Good Salesman" (*Harvard Business Review*, July-August, 1964): "The ability to sell, an exceedingly human and totally nonmechanical aptitude, has resisted attempts to measure it effectively. The reasons for this failure up until now are many, but there appear to be four basic causes for sales aptitude test failure.

- 1. Tests have been looking for interest, not ability. The fact that an individual might have the same interest pattern as a successful salesman does not mean that he can sell. Even if he wants to sell, it does not mean that he can sell.
- 2. Tests have been eminently 'fakable.' The average intelligent person can quickly see what is sought and then give the tester what the tester wants.
- 3. Tests have favored group conformity, not individual creativity. The creative thinker, the impulsive free spirit, the original, imaginative, hard-driving individual is often screened out by tests which demand rigid adherence to convention.
- 4. Tests have tried to isolate fractional traits rather than to reveal the whole dynamics of the man. The totality—the dynamics within the person that will permit him to sell successfully—is really lost sight of. Clearly, someone may be 'sociable,' 'responsible' and so on, but still be a very poor salesman."

From where we sit, those attempts at testing in the broadcast sales area have been nothing but disastrous. Hookups with local universities and their psychological testing of people have not proven out what was suggested as a result of the tests. Barrages of tests lasting from one to three days were administered and then studied. In each case with which we are familiar, the premise for the testing was: The young college applicant seems bright...he has had some business experience, but has never sold... and he wants to sell. On the basis of the reports that came back after money was spent for the testing, the applicants were hired and ingested into the sales staff. In all cases, within ninety days the sales managers threw up their hands and dismissed the novices. None of them were right for the sales field in broadcasting.

Perhaps we make a mistake thinking that the creative mind in an intangible field can be corraled and measured. Superimpose the nature of broadcasting itself upon the four basic causes for sales aptitude test failure already cited and it becomes apparent that we are chasing air.

In many fields, it is an admitted fact that a lot of exceptional and potentially good salesmen may be discouraged by a formidable selection procedure. And then there are those who do not test well. This applies to almost anything that we would care to examine. Call it an *psychological block* or whatever you will, but a test to these people is a complete turn-off.

According to a 1973 special report, 'A Candid Look at Selection Tests' as reported in the newsletter, *Marketing for Sales Executives* (Research Institute of America), "Testing as a process of selection, is a highly risky, expensive business. To be effective, a company's testing program must include not only unimpeachable devices, but qualified administrators who can use these devices properly. An employer who is looking for shortcuts will find tests can be an expensive mistake."

When you come right down to it, perhaps we are chasing our own tails when we try to rely somewhat upon the testing device. Those who usually prepare these tests do not have the faintest idea of what it takes to make a successful salesman since they have not sold anything themselves. And if they had, would they not see first hand the futility of trying to anticipate and channel directions that are currently unchannelable?

It is admirable to seek assistance and explore tools and devices that could help but as far as broadcasting is concerned, it appears that testing as we now understand it lacks the qualities to satisfy some of our needs.

Chapter 3 Sales Training

Time sales people come in all sizes, shapes and forms and, today, in different sexes as well. They likewise come in all shadings of the spectrum in regard to previous sales experience— more specifically, broadcast sales experience. Superimpose another layer of humanism and you're dealing with goals, ambitions, dreams, drives and challenges. Sales people are not that easy to understand, nor categorize, nor absolutize. They are individuals and must be treated as individuals.

Before we proceed further into this section, it should be clearly defined that we feel the training portion of any salesperson's activity at a radio station is not an introductory function that merely occurs at the time of affiliation with the station. True, it should be intensive and formidable at the beginning of such an association, but it must be an ongoing feature if the station and that salesperson are to benefit. Training is a constant...and most assuredly, motivating is a constant.

Motivation

What's the meaning of that tough word 'motivation'? Literally, it means 'to incite, impel, goad and spur a salesman's emotions, mind and will in such a way as to drive him to action.' It means 'inducing a salesman to improve his work habits and his attiude toward his job.' It means getting him to 'listen to you, cooperate with you and sell for you.' Obviously, this is not easy. Motivation is what the normal sales manager looks forward to with distaste, does with reluctance and, when successful, boasts about forever." (How to Develop Successful Salesmen, Kenneth B. Haas. McGraw-Hill.)

In *How to Sell Well* (McGraw-Hill), James Bender lists a number of points that he calls the benefits of training the professional salesman.

Increased sales and profits

More satisfied customers

Lower turnover among salesmen

•Development of salesmen for positions of increasing responsibility

More job satisfaction for salesmen

•Improved teamwork and higher morale

•Greater status for the position of salesmen

• More prestige for salesmen in the eyes of their families and friends — more cooperation from the salesmen's wives.

All of the foregoing points emphasize the importance of constant reinforcement of training and that superconcern that we call *motivation*. Naturally, we are interested in everyone starting out with as strong a foundation as possible. We are likewise vitally involved in going from strength to strength. The task of the trainer is laden with great responsibility. And in almost every broadcast experience that we know of, the trainer is the sales manager.

Sales Manager

According to Thomas F. Stroh in his *Effective Psychology for Sales Managers* (Parker), "There are five distinct leadership styles—authoritarian, paternalistic, consultative, democratic and free reign—each has specific and appropriate applications. The effective manager is capable of changing his style of leadership to fit the situation or salesman. In order to convince skeptical salesmen, and infuence all the salesmen to produce the sales of which they are capable, the manager should face the primacy of self-interest. Each salesman wants to know, 'What's in it for me?' For one salesman, the answer may be more money. For another, the answer might be recognition."

Even though we view this training syndrome as emanating from one direction, let us also add as a premise that we believe the conditions of training and motivation and all that is involved have to behave in an environment that is more than unidimensional. It is an intimate relationship of two forces impounding upon each other, the salesperson and the sales manager. It is analogous to the good trainer not taking over for the trainee, but rather observing, counseling and discussing the means by which the salesman can improve his performance. We cannot tolerate a situation whereby there is no self-motivation on the part of the person presumably receiving the training.

And this level of self-motivation is not reserved for any particular stage. Take the star salesman who goes through those *dry spells*. He is so accustomed to success that oddly enough when his sales drop, he could be more prone to uncertainty than let's say a marginal salesman. He becomes less secure in himself and in his presentation. Of course, the astute sales manager can recognize the symptoms and step in to alleviate the extremes in behavior. But where is that self-motivation to prevent the valleys from becoming as dramatic as the peaks?

Then, of course, there is the thinking expressed by Jacob Weisberg in *Sales & Marketing Management* (August 9, 1976) that asks the question: "Why do most managers spend almost 100 percent of their time with the 80 percent of their salesmen who bring in only 20 percent of the volume?" That sales manager feels that "the shining stars deserve at least 'equal time'—something very few of them get—because an 'investment in success' nearly always pays higher dividends than an investment in averageness."

Considering all this thinking that we have raised for exposure and examination, what is it that basically motivates sales people? Think of it in terms of *financial and nonfinancial*.

Monetary rewards include salary, commission, bonus, prizes and maybe even profit sharing. Those nonfinancial rewards include recognition, respect, a sense of belonging, a chance for advancement and emotional security among others. *Man does not work for bread alone*. But try to live without it, especially today.

It is then up to each sales manager to know every one of his sales staff well enough that he can combine the financial and nonfinancial motivations in whatever chemical balance he has to in each particular case. No two sales people are alike in their action and interaction with the sales manager and with the whole selling discipline existing at each radio station. There may be similar threads of continuity, but the nuances of each salesperson-sales manager relationship is unique unto itself. From every working situation, as long as it lasts, the sales manager is going through his own learning and evaluation stage. Hopefully, he can fathom most of them and make some sense out of them.

Title, Title, Who's Got The Title... A supersalesman for a 1 kw New England MOR/Heavy Personality station was a total maverick. He rarely attended early morning sales meetings since the bulk of his selling was done at night. He was a thorn in the side of the sales manager when it came to making commitments to clients for merchandising, promotions and contests before checking them through. His paper work and follow through left a lot to be desired. But he was well liked and respected in the business community and could get more signatures on contracts than the rest of the sales staff put together. He was basically humble and meek underneath, yet came on strong and callous to the entire staff at the station. When the sales manager was moved up to the newly created position of national sales manager, the general manager asked him for his recommendation on a replacement for himself. The sales manager felt strongly about promoting from within and searched his soul thoroughly before advancing a recommendation. He did not recommend the supersalesman for several sound management reasons. He really had no way of knowing how strongly the supersalesman felt about acquiring a title. To the latter, it was some kind of 'ego trip.' The new national sales manager was never forgiven for bypassing the supersalesman for the title of local sales manager. There were harsh words between the two of them at which time the supersalesman said that he would have accepted considerably less money to have assumed the title and still retain a limited list to work. In the end, the supersalesman stayed just a few months after the title shifting and became a principal in a local advertising agency. As a postscript, that agency never gave any more business to the station once the former supersalesman arrived on the scene.

We really never know what makes a Sammy run. We likewise have to understand each and every salesperson. A trainer has strong feelings along this line. Praise and backing are very important.

"From your toddler who learns to walk because your smile encourages the tot after each fall, to the millionaire superstar quarterback who pushes his aching body in response to the crowd's cheers, everyone needs to hear praise for performance. If it's true that 'nothing happens until a sale is made,' it's equally true that few sales are made without frequent and direct support from the manager—a payoff that can't be refused."(Marketing for Sales Executives newsletter, 10/30/75).

Praise and recognition are acknowledged as key motivators. Yet it is estimated that two-fifths of all salesmen feel they are not

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given proper recognition or credit. We could enter into a long psychological dissertation on what each person considers proper recognition or credit. The fact that each of us is different and seeks different objectives from every situation is what complicates the handling of the matter on the part of the trainer.

How many of us in broadcasting have seen a *statistic in the making?* Very few sales managers of all the commercial radio facilities in this country have the time plus the inclination and ability to function as real trainers on a beginning or ongoing basis. Many good men go down the drain or survive in spite of the surrounding conditions.

What is the salesperson to do in order to prevent premature strangulation? Let's appraise the overall scene in terms of what Marvin Jolson in the Journal of Marketing (July, 1974) calls 'The Salesman's Career Cycle.' "The salesman's career moves through the stages of preparation, development, maturity and decline and he can repeat any stage or the entire cycle any number of times. The time interval of each phase is determined by a complex interaction of personal, management, buyer and environmental variables. Management views the shape of a saleman's career curve in terms of the revenues and profits that he produces. The salesman uses criteria of personal earnings, sales volume, longevity, security, personal and family pleasures and other financial and ego-building measures. Under ideal conditions, the slope of the career curve in the preparation and development stages is steep. and the time period of the maturity stage is substantial and decline arrives as automatically as old age."

The impact of conceding that sometimes a salesperson does have to repeat a stage in the career cycle or do the whole trip all over again at another radio station should not be as deterring as some make it out to be. Once we fully appreciate the pressures of the business—from the owner to the general manager to the sales manager to the sales staff—it becomes evident that there is little time or patience for mistakes.

Now what do we mean by *mistakes*. We all know that there are slow bloomers, fast burnouts and drifters. The pressure of our business invariably dictates that a salesperson must cut it within a set period of time (usually 90 days) or be cut out. Some can't hack that kind of time or dollar ceiling and fall by the wayside. From what we were able to explore on recruiting in Chapter 2, all sales managers try to reduce the chance of failure to a minimum. Sales managers begrudge the probing and seeking all over again maybe even more than the salesperson who has been fired. Therefore, we can assume that any normal sales manager wants his people to make it...and make it on a continuing basis.

Subconsciously, everybody is rooting for everybody else. Although we have not assigned a value to group motivation up until this point, it is very much in evidence on the periphery at all times. Forgetting the inner bickerings and gripes among all sales staffs. there is a protective hovering of a group effort. Call it a lovalty to each other or a departmental esprit de corps, a group effort can be very strong in motivating people. Most people of average intelligence like to work together toward some common goal. And there is that kind of protectiveness within the group. Partly, the trainer (or sales manager) is getting training assistance from each one in the group. It is much like everyone joining together to reach a certain quota in a sales contest. The weak are helped by the strong and the strong bask in the adulation of the weak. The group buddy system comes into play. There is the sharing from any sourcetrade meetings that one has attended, seminars to which one has been exposed and publications that one has read.

Concentrate, Concentrate... A sales manager of a 5 kw West Coast Good Music FM station worked out a reciprocal arrangement with a hypnotist, who functioned as a consultant and hypnotechnicican to the medical and psychological professions. The hypnotist ran sales courses and wanted to promote them as well as his courses in weight reduction and smoking control. The radio station sales manager wanted his sales staff to try the sales course run by the hypnotist. Of the staff of four, three consented to give it a try. One dropped out before the course was concluded. But the two who remained experienced some improvement in their sales techniques. The sales manager was pleased that the investment paid off as far as he was concerned. The unorthodox setup aroused the skepticism of the general manager, but he thought otherwise of it when the sales manager outlined the improvement of two of his people. The procedure was later repeated when some time had elapsed and there were a few changes in the sales staff.

Another part of this motivation picture has to do with personal counseling. How involved can the sales manager become in the personal life of a salesperson and how involved should the salesperson expect the sales manager to become? There are pitfalls to be avoided and there are reaching out points that could salvage destruction. Motivation means getting concerned with individuals, but how concerned is safe for both parties? Is the manager equipped to handle some cases that had best be left with professional counselors in the field of domestic relations, social workers, ministers and the like?

A sales manager is naturally on the alert for any signs of personal problems that seem to impede progress. A little unloading may be the answer, but how far should it go?

You Ain't Heard Nothing Yet... The star salesman of a 5 kw Southern Contemporary station had been with the station for almost five years. At times, his sales manager had detected a moodiness about the man, but those periods did not last too long. Then, one day, after a sales meeting, the salesman asked the sales manager if he would join him at a bar for a drink. The sales manager accepted the invitation after trying to beg off at first. The salesman proceeded to lay out a very complicated personal life that had been haunting him for years. It was a mixed bag of an illegitimate daughter, a tough bout with alcoholism and parents that had abandoned him at an early age. The sales manager didn't know how to cut the entire episode short. He really couldn't figure out why this information was being spilled out so freely especially since the man was nursing his drink and not getting drunk. He had to listen and the salesman was aware of the discomfort, but he persisted in the story. The whole episode lasted well over two hours with the sales manager merely nodding his head and pretending to listen to every detail. He recognized the symptoms of a man feeling very sorry for himself and needing the shoulder of another human being to lean on. Yet, he felt genuinely awkward over it all. The next day, there was a cool relationship between the two. And, in the days that followed, the salesman became more and more distant. His sales were off and it wasn't long before he handed in his resignation with the announcement that he was leaving to sell life insurance. No recrimination, just matter of fact flight from a previous lifetime. The sales manager felt that he was partly at fault for this decision and traced it back to that session at the bar. He reflected and felt that the man was desperately reaching out for assistance and none was forthcoming. The sales manager berated himself for not responding, but the truth was that he did not know how and was petrified at making some gawking mistake with another man's life. He thought that he regretted it, but he knew deep down in his heart that he would have responded the same way even now knowing how the turn of events would end.

Lending a hand, leading people, cajoling people, providing what is termed incentive—this is what motivation is all about. Caring. Oh, yes, caring for another human being who is part of the sales staff, your team, is pregnant to it all. Yet, the consciousness of delving beneath too much layer of human emotion sometimes puts a brake on mutual dialog and understanding. Motivation and self-motivation have to blend somewhere along the line.

Product Knowledge

"Every sale is, essentially, the solution of a problem. Unless the salesman can put his product knowledge to use, he is like a chemist who knows exactly what a drug contains, but has no notion as to what it will cure. The physicians know this and prescribes accordingly. The salesman resembles the physician more than he does the chemist. The doctor has studied chemistry, of course, and is familiar with the ingredients of the drugs he prescribes; but he knows them chiefly for their remedial results. So it is with the salesman. His product knowledge has been acquired for but one reason and with but one purpose—to enable him to prescribe intelligently for his prospect—to apply it."(*Textbook of Salesmanship*, Russell, Beach & Buskirk. McGraw-Hill.)

Pick up any respectable tome on salemanship, talk to any salesperson who prides himself on being a problem solver, analyze introspectively one of the key differences between success and failure in selling broadcast time and you'll find that it all inevitably points in the direction of product knowledge.

As we proceed through this manuscript, the comments from the university survey, the real broadcast vignettes cited and the actual personal tidbits reflect on the truism of knowing as much about the broadcasting field as can possibly be amassed from every source available.

Schooling, training, exposure, doing, acting and reacting—all of these provide the very essence of what a salesperson in broadcasting needs to know. We are all in the communications business and had better learn early how to communicate at every level that is significant toward the building and molding of people who sign those contracts and keep our dynamic business alive and well.

At every juncture, we categorically reject the thesis that even borders on 'Here's a rate card, coverage map, program schedule and contract form—go out and sell.' What are you selling? To whom are you selling? Do you understand for yourself what is the selling objective of a campaign? Add a dozen more such questions and this stupid, naive approach undeniably refutes any intelligent marking approach with the medium of radio that reaches nine of ten people in a single week.

Competition is keen for the advertising dollar in the first place. As featured in *Advertising Age* (Jan. 10, 1977), "The advocates of heavier promotion—sampling, cents-off coupons, demonstrations, service material—appear to be winning the argument against advertising agencies that push media advertising. A study by Marketing Science Institute of Cambridge, Massachusetts indicates that promotion expenditures now represent an estimated 60 percent of total marketing expenditures—and the percentage is steadily increasing."

Competition is keen for radio's share among all media and for each station's share of the radio dollars in a market. Yes, it's a jungle out there! And the ways of the jungle had best be learned to survive. One of the basic tools of survival is that product knowledge. Buyers are impressed with it, retailers are awed by it and competitors are jealous of it.

There are no *crash courses* in it. We cannot presume that, for example, by the time this entire manuscript is devoured by a reader, he will be that many miles ahead of the nonreader. But we can safely presume that a person who understands what is involved and disciplines himself along the lines that we are outlining will constantly thirst for product knowledge. It is not a mastering device that is over with after someone believes that he has a handle on things. Things change and evolve into other forms or die because a particular form has outlived its usefulness and timeliness. New adaptations and applications are always in the offing and one must keep abreast of all of it. A closed mind or a lazy mind in our business is tantamount to predetermined oblivion. We cannot afford it; the stakes are too high.

How do we address ourselves to the issue and what can we do?

Everyone should be learning every day of his life and from time to time take inventory. Inventory means keeping what is useful and discarding what is not very utilitarian. The continual process of examining that inventory is a crucial issue.

"No more impossible task exists than trying to explain to a prospective customer what you yourself do not understand. Sales people without sufficient knowledge tend to talk in generalities, hoping to make a sale without preparation. Knowledge is power." (*Creative Salesmanship*, Kenneth Haas and John Ernest. Glencoe Press).

Let us concern ourselves with what we choose to label as a *programming consciousness*, for that is what every broadcast time salesperson is selling regardless of the level of contact to make the sale.

Let us then channel our programming consciousness into these major categories of involvement:

•The direction of radio

- The sounds of radio in any given market
- The tools of programming
- •The importance of maintaining the license
- •Audience reaction.

To identify our first point, we turn to a music-record industry trade publication, *Record World*. From the December 25, 1976 issue which analyzed the past year, "The biggest trends in radio did not begin in 1976, but were apparent throughout the year: an increasing reliance on research in almost every musical format, an inexorable movement of such formats from AM to FM: and an intensifying competition among all stations for the adult audience. Distinctions between formats were blurring: FM rock radio, once a monolith of loudness and drug lyrics in the minds of many advertisers, was noticeably broken into at least three groups, progressive, album-oriented rock and soft rock; and the differences between top 40, adult contemporary and traditional MOR were also lessened by the increasing reliance of all three on softer pop sounds."

A related story was to be found in the November/December 1975 issue of *Broadcast Programming & Production* when it highlighted the results of a national survey conducted by The Pulse, Inc. indicating which formats attracted the largest audience. The audiences were broken down by men, women, teens, and total audience, as well as further analyzed by geographic area and market size.

To fully appreciate and understand the direction of radio from a programming consciousness point of view requires the interaction of a station's own programming department. It is incumbent upon the program director to be aware of what is occurring in radio from this aspect. He should not only be conversant with the format currently being employed at the station, but also be familiar with what trends are being displayed throughout the United States.

Another source of feedback for the local sales staff is from the station's national sales representative. That level may not necessarily be able to explain trends from a programmer's angle, but it can identify acceptability or prejudice from a national advertiser's perspective. A tangent here is whatever relationships have been built up with advertising agencies and their particular input.

It is an intelligence gathering procedure that contributes to the valuable education of a time salesperson who can digest this input and apply it to his daily contacts with his client list.

As sales markets begin to understand and appreciate the overall dynamics of what is occurring in certainly one of the most dynamic fields in our lifetime, the focus can then center on the immediate translation in one's own market. The trends that occur *on the big scene* have overtones and shockwaves all over the United States. The cumulative effect of the pioneers and their eventual distillation down to the station level take different shapes and forms in each market. Even with the deliberate attempt at emulation, no two stations really sound alike unless we're into a syndicated situation. And yet there, different voices, commercials and services make somewhat of a difference.

This then sequentially leads us into the second category—the sounds of radio in any given market. Sales should lean on programming to correctly identify and supply some form of narrative as to what sounds are capable of being heard in one's market. Are the labels correct? Is the narrative an accurate description of what is being heard? A knowledgeable salesperson should know what he is selling against, what is his competition doing and how well it is succeeding. A proliferation of similar sounds is hard to distinguish, sometimes even for a programming person.

It's hard to believe that there are 26 formats represented in the first 50 markets in the United States. As reported in *Broadcasting* (Sept. 27, 1976), they are:

Contemporary
Beautiful Music
MOR
Country
News
MOR/Talk/News
Talk/News*Contemporary/AOR
Black
OR/Contemporary
AOR
Talk
Golden Oldies

- Spanish
- Mellow Rock
- News/Beautiful Music
- Contemporary/MOR
- •Country/MOR
- Disco
- Classical
- Hawaiian
- Religious/Black
- •Contemporary/Talk
- MOR/Beautiful Music
- Big Band

This is what can rightfully be labeled as a profile of the sounds in one's market. It can be as cryptic as one wants to make it, but it should adequately reveal the composition of the radio spectrum within that market. Any simplification or elaboration should likewise provde the right *hook* for ease in comprehension. Not that the salesperson will be tested on his knowledge of all the sounds in the market, but there should be that reassurance that an intelligent analysis, from a sales point of view, can be forthcoming. It is likewise not that far removed for a salesperson to understand what the presumed target audience of each of the signals in his market is sought after. Depending upon the geographic size and the impact of any outside signals, sounds can be highly specialized and segmentized or lean toward a potpourri of several sounds. The whole nine yards come into play and a time salesperson owes it to himself to know.

When it comes to the tools of programming, there are many areas just waiting to be explored. They invite this exploration simply because of the mystique about them. There is an aura of glamour about *show biz* in the eyes of the layman. Clients seem to perk up to a story about some intimacy that may have been touched upon in the press and they seek amplification from someone who is in a position to know. This can range from such things as payola to quadraphonic sound.

Take a look at some of the topics highlighted at the Fourth and Fifth Annual *Billboard* Radio Programming Forums and you can begin to see the inexhaustible directions providing product knowledge:

•The Interdependence of Radio and Record Industry for Profitable Operations

•Records—Too Many Releases or Too Many Tight Playlists?

•Licensee Responsibility to Review Records before Their Broadcast

•How the Producer and Artist See Music and Audiences Changing

• The Dangers in Over-Formatting Your Station

•Fallacies about Using Research to Make Programming Changes

•Programming Differences Needed in Selecting Music for FM vs. AM

•How to Handle Creative Air Personalities

•The Value of One Stops, Distributors, Record Stores, Juke Boxes

•How Charts, Newsletters, Audience Letters and Phone Calls Can Be Used

•Behavioral Psychographic Studies on Records, Jingles and Formats

• Public Service Can be a Programming Asset

•An Analysis of Promotions: Their Power and Their Glory

• The Future of Radio Station Jingles

• Commercial Load vs. Good Programming

•Formats of the Future

How You Can Broaden Your Demographics

•How To Make Your Radio Station More Interesting to the Listener

Management's Growing Role in Programming

• Modern Criteria for Playing a Record

•FCC Hot Spots in Programming and How to Avoid Them

•Automation and Its Effect on Radio

 $\bullet Technical Applications That Can Improve Your On-Air Sound$

•How the Record Promotion Men Can Be Helpful to Station Personnel

• Building Your Audience with Creative On-Air Contests

Very few programmers can really apply themselves intelligently to the implications of all of the foregoing. So why are we highlighting them for someone engaged in time sales? For the very simple and basic reason that a smattering of this type of knowledge provides ammunition with which to spice up a written or oral presentation before a prospective client or a continuing client.
It's not that you have to impress that person continuously with your fancy footwork and glibness. It's good business sense to be as knowledgeable as availability of information and time permit. Doesn't it make sense to be able to talk to a client about your station and its direction apart from mere rating numbers, demographics and cost per thousand? Isn't this what supersalesman Elmer Wheeler speaks about when he admonishes: "Don't sell the steak—sell the sizzle!"

All of these topics from programming provide a dimension that you may never have even thought about. Some people call them *buzz expressions* to be utilized as *starters*. Others may view them as *thought-provoking handles* to tailor make a presentation.

As we will eventually saunter into the areas of creative selling techniques and the writing of sales presentations, we can begin to appreciate some of the thought-provoking topics that have been posed. Other seminars, to be sure, expand upon the sample list provided, but they all have that common denominator of trying to make each station sound as best it could with the staff and resources available to it. There is no ceiling on ingenuity just as there should not be any ceiling on the quest for broadcast knowledge. Ideas come from all over and it's the alert salesperson who can visualize them and adapt them to good commercial usage.

Station Tours

Relative to the tools of programming is the personal insight that can be provided by a cook's tour of any station premises by a client or prospective client. Some physical plants leave a lot to be desired and there is the caution to keep away rather than attract. But where the station is proud of what it has to offer, an outstanding opportunity for a nodding acquaintance of what goes on beyond the signing of a contract can readily be displayed.

A visit to the production room and its native capacity would be a good starting point, There, a demonstration of how a piece of copy winds up into an on-air product can take place. The sound effects library can be pointed out and samples from same can be played for the client. The intricacies of an echo chamber can be demonstrated. The mixing of several points of input can be shown, e.g., tape machines, cart playbacks, turntables and microphones all feeding into the record cart machine. The actual patching in to show how the telephone can be used to play a commercial for a client or to receive information from out in the field is an interesting technique. Splicing and editing of tapes would be another worthwhile demonstration. The versatility of the production area is definitely an eye-opener for someone unfamiliar with the inner workings of a radio station.

The record library is likewise an impressive place to visit. How it is organized and an explanation of how the Sound Hour and playlists are constructed would broaden the span of comprehension. Bob Ferguson says it aptly in his So You Want to Be in Music (Abingdon Press): "Big business, big art, big sound, big money. That's record musical sound today and the growth potential is significant in this, one of the youngest of the big businesses." Millions of dollars worth of talent reside in the grooves of all the records found in any station record library. Somehow broadcasters take this for granted and can't see why visitors are awed by it all. The closeness to the situation might contribute or the fact that most records do come on a complimentary basis. It does take outsiders to cast a different spell over it all. Add to this stories about recording artists sometimes visiting the station in person and the client is duly impressed. Interesting anecdotes about such appearances add to the dazzle of the field. Remember, there is very little glamour to be found in a clothing store or a jewelery store or a shoe store. As a consequence, your client is jelly in your hands when 'star stories' can be told.

The tour can next take its route into the newsroom. There, the client can be further impressed with the resources for taking audio cuts off the wire service, the monitoring of police calls, the assignments of news stories and the editing of raw tape from stories covered in the field.

Follow this up with a trail into master control. Stand back and let the client watch it all happen. Have the disc jockey on duty explain cursorily what he is doing and the function of the program log, which hopefully has his commercial on sometime in the broadcast day. Go through the jock's anticipation of every event that is upcoming. Review the details that the man on the air has to go through to maintain the station's sound.

Solicit as many questions as you can and try to draw him out. To be sure, it's a whole lot to throw at any person the first time around. Yet, its complexity should prove a natural setup for questioning.

As you can begin to appreciate, all of this exposure to the programming arm of the broadcast field is overwhelming regardless of the size of the operation. The client is bound to be taken in with what he is observing. His mind doesn't fully grasp all of what, to him, may be isolated elements. But he does understand that he has signed a contract and has been exposed to looking over commercials...and he knows that his commercials have made their way to the airwaves. It's the middle process that he has never been exposed to before that starts to take over and identify some *cause and effect* correlation.

Next, show him how traffic is handled at a radio station. Impress him with how his commercials get on the air via scheduling and proper product protection devices. If there is a data processing procedure at the station, so much more to dazzle his eyes.

Show him how billing is handled and what systems are in vogue to facilitate it all. In short, show him the interrelationship of programming with every other department at the radio station and he can see a bearing on every piece of business that is funneled through the station.

Wind this up with some informal explanation by the program director of how promotions and contests find their way to the airwaves. Emphasis should be on the excitement and attentiongetting factors that, by association, also showcase his commercials to better advantage.

Ideally, everything should be constructed to impress upon the client's mind the great pains that every station goes to for audience response—to the music, the disc jockeys, the news, the contests, the features and to the commercials. You want that client to come away with the feeling that all the tools of programming at the station have been carefully organized to do a job for him personally. If done well, the whole visit procedure amounts to another selling job on that client. It is a subliminal sell: but a sell nonetheless.

It is said that *everyone is a program director* in much the same vein that *everyone is a Monday morning quarterback*. We feel that the station visit can fortify a sales rep's presentation by giving that slight edge to an otherwise prejudged situation that is usually unfulfilled in nature. When someone has even the slightest bit of appreciation of what the next fellow's job is about and what the latter is trying to accomplish, then a modicum of respect can be established and hopefully some real grounds for making a sales presentation for radio time.

As a corollary, the station visit device has application to the sales exec as well in as much as questions and observations may have triggered some soul-searching on the part of the time salesperson. In the words of Arthur 'Red' Motley: "Effective communication requires dialogue, listening as well as talking. In all selling (which is communicating) success follows understanding other points of view rather than stressing only the feature of your ideas, goods and services. Too much of present communication is adversarial and therefore counterproductive. The voices of modern communications are too shrill and too obviously self-serving to be effective in lubricating the normal frictions which are a part of modern life."(*Pacific Business*, Jan-Feb 1977.)

Product knowledge should also be concerned with the importance of maintaining the station's license. Management and programming are the usual keepers of the key in this regard.

Sales reps should be walked through an FCC renewal application. Commitments that the station had made govern programming and commercial practices that have direct relevance to the fine points of the product that each salesperson is out there trying to sell. The amount of time devoted to each category—entertainment, news, sports et al—should be emphasized. The public affairs commitment, the number of public service announcements, the affirmative action plan all should be gone over.

And then there's the whole ball of wax called *community ascertainment*. The needs of the community as determined by its leaders (as divided into the twenty categories) and the general community trigger action on the part of the station for response to those needs. The entire practice is an ongoing device now and does not require the crash projects that used to descend upon broadcasters every three years. The size of the market will determine the exact numbers of interviews to be conducted. And perhaps their (the sales staff's) leader will also be involved with the interviewing process. However, management level people are not necessarily exclusively involved in the interviewing any more. As long as there is management supervision, other station employees are permitted to conduct the community leader interviews.

A nodding acquaintance with this phase of the broadcast field gives the sales exec a better idea of why certain "dumb things" (to them) are aired over the station. There is a rationale and they had better understand it.

Along the same lines are the advisories coming from the station's FCC attorneys, who grind out tons of legalese designed to keep broadcasters abreast of the latest rulings, trends and feelings of the FCC. Add to this the official pronouncements from the FCC itself and the FTC and the picture takes on greater significance for those attempting to make a living out of selling radio time.

A little item (little in the sense that it occurs sporadically), for instance, like the selling of political time requires all kinds of forms for record-keeping purposes. The mechanics of its solicitation and the rates that must be charged as well as the time that must be cleared all have a very distinct sales application.

And then there is the amount of time, money and effort that is expended through lobbying groups on a national and state level trade association concept to collectively protect broadcasters from further encroachment.

All of this, when exposed to the sales staff, has to serve as an educative process into the complexities involved in just staying in business.

Lastly, product knowledge is concerned with audience reaction. In this context, we are not identifying it as what is reported in the rating books. From a programming consciousness purview, we think in terms of response to promotions, contests and stationsponsored shows. We also think along the lines of mail pull, telephone activity and in-person visits.

A sales staff should know about every station promotion taking place. And after it has taken to the air and run its course, a rundown of what was accomplished should be made. Maybe a sales piece can be made up of a successful promotion that would indicate the true responsiveness of the station's audience.

Ideas that have joint application for programming and sales serve as inspirations for all in the sales staff.

Heart of My Heart... In a market of 250,000, a station account exec hit upon the idea of turning Valentine's Day into a selling and promotional device by signing up five accounts—a florist, a candy store, a bakery, a jeweler and a record store—and working it into an on-air contest. A package of spot announcements and participation in the contest was constructed. The method of play: listeners were encouraged to call in on the station's contest line when the signal was given and the Nth caller selected...listener guessed from the five clients which one would be struck by cupid's arrow ...guessing wheel spun on the air containing all five clients in a scrambled order...correct guess won a prize from that client, redeemable at point of purchase. Sales promotional package generated sufficient activity to do a different version repeat for July 4th and again at Thanksgiving time.

Along the lines of station-sponsored shows, there is a valuable opportunity for sales to mingle with the listeners and get some feeling as to spontaneity in regard to loyalty to a station. Indications of preference for certain disc jockeys and items about the station that *turn them on* are valuable to tuck away for later reference in sales presentations. Even the sheer number of participants indicates pulling power; ergo, if the station can do it for a performance of some kind, can it not do it for a client?

Row, Row Your Boat... A 5 kw northwest contemporary station staged a Sunday boat ride featuring semi-name talent to perform several times during the course of the 12-hour round tripper. All of the station's jocks were on hand to greet the fans and sign autographs. The boat line had offered a slight reduction in price to put the icing on the cake. A crowd in excess of 600 responded and this represented over 1/3 of the ship's total capacity. Prior attempts by the boat line with other stations had only triggered a high of 350. Several members of the station's sales staff went along to take pictures and generally mingle with the listeners. Subsequent pictures, written reaction from the boat line and a blurb in the local newspaper were all incorporated into a sales mailing piece to all clients and agencies.

Bumpkins and Their Cadillacs . . . A 1 kw southwest country station sponsored a live variety show with name acts at the municipal auditorium. Part of the stigma that the station faced was "the country listener has low income." As people came to the show and parked their vehicles in the two adjacent parking lots, the sales staff of the station went out and took pictures of the lots. These pictures decried the myth and showed a smattering of every vehicle made from Cadillacs to almost inoperative pickups. The pictures formed the basis of direct mail piece that went out to clients and agencies.

Responsiveness can also come in the form of reaction to a public affairs campaign in which the station may be engaged.

Fat City... In a market of 650,000, there was an active chapter of Overeaters Anonymous. The chapter had previously had publicity about its operation, but mostly of a modest nature. The station's program director became involved after personally participating in the program. He enlisted key people in the organization to air spots over his station welcoming those with the problem of obesity to come to an open meeting. Within weeks, the responses were so overwhelming that additional volunteers were needed to man the telephones that were highlighted in the on-air presentation. The president of the chapter wrote an unsolicited testimonial to the station and granted permission for reproduction of the letter. The station's sales staff was able to make capital out of the station's pulling power and response. Every indication of audience reaction should be transmitted to the sales staff for their evaluation and intelligence. There is no way of really predicting when and how the material can surface in the future to bring home a point with a client or an advertising agency.

Sales Presentations

When you consider the thousands of sales presentations completed daily, it is little wonder that there is a multitude of variations in the kind and type of presentations being written. A local salesperson might handle 50 or more *active* accounts on a monthly basis. A national representative could be called upon to make 25 or more written presentations on a single account. The sales development arm of a station or representative could, on the other hand, spend weeks on a single presentation. When an agency is involved, the content of the presentation may very well be dictated by the buyer.

If, for example, an account like Snow Bowl Liquid, out of Stern, Walters & Simmons in Chicago, is breaking throughout the country, they would designate the specific markets to the national representatives. Their buy would include particular areas of distribution that could span 50 different markets and could include such relatively small markets as Lubbock, Texas or Greenville, South Carolina as well as New York. San Francisco and Philadelphia. The reps would be notified of the start date, length of flight, rating source and length of announcements. Additionally, they would be given a target audience (Fig. 3-1) such as women between 25 and 49 (Fig. 3-2) plus information regarding the type of station (personality sell) and the day parts (6-10 A.M. and 10-3 P.M.). The universe to be used (TSA/ADI/MSA) would also be included in the request for avails. Budget per market or the weight (12-24-30 per week) may or may not be provided. In a roll out of this kind, the rep may have 15 stations in the total list of markets designated. If sufficient notice is given, he may have two weeks in which to prepare the availabilities and submit his proposals. In many cases, a request, such as the one described, could come on Friday morning with the agency expecting a response by Monday or Tuesday of the following week! Requests for proposals and avails on an even shorter notice are not uncommon. When the business is breaking the reps roll up their sleeves, cut short the luncheons. curse the intelligence of the agency hierarchy for short notice requests and get down to putting the proposals together.

When an agency advises the representative office of a top 25 flight for a particular client, the reps will automatically know that the agency plans to use a major market schedule that will encompass New York, Los Angeles, Chicago, Philadelphia and on down the line to Sacramento/Stockton. (In 1977, Sacramento/ Stockton moved from 25th to 23rd Radio ADI) The market rankings based on the Area of Dominant Influence will not be the same as TSA or metro. Having established just what the markets will be, the rep will now check his list of client stations and gather the necessary information to make up the presentations. If the list is substantial, he'll be given several appointment dates with the buyer to cover the markets represented by his firm.

In the case of the national rep, and the same situation applies with a station salesperson doing business with an agency, they may very well have been doing business for years. They know the buyer, what is expected in a proposal and, as often as not, have a pretty good idea what stations will be purchased in each of the markets involved. When a buyer is knowledgeable and has bought a market on a number of occasions, the buyer will often know the stations as well as the rep. In these circumstances, it's new information that will get a station out of the lost business category and into the buy. The reps concentrate on rating tends, strong new personalities or the suitability perhaps of a new package plan that seems right for the client. Promotion or merchandising play a part in some buying decisions and, when a station offers such a plan, the rep highlights that particular point. The written presentation becomes a summary of what the agency asked for coupled with everything the rep can get into the package that will help his cause.

Many rep firms and stations maintain a *pitch file* of the best presentations made on a particular station. That file becomes source material for the rush proposal born out of last minute requests. It's also a thought starter and a way to review a station or a market. In many cases, the material and pitch on one food or automotive account will simply be updated for another account in the same or similar category. If it got the General Motors business, it could also work on Midas Mufflers!

Rep techniques for slipping in a *dog* will vary as much as the presentations themselves. If you're submitting a *personality buy* and your station is automated, you might wish to get the blood letting over in a hurry. If the product is aimed at a black audience, you just know you'll have a helluva time pitching your Country Music station simply on the merits of the great Country singer



Fig. 3-1 Target Group Index is a sophisticated marketing tool as shown in this folder by KLIR-FM, Denver.







Fig.3-1. Target & Group index is a shophisticated marketing tool as shown in this folder by KLIR-FM, Denver. (continued from page 47).

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Fig. 3-2 Important demographics are shown in a folder by KLIR-FM, Denver.

The Denver Denver marketplace, women often represent the dominant purchasing influence in a surprisingly wide range of products. Accounting for almost 36% of the total population, the Denver woman plays a significant part of the decision to buy health aids, TV sets, furniture, kitchen appliances and much more.

> Part of her active consumer role comes frcm new found wealth. On the whole, 44% of Denver's married women are workers. Surprisingly, that percentage increases rapidly as the husband's income improves. Consequently, of the nearly ½ million trade-area households, nearly half have a combined earnings above \$15,000. Consumer spendable income per household is \$16,251 per year with almost \$9,500 going to retail sales.

Denver's female population is on the way up. Almost 50% have either attended or graduated from college. Of those working and heads of households, 37% are in professional, managerial or sales positions.

About The well educated, affluent female radio listener is most efficiently reached with KLIR. Her household income over \$15,000 ranks approximately 9% above the average. She represents a higher probability of home and condominium ownership and statistically, is better educated. Her husband is also well above the norm in both education and income. Thus, reaching the woman who selects KLIR represents a prime consumer. An important customer for a wide variety of goods and services.

> Look at audience efficiencies. Dollar for dollar, it's hard to beat the demographics of the KLIR listener. KLIR will make whatever you're doing better.

Statistical information gathered from the following sources SRDS. Wren-Watson, The Denver Post, U.S. Department of Commerce, Rand-McNatly, Denver Chamber of Commerce

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Fig. 3-2. Important demographics are shown in a folder by KLIR-FM, Denver (Continued form page 51).

Charley Pride. When the problem is numbers, the rep may add the station in between a couple of giants and suggest that the cost efficiency is beautiful and, if the budget permits, the station would round off your budget and give a nice spectrum to station A. By suggesting a station that is a natural, the buyer seconds the rep's judgment and may very well have a few dollars left over that will fit a lesser ranked station at a frequency that makes sense. Many rep firms will work with a buyer even on markets they do not represent. They'll provide reach and frequency breakouts with various spot levels and a variety of computer material that helps the buyer during a *crash proposal period*. Reps expect that their efforts will be appreciated and the buyers will reciprocate by advising a rep when his competitor is *honking* the rates or when his station is going down in flames.

Local salespeople share much in common with the national representative when it comes to the *written presentation*. In most cases, with the exception of small markets, the station account executive is dealing with a specific group of agency people to whom he has been assigned. The smaller the market, the more intimate he may be with the buyers, account people, planners or principals. He may work with both the agency and the client in the selling process. In such cases, he'll be covering both ends of a buying decision and will keep everyone informed by preparing a presentation for both. When a presentation has been made at an agency, he may wish to summarize the points discussed and copy the client. He'll have a record of what has been discussed and at the same time cover the client and the agency with the summary. Seasonal account files that contain a written presentation are the obvious starting points when the account comes up again.

The new account proposal is quite a different matter for the local salesperson. In such situations, the key to success is product knowledge. Knowing a little about the problems of a particular account or business will provide the background upon which to build a successful presentation. If you're pitching a convenience store, you should know that Sunday is the highest volume day of the week. When you're pitching a hardware chain, you should research co-op opportunities (Figs. 3-3 and 3-4) and know that they carry a huge inventory of garden supplies and do a land office business in nursery items. If you're selling an appliance store on a schedule of announcements for a television promotion, it will pay dividends to know a little bit about the size of the industry—set sales by type, when the business occurs, consumer opinion that might be

There's been lots of talk about CO-OP . . . BMC's PORTUNITIES will help you do something about it!



.

A PROVEN FOUR-PART SALES SUPPORT SERVICE ... specifically designed to help you increase local sales

PORTUNITIES" WILL HELP YOU-Show retailers how to maximize currently available BROADCAST CO OP luncts

·Concentrate on the right retailer seasonal events and Dromotions

- Produce creative informed presentations
- Develop more dynamic tong term dealer group promotions
- Save valuable information gathering time

The very first month we received CO OPPOR TUNITIES Linund S522 II CO OP S5 720 for December Junt this from Intal order and this from a domant account CO OPPORTUNITIES really worker them up, and us too? Jay Smith President

KBTC Houston MO

PORTUNITIES" COVERS CO OP PLANS WITH MAXIMUM POTENTIAL TO YOU. BMC s three person Co op Department becomes an mexpen sive extension of YOUR shift to

- Obtain and research all promotional allowance offers to eliminate the hundreds of plans contracts that lack sufficient cotential
- Prepare CO OPPORTUNITIES!** bulletios (but do represent supplicant BROADCAST faulters RETAILERS WANT MORE BROADCAST CO OP INFORMATION. There is a proving concern among retailers that they are not making use of all of thee CO OP allowances. MANY DO NUT KNOW WHAT BROADCAST CO OP IS AVAILABLE TO THEM

Why? Simply because most do not keep proper records They haven't had to for newspaper CO OP because the major italies do this for them

• **PORTUNITIES**" HELPS YOU BUILD BET TER RETAIL PRESENTATIONS MOST STORES HAVE CO OP FROM SEVERAL SOURCES By (roun ing CO OP plans to related iterits or themes, you can suggest complete thematic advertising campaigns

 PORTUNITIES" IS GEARED TO SEASONAL
STORE PROMOTIONS For example, you receive all
re portant air conditioning plans during the first quar ter nefore the selection of metha has been finalized by your distributor retailer prospects for a late spring Campaign

PORTUNITIES" HELPS YOU ORGANIZE DEALER ADVERTISING GROUPS to promote single and or multiple products by pooling their allowances. WHAT YOU GET



1 BROADCAST CO-OP, THE UNTAPPEO GOLOMINE THIS IN formative quide browides air in depth took at CO OP advertising how high is, where it is, and where it signing, plus

 Newspaper competitive CO OP information · Surgested retailer CO OP infor

INLUON SYSTEM

- FTC Guides and suggested logal brecautions
- Retailer to Resources presentation · Organizing dealer associations, tilus plenty of

Proven retail sales approaches to maximize local revenues!

"Ron Inon and I feet that your CO OP Gunde Book is excellent in content, usiy to read, and end tained Fpkin to make use of parts of it in RADIO, here

Jonathan O. Hall, Asst. Dir NAB Raitio Information Office

2 CO OPPORTUNITIESTM BULLETINS 18/24 monitory bulletions representing significant hioadcast CO OP itoliars, · . . ready for immistrate use in your sales efforts, each classifiert by 25 "family of merchandise" and carifully resourched and scrimmed. to ensure maximum netterial SPECIFIC CO-OP PLAN RE-OUESTS are also incomaged Inter station cheets

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EACH MONTHLY SHIPMENT includes an op dated Brand Index

A covering CO OP Communique high lights the month's seasonal, thematic, and or store CO OP category, tifus sales ideas and success STOL NH

3 LOCAL BUSINESS PROFILES arm you with ad vance information about your prospect's business, their broduct mix, target customer demographics and buying attendes, and major selfing seasons to beliyou hulld informed, creative CO OP presentations

4 LOCAL BUSINESS PRESENTATIONS Monthly presentations, fied to specific categories, in cluding timely suggested inoven store promotions, are supported by applicable CO OP plans IN SUMMARY

. PORTUNITIES" WILL HELP YOUR SALES TF AM-

Become CO OP experts

Save valuable information gathering time - we do the diagong?

- Produce creative informed retail presentations
- Concentrate on retailers with maximum potential Switch more manufacturer CO OP dollars and re
- tail store budgets from newspaliers to your station THE NET RESULT IN TWO WORDS.

... INCREASED REVENUES

MORE -

Fig. 3-3. Broadcast Marketing Company has a special service relating to activating co-op dollars.



BROADCAST ADVERTISING CO-OP NETWORK (BACON) is a new service of Broadcast Marketing Company, the nation's leading independent producer/distributor of local broadcast sales support services.

BACON is comprised of over 700 radio and TV station members coast-to-coast committed intellectually and financially to increasing their sales and services to local advertisers by helping national advertisers and their many retail customers maximize their cooperative advertising/promotion allowance funds.

BACON sales executives are now making direct broadcast media presentations to the sales and mar keting executives of the nation's leading national advertisers who encourage local pooled allowance programs, on behalf of member stations. They gather contact lists of district office sales person distributors and key retailers to furnish BACON station members who in turn will help manufacturers organize local dealer groups, create selling promotions, and assist in commercial production.

The BACON network of progressive broadcasters is drawing on the great American concept, "the Co-operative"...whereby each member station is asked to make at least one broadcast/co-op program presentation on behalf of all BACON stations.

BACON provides interested manufacturers with fast free consultation in structuring broadcast coop programs and in the conceptual development of orgreg local co-on commercials

In addition, BACON offers special counsel to food and drug manufacturers interested in converting their deal/promotion dollars, previously used to underwrite price reductions, into more visible local advertising supported by proof-of-performance documentation.

HI-IL PORTUNITIES"

BACON'S headquarters' staff and five divisional managers will continue to act as liaison between manufacturers and BACON stations in researching, gathering, checking, selecting and distributing co-op programs to station subscribers as part of BMC's two-year-old CO-OPPORTUNITIES service.

More BMC Sales Support Services



BROADCAST SALES TRAINING AND DEVELOPMENT PROGRAM

This new sales support service now in production This new safes support service now in production will include much of the original BMC Retail Sales Development Program distributed since 1971, AND A WHOLE LOT MORE! Nothing will be spared to make it the finest possible ready-to-use local sales training program in the industry.

A Station Advisory Board, consisting of station managers from small, medium, and large markets with proven expertise in the local sales arena, is being employed to make sure this happens.

The scope you plan to cover is staggering. You, in effect, are planning to compile 50 years of knowledge into one competensive program. Having profited from your earlier service, I will be delighted to serve , knowing BMC's track record, it will be done pro-perty, making it asply the definitive training program. Having profited on broadcast selling

> -Wallace Hutchinson, GSM KCBS, San Econosco

It is specifically designed to save valuable sales management time by helping you:

- Recruit, test, select, and train new sales personnel in everything from fundamentals to advanced advertising, broadcasting, and local/ direct selling techniques.
- Improve the selling skills of experienced personnel.

It includes five new sales handbooks with companion sales training cassette tapes, plus a Sales Manager's Guide and Training Manual.

This new program will be available in late 1978.

FOR ADDITIONAL INFORMATION on these BMC Sales Support Services, please call or write:



B Broadcast Marketing Company 415 Merchant Si San Francisco 94111 Phone (415) 434-4400

available, where the sets are used in the home, what people look for and why they buy.

If your station appeals primarily to the under 25 age group, then you'll have to concentrate on success stories, unique selling propositions or perhaps a special study pointing out the income of your listeners that dovetails with television buying habits. When the client or agency brings up the "too young" objection, you'll be ready.

The meat of the written presentation is problem solving and appealing to the client's needs. Make it easy to say yes. Give the buyer the ammunition to back up the buying decision. The selling doesn't even begin until the client says no and no simply means not right now. When a new account turns down your proposal, it is no longer a new account. It's a working account and you just haven't found the right button. You never go away empty handed, however, if you find out why the account didn't buy you in the first place. With that kind of ammunition, you've got the opponent's game plan and you're ready to start to sell!

Many stations and some representative firms employ one or more people whose job is exclusively one of developing new business or concentrating on retail accounts. Golden West Broadcaster's KSFO in San Francisco split its sales department into two separate entities in 1975. Austin P. Walsh, a former national representative with HR/Stone in New York, now sales manager of KSFO, offered this description of what the retail efforts have been and the direction they ultimately hope to achieve, "We recognize that the local business was moving out of the media department of the major agencies and moving closer to the man who was controlling the cash register of a retail store. It seemed rather obvious that ratings to a man who had his life's earning invested in his business were not too significant. Keeping this in mind, we elected to split our sales department into two separate entities:

- 1. a group that would only call on large advertising agencies such as the J. Walter Thompsons and Doyle, Dane, Bernbachs.
- 2. the other group that would address itself to sales from retailers.

For the want of a better description, we describe a retailer as a person who evaluates his advertising success by the amount of his cash register receipts(sales) rather than cost per thousand or gross rating points or other sophisticated advertising terms with which we have become deluged over the past years. After two years on

Broadcast Mart (15 Marchant So Phone (415) 4	iating Company San Francisco 94111 34-4401	SOME INTERESTING DENVER MARKET FACTS AND TRENDS								
	HOUSEHOLD TR	ENDS**								
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National Average	65, 146, 500	65,146,500 72,535,400								
Denver ADI	518,380	644,260	24.39							
• • Sales & Marketing Mai	nagement									
		• • •								
	BROADCAST BILLI	NG TRENDS								
	DENVER MARKET (I	n Thousands)								
	1972	1976	% Chang							
Radio										
Local National	\$9,167 3,763	\$14,660 4,129	+60% +10%							
	3,703	4,129	+10%							
Television Local	\$11,385	20.044	+76%							
National	11,394									
	NATIONAL AVERAGE	S (In Millions)*								
	1972	1976	% Chang							
Radio (Local)	\$1,098	\$1,639	49.3%							
Television (Local)	\$ 810	\$1,432	76.8%							
*Blair Statistical Report	1978									
ESTIMA	ATED DENVER ADI 1977	CO-OP EXPENDITURES								
	270,087,000 Denver Re 331,630,000 Total U.S.		i							
	× \$1.5 billion = \$270 52 weeks	6,839 unspent each week	:							
	× \$3.5 billion = \$	646,154 spent each week								
Source	e: Retail Sales; Sept. 19	78, Standard Rate and BMC/NAB Estimates								

Fig. 3-4 An example of unspent co-op dollars in a major market (as prepared by Broadcast Marketing Company).

this program, we can now safely say that we definitely made the right decision. We now have a staff of retail sales people who have expertise in helping their advertisers gain success by using KSFO in the proper manner, thus resulting in sales for the retailer. On the other hand, the other section of our sales staff that is calling on the large advertising agencies has also gained a new expertise, and that is knowing their agencies and clients from top to bottom and being much more conversant in the new and sophisticated research that keeps surfacing by the day."

A good written presentation (Figs. 3-5, 3-6 and 3-7) is one that you delivered in your hand—pitched in person—left with the prospect and reinforced with a follow up. One of the reasons that we're in radio is because *it works*. Don't substitute a written presentation when you can make it face to face. The written presentation documents what you've said. Make it sparkle—in person and on paper.

There is still another aspect of presentations that deserves mention at this point. Much as we have on occasion intermingled *product knowledge* to mean knowledge of the broadcast product as well as knowledge of the client's product, so we would like to think of presentations both written and oral.

Whenever the term 'canned pitch' is mentioned in broadcasting circles, the tendency is to think in terms of another field like office equipment, electric typewriters, house-to-house selling, et al. Before we put it down completely, let's look at the advantages and disadvantages of a memorized sales presentation as put forth by J. Sterling Livingston and Robert T. Davis in their *Cases in Sales Management* (Richard D. Irwin). The strong points are:

 \bullet Allows the salesman to concentrate on the reactions of the customer.

•Gives the salesman automatic responses to standard objections. Teaches the salesmen the correct vocabulary as well as conciseness of presentation.

• Makes the sales presentation orderly and 'scientific.'

• Teaches the salesmen a variety of closing techniques.

•Dramatizes the importance of showmanship in selling. The weak points are:

•Is resisted by senior people who already have successful techniques.

•Is inflexible under stress conditions (i.e., a client who interrupts or asks many questions).



Fig. 3-5. An attractive sales presentation cover for KOY/KRFM, Phoenix is a memorable plus for the prospect.



Fig. 3-6. A single sheet program schedule for KELO-FM, Sioux Falls, is a valuable insert for that station's sales presentation.

Some Of Your Friends Who Have Used And Are Using KEEY

NATIONAL, REGIONAL & LOCAL

Albrechts Furs American Crystal Sugar American Motors Co. American Rug & Laundry Inc. Audio King B. Dalton Book Store Benike's Appliances Benson's Optical Co. Brookdale Shopping Center Brooklyn American Motors Buttrey's Clothes Campbell Soup Chevrolet Chicken of the Sea Tuna Christian Bros. Wine Continental Oil Co. Dayton's Department Stores Jimmy Dean Sausage Donaldsons Department Stores Durkee's Foods Eastern Airlines Ecklund Clothes Firestone Tire & Rubber First Federal Savings & Loan Ford Motor Company Gabbert's Furniture Grand Ave. Ford Grossman Chevrolet Guthrie Theatre Harmon Glass G. Heileman Brewing Company Holiday Erickson Petroleum Corp. Home Federal Savings & Loan Hubert White Clothier Idaho Potatoes Iten Chevrolet Kemps Ice Cream K Mart Discount Stores Knollwood Plaza Shopping Center Levitz Furniture McDonald Restaurants 3M Company Midway Ford

Metro-Transit Corporation Midway Chevrolet Minnegasco Minn. State Bank Mpls. House Furnishings Mistala Wine Mitby-Sather Furniture Montgomery Ward G. C. Murphy Discount Stores 1st National Bank of Minneapolis 1st National Bank of St. Paul North Central Airlines Northwestern Bell Telephone Northwestern Bell Telephone Northern Federal Savings & Loan Olson's Planned Interiors Orrin Thompson Homes J. C. Penney's Outlet Stores Peterson's Pontiac Pemtom Homes Phillips 66 Perkins Cake & Steak Restaurant Powers Department Stores Ranch House Restaurant Red Owl Supermarkets Rosedale Chevrolet Roto Rooter St. Paul Chamber Orchestra Schaak Electronics Schweigerts Meat Co. Sears Roebuck & Company Smedberg-Diebold Berwyn & Kruger Southdale Shopping Center Stella Doro Cookies Super America Gasoline Swanberg & Scheefe Buick Swenson's Carriage House Target Stores Team Electronics Union Carbide White Bear Dodge Wickes Furniture

Either KEEY or KEEY FM may be purchased individually during hours of Non-Duplication . . . see rate card for details.

Fig. 3-7. A list of past and current accounts on KEEY/KEEY-FM, Minneapolis/ St. Paul, strengthens the punch of the written sales presentation. •Gives the impression of being canned unless the salesman has some dramatic ability.

The typical salesman usually cans large parts of his talk unconsciously. There are few experienced people who do not become attached to certain phrases, standard responses to regular objections and closing techniques.

"The canned pitch doesn't imply a dull mind, a hazy understanding or a nonobservant seller. After all, his personal interest and attitude aren't canned, nor is his sensitivity to his audience. Mime, theater and dance are all forms of art. Yet each is endlessly rehearsed, every piece of stage business thought out before it is displayed to an audience. If a masterpiece results, it is traceable to that great planning, the repeated trial and change and practice to lock in the best and make it a natural extension or exhibition of the talented player. The single, unrehearsed, spontaneous performance occasionally rises to great heights, but for consistent high-level results, it's planning and practice that make the difference". (Sales Management, Oct. 1, 1973)

The term *security blanket* has been associated with the canned pitch and it has both positive and negative connotations at the same time. Security in the sense that a comfort zone is established when the presentation goes along taking the planned direction; security also in the sense that a comfort zone is established when the presentation goes along taking the planned direction: security also in the sense that there is no initiative to be flexible when the situation presents itself.

Also consider those most sought-after lecturers who use dialogue with their audiences. They say that after a talk has been given half a dozen times, new questions are a rarity.

Without splitting any metaphors, what all of this means is that concentration is vital to the construction and continual workmanship of a professionally organized sales presentation.

Chapter 4 Planning And Managing The Sales Effort

"Some salesmen do not like a quota, but it is an established fact that most of them sell more when they are given a mark at which to shoot. To be sure, the quota is not always set equitably, but the usual practice is to set one that the salesman can reach with reasonable effort. Frequently, the sales manager consults the salesman concerning a fair quota for himself." (*Textbook of Salesmanship*, Russell, Beach & Buskirk. McGraw-Hill)

Setting Goals

The words *goals* and *quotas* are interchangeable. There is, however, something very clinical to the setting of a quota as opposed to achieving a goal. Stations set budgets based on sales projections in the hope of realizing a certain income and profit. A company would be lost without knowing what to anticipate in the way of revenues. Sales managers set quotas and goals to stimulate sales people to greater efforts. Setting a specific goal is a matter of personal organization. The individual's share of a projection lacks meaning unless he or she has shared in setting the target. When that target is set, it should become a goal for that salesperson rather than a figure determined by management that he *must* achieve. Eastman's Bill Burton said it best: "Losers make promises winners make commitments."

The February, 1977 issue of *Bits & Pieces* (Economics Press) tells the story of a small boy who was trying to lead a large dog.

"Where are you taking that big dog?" asked a man in passing. "Don't know yet, " said the boy, "but when he decides where he wants to go, I'll take him there."

Telling yourself in front of a mirror that you'll work harder to achieve a goal produces nothing. It's time wasted that could be better spent in developing a plan. The way to determine that plan is to first know where you have been, where you are and where you want to go.

The real pros are meticulous record keepers. They maintain daily appointment sheets, establish a follow up routine and keep a personal record of their monthly sales. By reviewing their past performances, they can establish new goals for themselves. They look for new opportunities to increase a client's budget or to generate a larger share of that budget. It becomes a matter of searching out alternatives and charting a specific plan to increase existing accounts and develop new ones. It's what you *do* about selling that counts—not just what you *know* about selling.

The greatest weakness of the average salesperson is the tendency to put things off. We all tend to give the very best service to the people we like best. The fact of the matter is that a person is fortunate indeed if half of his customers are pleasant and nice to do business with. The successful sales people regard the difficult prospect as a challenge. They'll make a friend out of a bad situation and turn it into the most rewarding of all their sales. The new insurance salesmen will invariably start by calling on their friends. They'll top out fast and be out of the business if they rely on friendship for their future. The makeable goal is the most meaningful plan that an individual can set. Setting a goal gets the target in focus. Then, it's time to get the plan off the drawing board and into action.

Rate Card

Some wag once commented that the straight and narrow path would not be so narrow if more people walked on it. There is no sales tool that has been as much maligned as the radio station rate card. There are stations that swear by it and agencies that swear at it. Buying services begin their negotiations blithely assuming that rate cards do not exist. Some stations compensate for the fact that negotiating is a way of life by increasing their rates to a point that, when they discount, they're back to a logical price level. The stronger the station, the more inflexible the rates become. The reality of supply and demand turns many rate discussions into a

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one-sided *give-and-take* that does little to solidify personal relations between buyer and seller. As one sales manager commented: "We give and they take."

The Radio Advertising Bureau points out that radio's audience over the past eight years has grown the fastest while its cost per thousand has grown the least. Averaging the spot and network data, contained in a Ted Bates & Co. analysis, RAB documented radio's audience had grown (1968—1976) by 37 percent while costs had escalated a mere 14 percent. Newspapers, by comparison, showed a negative growth factor of 1 percent during the same period while their rates soared by 65 percent. Television's cost per thousand went up 33 percent compared to an audience growth of 14 percent. Magazines held costs to a 29 percent increase, but gained only 4 percent in circulation. Outdoor showed an exposure increase of 14 percent but skyrocketed their prices by 58 percent.

Newspapers, outdoor and magazines have one thing in common that is the key to costs. That commodity is paper. The price of newsprint and distribution has put many newspapers into the position of voluntarily cutting their circulation to the outside areas and distant suburbs simply because the costs are prohibitive. Television, with more outlets in major cities than there are newspapers, has increased costs for an entirely different reason. They price themselves according to what the traffic will bear. Many clients and agencies, however, are looking at television's production costs and CPM's with a jaundiced eye and are beginning to look around for productive alternates. Radio has been the beneficiary of some of this thinking plus an abundant overflow from television's lack of inventory.

The Bank of America, for example, in announcing 1977 plans to allocate advertising funds in a media spectrum, stated that some adjustment would be made. Charles Stuart, V.P. Marketing Services Director, in *Media Agencies Clients* (1/10/77) was quoted as saying: "Because of the incredible rate increases in television, we're going to cut back a little in TV and put that into radio. I think TV is beginning to price itself out of the market—which may work to its disadvantage because now, more than ever, we're charging our agencies to come up with other media effectiveness, and then we'll stay with it."

Radio's costs of doing business are basically related to the standard normal increases which affect all businesses. These increases include salaries, supplies, taxes, utilities, et al. The so called variable expenses, agency and rep commissions, remain fairly static, a percentage of billing year in and year out. To offset these increases, an annual rate hike of between 10 and 15 percent is almost automatic.

WABC, New York, the ABC O & O keeps things simple and very contemporary. They list their Program Description, Personnel, Reps and Facilities, Advertising Codes and Time Rates in SRDS with no breakout of rates whatever. Under Commercial Policy, we find the succinct statement: "Rates variable-contact representative for further details." The listing, despite the cries of anguish from a fractional few, is probably the most honest response to rate reality in the 800 pages in SRDS.

WLW, the respected 50 kw in Cincinnati, at one time, had no less than five different rate cards. Their SRDs listing today is a time buyer's maze offering such special delights as: Man Plan, Efficiency Plan, Woman Plan, Impact Plan, Weekend News/ Weather/Sports, Helicopter Traffic Reports, Agri-News Features and a variety of discounts. The only difference between the WABC and WLW rates seems to be that you can't figure out the WLW card and there is no card for WABC. In both cases, "call your representative " is the only salvation. The industry would like to see rate cards standardized. Committees have been formed with that goal in mind. Over a number of years, the broadcasters have filled out countless surveys directed toward standardization.

As reported in *Television/Radio Ag* (12/8/75), there were nine recommendations for standardizing rate cards as made by a 10-person Rate Card Formats Task Force named under the aegis of RAB and chaired by William Wiands, Jr., WSB, Atlanta station manager:

- 1. "All time classifications should have a standard terminology and time of day.
- 2. Stations should consider standard levels for weekly frequency discounts
- 3. Stations should consider standard levels for yearly frequency discounts.
- 4. Stations should consider standard levels for the interrelationship of rates between the standard weekly and yearly frequencies
- 5. Radio stations should consider a standard rate protection clause.
- 6. All rate cards should include an 'effective date' as well as any station code number.

- 7. Program rates, longer than five minutes, do not need to be published by most stations as part of regular spot rate cards or in SRDs.
- 8. Radio stations should make a current evaluation and consider simplifying contract policies as coded in SRDs.
- 9. Rate cards should be printed in a standard format."

The result of these efforts has produced but a single unanimity of thought and that is simply that there is no unanimity! WCCO in Minneapolis-St. Paul, covering half of the Midwest, lists its time classes as AMD (morning drive), DT (day time), AFD (afternoon drive) and NT (night time). They adroitly include 5:59 A.M. in the morning drive and 2:59 P.M. in the afternoon drive. Why not? Television does the same thing all the time and gets a few extra dollars and a few extra announcements into the prime time segments.

Morning drive time, radio's big sets-in-use period, is generally the AAA, or at very least AA, time of day. This includes more people listening, more men, more auto sets, etc. The so called *housewife time* generally occupies the 10 A.M. to 3 P.M. day part and afternoon drive time is 3 to 7 P.M. Most AM stations price the middle segment somewhere between the commute time periods. A typical rate structure might show:

- A.M. drive (6-10 A.M.)...\$75
- •Housewife (10 A.M. 3 P.M.)...\$50
- •P.M. Drive (3 7 P.M.)...\$65

The ratio varies according to the type of station, size of market and audience delivered (Fig.4-l). What may be typical in one person's mind could very well be archaic in another. RKO's KFRC in San Francisco sets its rates in three sections making a radio version of television's grids. A 20 plan in Section I for a weekly schedule in the 5:30-10 A.M. AAA period is priced at \$209 each. The same schedule under Section III is priced at \$115.

Note that their A.M. drive begins at 5:30 A.M. Twenty years ago, the drive time period was generally accepted to be 7-9 A.M. and 4-6 P.M. The size of the audience varies substantially during the hours that make up the morning drive time. A buyer can argue, and even specify, that the schedule must run during a specific time frame within the day part. Stations are quick to counter that the rate is based on an averaging of the audience and that a specific time frame blocks out inventory and prohibits distributing their schedules of all advertisers in the total day part. For the buyer who remains adamant, the station can offer a fixed position rate or, in some cases, a rate applicable for non-spread packages. Such rates are designed to be excessive and generally result in a compromise approach.

WBBM-FM, the CBS O & O in Chicago, takes an entirely different approach. Lois Gredell, an articulate lady with superb credentials and CBS' first woman general manager, ranks the 3 P.M. to midnight slot as AAAA time. The six-time rate for a 60 second spot is listed in SRDS at \$76. Preemptible package plans spread throughout the day parts offer a 12 plan for an attractive \$40. The variety of rates and packages are geared toward a single objective—maximizing inventory.

A general sales manager in Portland relates the tale of a major advertising agency placing a schedule for a chain of supermarkets. The newly acquired account liked a specific rate that called for the announcements to be spread over five or more days within the week. They wanted the spots anchored between Wednesday and Saturday. The Saturday announcements were to be run prior to noon. The sales manager pointed out the restrictions of the plan and suggested that the schedule be backed up to Tuesday or that they utilize some Sunday announcements. Sunday, he pointed out, was the fourth best shopping day of the week and radio is the last word before the sale, etc. All to no avail. Finally in desperation, after explaining his inventory problem, he suggested a compromise: "If you have another account that would like to run on Monday and Tuesday, I'm sure that we can work something out."After a moment of stunned silence, the buyer explained that they did not, at the moment, have such a client. "Neither do I," concluded the sales manager.

The homage that stations pay toward inventory is not an entirely selfish act. To the contrary, where schedules are spread over the day parts, the demographic reach in most cases will exceed that of non-spread schedules, and at a lower cost per thousand. The loss in frequency, with a decent schedule, will more than be offset. The gain will be lower rates, more announcements, more different people! Where clients can measure tangible evidence of results, the spread schedule has invariably outproduced the limited day and day part approach. Obviously, there are exceptions to the rule. Radio's flexibility is one of its strongest assets. Many advertisers bank schedules to be used at the propitious moment. Examples would include an air conditioning firm that allocates a budget to run when the temperature reaches 90

50,000 WATTS 24 HOUR DAY STEREO 101	FIVE MINUTE NEWSCASTS	11/2 TIMES EARNED MINUTE RATE	GENERAL INFORMATION	Rate Protection a. Six months rate protection to	continuous advertisers on con- tract for fixed position an- nouncements. Six month per-	tod to begin with effective date of rate increase.		pans. Initry cay period to be- gin with effective date of rate increase.	Special Provisions 1. Weekly plans and TAP Plans	are not combinable for com- puting annual frequency dis-	2. This rate card is published by WCOP FM for the convenient	reference of advertisers and agencies and is not to be con- sidered as an offer of facilities.	All rates and information are	subject to change without notice.	AM/FM COMBO DISCOUNT: 30% DISCOUNT FOR CONCURRENT SCHEDULES OF 5 ANNCTS. OR MORE PER WEEK PER STATION 19 SCOMPAGEMENT: 30% OF WARTS		uxomi/unsmi
BOSTON REDUCED FRM RADING PART AND STORE STILL FOR THE STORE STILL STORE		1040e	30 Sec	\$17.00	15 00	14 00	12 00	89	00 01	006	I	¥	30 Sec	14 00	CONCURRENT SCHEDULES OF 5 ANNOTS. OR MO		iumps
		9	3	851 00	19 00	00/1	15 00	300	90 51	8			60 Sec	18 00	DULES O		p ili
		100	35.92	218.00	16.00	8	13 00	100	11 00	8	12	đ	X Se	15.00	T SCHED		iuud
- do		R.	3	822.0	80 92	8	16.00	906	14 00	12 00	N /3 Evenu		60 Sec	19 00	URREN.		i WCOD
BOSTON BOSTON	241	×20a	35.00	\$18.00	17 00	15 00	14.00	8.00	12 00	10 00	VCE PLA	ž	30 Sec	16.00	OR CONC		
	Ĩ	2	ЭХ Э	90 (23	21 00	28	17 00	00 00	15.00	90 EI	L AUDIEI	~	60 Sec	20 00	OUNT FO		WC30
Clarendon		3124	135 M	00 615	10	8 2	8 1	9 GS	8	8	WEEKLY TOTAL AUDIENCE PLAN s/or PM Drive—1/3 Daytime—1/	4	35.80	17 00	10 % DISCOUNT FOR		
		Ē	60 Sec	00 1/23	22 00	8 92	18.00	8	16.00	14 80	WEEK		60 Sec	21 00	UNT: 10		implo
	1 13	1.54	35.92	20 003	18 00	1700	15.00	00 01	11	12 00	WEEKLY TOTAL AUDIENCE PLAN (1/3 AM and/or PM Drva—1/3 Daytuma—1/3 Evenneps)	121	30 Sec	18.00	0 DISCO		E 1
	_	, ž	60 Sec	00 SZS	23 00	21 00	00 61	12 00	17 00	15.00	0		50 Sec	22 00	M COMB		we by OUGH Star me
RATE CARD No. 6 UPECTIVE WAY 1. 1976	WEEKLY	ANNUAL		AM DRIVE 6 AM 10 AM MON SAT	DAYTIME 10 AM 3 PM MON FID	Pui DRIVE 3 Pui 7 Pui 1004 FRI	EVENING 7 PM 1 AM MON SUN	OVE RONGHT 1 AM 6 AM MON SUN	WEEKEND DAVYE 10 AM 7 PM SAT SUM	SURDAY AM 6 AM 10 AM		NUMBER OF Announceaents Per Week		RATE PER ANNOUNCEMENT	AM/FD		0 tel ent
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Fig. 4-1. An easy-to-read rate card by WCOP-FM, Boston, follows along typical time classifications. degrees or more. The opposite approach might be an ideal concept for a department store's rain gear sale. As soon as it starts to rain, the traffic department can write in a series of pre-produced announcements that personifies *one-upmanship* in beating the competitor. Try that with a newspaper!

Teen-oriented stations extend their P. M. drive to 8 o'clock in the evening in some instances. And some rate their audience AA as late as 9 P. M. FM tends to rate their day time and early evening as *prime* but some FM prices are the same for the entire 6 A. M. to 7 P. M. day parts. Again, the size of the audience and the demand for the time dictate the rates. As always, inventory is in the forefront of rate adjustment decisions. "All Indians walk in a single file—at least, the one I saw, did." So it is and probably always will be with the rate cards of radio.

The majority of radio stations regard a rate card as a selling tool (Fig. 4-2). When inventory is in short supply, the restrictions of the various plans tighten. A *good book* brings an almost immediate consideration of rate increases. Strangely, a *bad book* almost never produces a decrease in unit costs. Management assumes that sales will simply have to be more creative and to assist their efforts points out that the sample size is up or down, or they look for other flaws that can be found in the current "bible".

We Do It With Mirrors.. A Los Angeles rep, noted for his expertise in sales presentations, was asked to analyze the effiency of a 26-week flight on a station that his firm represented. The buyer was being harassed by the representative of a station in the same market that had made a strong showing in the latest ARB. Based on the client objectives the rep carrying the schedule was clearly in a lot of trouble. Not even slightly concerned, he documented the client's objectives, provided additional background on product usage, touched on the agency's fine creative effort and, instead of even mentioning the latest book, provided the buyer with a four-book average that showed his station well ahead of its competitor. The cover letter pointed out that the market was measured four times per year and 'we must take into consideration the seasonal variations inherent in any market of this size.' Checking the fruits of his labor with the 'station man,' the rep pointed out that 'seasonal variation' means 'the last book stinks and we better think of something or we'll lose the business.'

Rate increases are seemingly justified immediately when the size of the station's audience is increased. Raising rates for any other reason is most often met with strong opposition, not only by

	NDR	CLASS AA CLASS A	00 \$47.00	00 \$44.00	00 S41.00	00 \$38.00	0 \$35.00		 Separate achedules required for each station. No seartific currentane of AA/A times required but sched- 	ule for each station must have same number of AA and A times	within each week's schedule. Schedules to be at advertiser's re-				TIME CLASSIFICATIONS		CLASS A	SATURDAY ALL	6:00 AM-7:00 PM 0THER TIMES
	30 SECONDS	CLAS	\$57.00	\$54.00	\$51.00	\$48.00	\$45.00		iles require entane of A	must have	schedule.						CLASS AA	FRIDAY	MM
SE PLANS		EACH STATION	6 TIMES	12 TIMES	1B TIMES	24 TIMES	36 TIMES	NOTES:	1. Separate schedu 2. No snarific perc	ule for each station	within each week's	quest, based on availability.					0	MONDAY THRU FRIDAY	6:00 AM-10:00 AM 3:00 PM-7:00 PM
WEEKLY PACKAGE PLANS		CLASS A	\$57.00	ISA.00	\$51.00	\$48.00	24 5.00		30 SECONDS		CLASS A	\$ 50.00	\$44.00	\$41.00	\$38.00	\$35.00	\$ 32.00	\$29.00	
WEEK		10	\$57	TS:	\$51	54 8	\$ 45	NTS	30 SE(CLASS AA	\$60.00	\$54.00	\$51.00	548.00	\$45.00	\$42.00	239.00	VBLE RAT
	ONE MINUTE	CLASS AA	\$67.00	\$64.00	\$61.00	\$58.00	\$55.00	SPOT ANNOUNCEMENTS	UTE		CLASS A C	\$60.00	\$54.00	\$51.00	\$48.00	\$45.00	\$42.00	00.652	SINGLE STATION: 70% OF APPLICABLE RATE (ROUND TO NEAREST DOLLAR)
		EACH STATION	6 TIMES	12 TIMES	18 TIMES	24 TIMES	36 TIMES	SPOT AN	ONE MINUTE		CLASS AA C	\$70.00 \$	\$64.00	\$61.00	\$58.00 \$	\$55.00 \$	\$52.00 \$	\$49.00	GLE STATION: (ROUND TO
		-			-	••				EACU	STATION	1 Time	78 Times	156 Times	234 Times	312 Times	468 Times	936 Times	NIS

Fig. 4-2. A combination rate card for KGFJ/KUTE, Los Angeles, shows the efficiency of buying both stations.

clients and agencies, but by sales people as well. When operating costs go up, and they always do, stations have to offset those increases with a raise in rates, or by lowering their expenses. Sometimes, it's a combination of both. Whatever the case, there are ground rules to follow that will cushion the increase:

•Get as much input from the sales people as possible. Make them a part of the decision.

•Adjusting rate classifications or format can be as important as the increase itself.

•Consider the station's position in the market relative to its competition. A dominant position in a single demographic should not be the sole consideration.

•Get the opinion of your national sales representative when a substantial portion of billing is involved. This is particularly important in the large markets where a single rate card is sold nationally and locally.

 $\bullet Draft$ the proposed card and circulate it to all parties concerned.

•Finalize the card based on the best information available that will achieve your objective.

•Print the card well in advance of the effective date and circulate it to reps, agencies and clients.

•Prepare an outline of the reasons for the rate increase and distribute it to your sales people. Cover it in a sales meeting. Greed may be a reason for the increase, but it isn't the only reason. Sales people need solid background information so they can answer rate increase questions in a business-like manner.

Not everyone will contribute a valuable point of view when rate increases are being considered. Many sales people tend to take the same budget they were previously getting and reduce the client's frequency to the new rates. That will certainly increase inventory, but isn't that what management had in mind? It's an alternative only when the salesperson has attempted to increase the budget. When budgets remain static, the new inventory must be filled with new clients.

The Best Surprise Is No Surprise...A local sales manager in a medium-sized market spent the best part of three months going over a possible rate increase with management. The station set an all-time record in sales growth during the year and the sales manager had just completed his projections for the new year when the October-November ARB was received. The book showed some encouraging increases. The sales manager called the printer and set the wheels in motion to print the new card. Almost as an afterthought, he posted a copy of the draft on the bulletin board. The sales department was, of course, stunned by the move. They had never been consulted in any way and the majority of their clients would now have to be warned, with short notice, of the pending increases. After the fact, the rationale of the increase was covered in some detail. "Fine" was the response, but "why in the hell didn't we know about it in the first place?"

The best of stations can price themselves *out of the market*. As one salesman, who had not been consulted on a rate increase, reported: "She's a real diplomat. She told me to jam the rate card and go to hell in such a way that I'm almost looking forward to the trip."

Television rates, when compared to radio, are the biggest crap shoots of all. The agency reps attempt to predict the popularity of a particular program and lay out their chips in a kind of ratings roulette. "It's a shame we had to pay an exorbitant price: the audience for some reason didn't share our tastes." said Dan Borg, Senior V.P., Director of Media. Ketchum. MacLeod & Grove (Media Decisions, October 1976). Commenting on television's second season, which had been something less than a success, Borg said: "We let ourselves get trapped in the emotions of a supply and demand media buy, throwing cautions to the winds. We rationalize that we need the coverage now and this is the only way we could get it. After reviewing several years of composite predictions by the major agencies, one can only conclude that sound judgment is only 20 percent of the criteria with 80 percent of the reason for paying higher prices based upon hope, prayer and a desire to be part of the drama. We should recognize a program's performance is something which remains to be seen and should be approached conservatively instead of being guessed at with usually high expectations."

As one Will Rogers type radio person points out: "Television rates are a little like buying oats. You just never know which end of the horse they're coming from."

Selling Against Other Media

Let us, at the outset of a discussion in this section, make one thing very clear—all media have certain inherent values. This is akin to saying that all radio stations have some listening. Yet, it is a known fact that each medium sells on its purported advantages with
the tacit understancing unat it is seeking as large a share of the advertising media pie that it can possibly obtain. Likewise with radio stations in a market; each is seeking to ingest as large a share of the radio allocation pie that it can possibly obtain.

When we talk about "new" dollars to radio, it obviously has to be at the expense of other advertising media or newallocations that have been earmarked for advertising in the first place. Some contend that aggressive selling stimulates thinking to the extent that untapped resources enter the advertising arena, others contend that it is easier to do battle with competitive advertising media since the funds are already there.

Although there have been occasions when those on the radio selling front want all of a client's advertising budget for radio (and more specifically their own station), the acceptance is there for a client to make an intelligent advertising mix. Naturally, radio people see the mix as radio getting the lion's share. There is a case in this manuscript illustrating where an advertising agency placed all of its bottler client's advertising effort. Fortunately, it paid off and a stellar success story could be told. Realistically, though, how often has this story been repeated throughout the country? Not often enough, to be sure.

Sam Cook Digges, President of the CBS Radio Division, said at the 20th annual CBS Radio Network affiliates convention held in Williamsburg, Virginia: "All too often radio broadcasters spend more time attacking other radio broadcasters than in constructively selling the medium. Let's all of us in radio sell radio—all radio. Let's stop bad-mouthing other stations and direct our fire against newspapers, national and local spot TV and magazines, all of which are vulnerable because of the high cost and continually escalating rates." (*Advertising Age*, September 20, 1976.)

Negative selling then is not what we're recommending. Putting down everybody is subconsciously putting ourselves down. For all of us in the broadcasting field fundamentally believe in advertising (Fig. 4-3). This is the primary demand. Taking it to its next level of consciousness, we are engaged in selective demand. What is radio's market share of the advertising? And retaining it further, what is our station's share?

For radio to take what it feels is its share, positive selling is a requisite. This positive selling has to include an awareness of the competitive media. Much as we belabored in a previous section dealing with product knowledge on the sounds of radio in any given

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		ESTI	MATED AN	NUAL MAJC	R LOCAL M	EDIA ADVE	RTISING E	(PENDITUR	ESTIMATED ANNUAL MAJOR LOCAL MEDIA ADVERTISING EXPENDITURES & SHARES	S		
					(In Mi	(In Millions of Dollars)	ars}					
		1935	1940	1945	1950	1955	1960	1965	1970	1975	1976	1977+
		12	12	15	۵/	5/	5/	5/	5/	\$/	٢٢	۲۶
	NEWSPAPERS	5613	5654	S716	S1552	\$2365	\$2903	S3642	S4813	\$7221	S8408	59390
	. Share	.934	902	-821	.806	.794	.790	. 780	.743	.713	. 703	. 704
	TELEVISION S	:		1	55	225	280	366	704	1334	1710	1915
	Share	-	:	:	620.	.076	.076	.083	.109	.132	. 143	. 143
Fig. 4-3. Estimated annual major	RADIC	\$ 35	60	134	273	327	328	522	881	1461	1707	1295
local media advertising expendi-	. Share	.053	.083	.154	. 142	.110	.116	. 125	.136	. 144	.143	.142
tures and shares with observations	OUTDOOR	\$ 8	11	22	46	62	66	60	8	115	151	145
for presentation usage.	Share	.012	.015	.025	.024	.021	.013	£10 [.]	012	011	110.	-011
	TOTAL MAJOR LOCAL MEDIA	\$656	725	872	1926	2979	3677	4670	647B	10131	11956	13345
	MI SCELLANEOUS	S174	195	228	514	162	978	1240	1:22	2689	3179	3545
	Share	.201		.201		102.		.201		.201		.201
	TOTAL LOCAL	\$830	920	1100	2440	3770	4655	5910	8200	12820	15125	16290
	*1977 preliminary estimates	ry estimat	es									
	SOURCE: Expenditures: McCann-Erickson, Inc.; Shares: BMC	itures: Mc	Cann-Erick	son, inc.;	Shares: B!	ç						
	OBSERVATIONS: 1	1. Note 9 2. Note 1 3. Note 1	radual ero ocal TV bi ocal radio	ston of lo lling exce billing s	cal newspal eded local hares in 1	Note gradual erosion of local newspaper shares largely due to local TV Note local TV billing exceeded local radio for the first time in 1976. Note local radio billing shares in 1976 and 1977 back to 1950's level.	largely du the first 7 back to	time in 1 1950's lev	Note gradual erosion of local newspaper <u>shares</u> largely due to local TV fncreases. Note local TV billing exceeded local radio for the first time in 1976. Note local radio billing shares in 1976 and 1977 back to 1950's level.	1585.		
7:	(C) 1978 Broadcast Marketing Company	Marketing (Avedwoo									
5												

market, it is incumbent upon us to know the strength and weaknesses of what we are up against.

We do have to realize a basic tenet pointed out by John Wright and Daniel Warner in their *Advertising* (McGraw-Hill): "Scientific media selection is aimed at expanding advertising dollars where they will make the greatest possible impact. The smaller the advertising budget, the more crucial the media selection decision. Large-budget advertisers may be able to stand some waste in their advertising programs, but small-budget advertisers must wring every ounce of selling power from their advertising. The very smallness of the budget, however, makes this task difficult.

Although there are many media vehicles available to a client, the basic competitors for most radio stations in this country are newspapers, television and outdoor (Fig. 4-4).

Newspaper Advertising

In a syndicated article by David Shaw distributed through the Los Angeles Times News Service (December 13, 1976) the declining readership of the daily newspaper is cited by responsible editors and publishers as their biggest problem. "The daily newspaper is being challenged today as never before by forces as widely disparate as inflation, urban flight, reader disaffection, unemployment and the automobile, not to mention apartmenthouse living, a diminished sense of community, trends toward later marriage and childbirth, charges of bias, negativism and irrelevance and competition from television, radio, special-interest publications and a growing profusion of leisure-time activities.

To really zero in on a comprehension of what is going on as far as radio people are concerned is to take cognizance of the fact that the young adults and the youth of today are electronically media oriented. Laughingly, some folks talk about seeing transistor radios growing out of the ears of the young, but the truth of the matter is not that far-fetched. A businessman would have to be extremely naive not to recognize the symptoms that this indicates. Dr. Morris Massey of the University of Colorado spoke to the 20th Annual Broadcasters Promotion Association Seminar held in Denver in 1975 to the topic "What You Are Is Where You Were When." The gist of his talk pointed out that how we are programmed as we're being brought up in our environment is how we react to situations today. The leaders of today in every phase of society are those whose values relate to some time in the past.

	Linear Conserved	III III									
		ESTIMATEC	ANNUAL N		CAL MEDIA ADVERT (In Millions of Dollars)	ADVERTISH (Dollars)	NG EXPEND	ESTIMATED ANNUAL MAJOR LOCAL MEDIA ADVERTISING EXPENDITURES& SHARES (In Millions of Dollars)	ARES		
	0261	1 1.61	1972 1	1973	1974 '	1975	1976 1	1977- 1	1978	19:29	1960
	۲2	1 /5	<u>ر</u> ا	- 15	5/	s/ 1		s/	~	s,	2 Z
NEWSPAPERS	54613	5207	5905	6484	6807	1221	8408	9390	-		
* Sharé	. 743	927	.728	.723	.717	.713	. 703	.704			_
TELEVISION	5 701	796	696	1115	1212	1334	1710	1915			
Share	.109	112	.119	.124	.128	.132	.143	. 143			
OICAN	\$ 281	967	1136	1255	1363	1461	1737	1895			
1 Share	.136	.139	.140	.143	. 144	.144	.143	.142			
. 900CTUD	8	63	100	106	106	115	151	145			
: Share	.012	.013	.012	.012	110.	110.	110.	110.			
TOTAL LOCAL MAJOR MEDIA	56478	7079	8:10	5968	9488	16131	11956	1345	-		
- INCREASE FROM PPEVIOUS YEAR	•	• 093	• ,] 45	ŝ l	• .059	+.068	•.130	•.116			
RADIG & 14 CONST-ED E (PENDITURES	585is	1783	2105	2370	2575	2795	3417	0180			
COMB1*KED SHAPES	.245	.252	.260	.26£	.271	.276	. 286	.286			
RATIO- SESSAPEP SESSAPEP TO COMBINED RADIO & TV BILLENG	15, ED E3	1/26.2	2.81/1	2.74/1	2.64/1	2.58/1	2.46/1	2.46/1			
"1977 preliminary estimates	ry estimate		1								
SOURCE: Expenditures: McCann Erickson, Inc.; Shares: BMC	itures: McC	ann Erick	ion, Inc. i	Shares: B	¥						
(C) 1978 Broadcast Marketing Company	it Marketing C	Aueduuo									

Fig. 4.4. Local media advertising expenditures and shares with ratios and combined shares for presentation usage. And those leaders in the retail world evidently fit in precisely with what Dr. Massey has so succinctly brought out. They were nurtured on the printed word, on newspapers and that is where their collective head has been at for some time. But they are changing and fortunately, for radio, change is occurring.

All of us in radio want to see that change accelerated many times over. An advertising media mix that has been so disproportionate in the past is yielding. There are those who are still slaves to the tearsheet, those who believe that an event hasn't occurred unless it is written up in the newspaper and those who have experienced failure in ad campaigns in newspapers, but have not taken that medium to task. Yet, when trying radio, one negative experience brings loud outrages of criticism. All of these have their varing degree of prevalence.

Basically, there are several elements that a buyer must consider when it comes to buying newspaper space:

- •Circulation
- Reader characteristics
- Editorial
- Advertiser acceptance
- •Services available.

With circulation, a buyer is concerned about how well a newspaper covers a specific market (Fig. 4-5). How is that circulation broken down by geography and what difference is there between daily and Sunday? How much is home-delivered circulation? What is the time of distribution and delivery?

With reader characteristics, a buyer wants qualitative information about the reading audience. Who are they by age, sex, income, family size, home ownership, education, leisure time activities, shopping habits? Popularity of various features and special sections? What advertising readership studies are available? What response has been generated by reader promotions and contests?

When editorial content is discussed, the buyer wants to know about the philosophy and policy as well as the actual makeup of the paper. What is the editorial influence? Is the paper dramatic and sensational in approach or is it conservative? What about the format, the number of columns and how is it laid out? What features regularly appear, which syndication affiliation, what news services does it carry, what is the balance of local coverage with national and foreign, how many sections are there, any special issues during the year?

							_						
	Date: October 25, 1978	CHANGES	+122,050	TOT HH / ' ' / %	+ 5.0 - 6.11	+36.5 - 0.61 +41.5 - 6.71	- 3.9 - 9.51	+35.2 - 1.3			Dverall daily circulation increased 41,500. Overall <u>Sunday</u> circulation increased 31,300. The Denver Post's Sunday circulation, however, actually <u>decreased</u> by 3,900 over the last 5 years.	NY newspaper R DAILY OPEN 61.45, A	
	Actober	1978	696,660	TOT HH / ' ' A TOT HH / ' ' A TOT CIRC	33.0	32.4	41.6	34.9			increase 900 over	SED THEIL	
Station:	Date:	19	696	TOT HH CIRC (000)	229.9	225.9 445.8	289.5	243.1 533.6			by 3.	5 year INCREA S FROM	
			10		33.6	31.5	42.5	34.3			ctrcu	POST POST THETR	
		1977	668,710	TDT HH ("") %	[[N	210.4	284.0	229.3			Sunday	over the E DENVER VCREASED	
	RENDS	9	260	CIRC.	34.3	31.5	43.8	34.7		ź	Overal	6.7% 6 100 THE NEWS 12	2
	HOUSEHOLDS AND NEWSPAPER CIRCULATION TRENDS 3]	1976	644,260	TOT HH / ' ' % CIRC CIR	221.3	202.9	282.4	223.3		t 5 yea	500.	ased by AME PER UNTAIN	narket a
	IRCULA	1975	160		35.1	32.3	46.4	35.7	 -	the pas	ased 41 ation.	R THE S DCKY MO	ungann s
	PAPER C	19	621,160	S TOT HH I''' S CIRC CIRC CIRC	217.8	200.7	288.4	221.5	 _	5 OVER	n incre	etration a: OVEI E THE R	pusehold S (NCA)
	D NEWSI		20	··/ s	38.0	32.9	49.3	36.1		or 21.2	cu latio Sunday	ber pen ervation :, MHILL	a 2 of M
	LDS ANI	1974	594,920	TOT HH ("") %	226.0	195.7	293.3	214.7		22,050	Post's	newspar	lation as TION AL
Contr.	онзено		10		39.1	<u>33.0</u> 72.1	51.1	36.2		d by 1	Denver	DAILY 07 10.8 51.43, (iter area and circu IRCUL A
[3]	HC Denver AD1	1973	574,610	TOT HH / ' ' A	224.9	189.4	293.4	207.9		ncrease	n: Over The	etration: reased t 0c to 1NCREA:	ithun max culation PAPER C M Compan
	MARKET AREA. Den		TOTAL HOUSEHOLDS / ''		DAILY NEWSPAPERS Denver Post	Rocky Mountain New 189.4 414.3 SUNDAY NEWSPAPERS	Denver Post	Rocky Mountain News 207.9 501.3		OBSERVATIONS: 1. Total households: Increased by 122,050 or 21.25 over the past 5 years.	 Newspaper ceculation: Overall daily circulation increased 41,500. Overall Sunday circulation increased 31,300. The Denver Post's Sunday circulation, however, actually decreased by 3,900 over the last ' 	 Market coverage/parameterized Market cover	(*) Total households within market area (**) Total households within market area (**) Total markehold screekaron and circlulation as \$\$ of households within market area (**) Total Robinson and the second screekaron (C) 1918 Beodean Marking Company

Fig. 4-5. Newspaper circulation trends (with observations) for a major market with two daily newspapers. With advertiser acceptance, the buyer wants to know about the amount of linage that the paper carries by category. How much advertising in proportion to editorial matter? How do the rates vary by section?

On newspaper services available, the buyer is concerned about any merchandising aids, market studies or how the paper promotes special sections or issues. Physically, whatever color capabilities or magazine insertion setup exists would be of concern.

Knowing then what the buyer should be looking for when it comes to newspaper on the buying schedule, the radio sales rep is in a stronger position to react. There is a wealth of material prepared by the Radio Advertising Bureau that seizes on radio's reach, frequency and circulation advantage over newspapers. There is also some cogent research that debunks an attempt by newspapers to show superiority over the broadcast media. The claims from the other side of the fence are four-fold:

•Newspapers lead as news source.

•Newspapers are the preferred source for information when people are ready to buy.

•People trust advertising in newspapers more than in other media.

•Newspapers are the "biggest" advertising medium.

Replete with source material citing many surveys, each of the claims is carefully laid to rest and the positive aspect of selling the attributes of radio comes to the force.

An easel type 1977 presentation from RAB showing the addition of radio to a newspaper schedule has 34 percent more people delivered, number of exposures increased by 30 percent and total impressions up 74 percent. The money saved by cutting a full page in half is used to create a newspaper-radio mix while still retaining a goodly portion of the readers.

I'm Gonna Buy a Paper Doll...A salesman for 1 kw New England News/MOP station relied heavily upon RAB material. He contrived a variation on the theme of reducing sizes in newspaper for a radio campaign by getting his prospects to shave just one full column from a full page ad that they would be running in the paper. His stock argument was that the newspaper would not gang up any

80

other ad, but instead have to fill the space with editorial matter The prospect was always convinced that he was not reducing the effectiveness of his newspaper ad and still there would be some money for putting dollars together to go into radio. In those instances where the salesman was able to amass a workable radio budget, he was capable of demonstrating the effectiveness of radio and gradually he weaned away more and more dollars from the newspaper. In the long haul, he was so successful with the technique for several accounts that they sometimes supplemented their radio buys with newspaper.

Newspapers then are quite vulnerable, but to attack them as if there is no place for them on the advertising scene is foolhardy. On a share basis of all media advertising revenue, *Advertising Age* (January 24, 1977) reports that newspapers accounted for better then 36 percent in 1950, dipped down to 29 percent in 1965 and stablized somewhat at 30 percent for 1976. That still means practically one out of every three advertising dollars spent finds its way into newspapers.

The object, at least for the time being, is for radio sales reps to alter the appropriations laid out for newspaper as compared with radio. Talking up the concept of a newspaper-radio mix is much more palatable to a client and an advertising agency. What we are trying to accomplish is that carte blanche acceptance of the two media working together without one dominating the other to the point of near-strangulation. There is a compatibility with this arrangement and the radio sales reps have to sell this hard to their prospects. The efficiency of such a buy is a deliverable known quantity.

In spite of current efforts to revitalize core areas in metropolises, there is still that burgeoning to suburbia with vast sprawling shopping complexes on many drawing boards. Trading areas are thus spread out and what better medium than radio to go where they are. In a *Business Week* (December 13, 1976) article featuring the redefinition of the role of department stores, "Edward Gorman, a J.C. Penney marketing consultant, would like to see Penneys use more radio and TV advertising to reach younger consumers, who are more accustomed to the electronic media than to the print medium. 'But it's going to take a long time to wean retailers off newspapers,' he feels. Although nearly 73 percent of all retailers spend the bulk of their advertising dollars in print ads, which allow for more details, more and more of them are becoming impressed with the reach of TV and radio. In one recent



6000 E. EVANS AVENUE

BUILDING 3, SUITE G-11

DENVER, COLDRADO 80222

Volume I. Number 9 (303) 759-0071

December, 1978

CBS/Epic Opens Doors To Denver Record/Radio Industry

The folks over at CBS/Upic opened on their doors to the record and radio station people in town on Wednesday. Networkher Rth

Mike Waggoner, the branch manager, can be proud of his new facility at Greenwood Plaza. His able crew Jill, Greg, "Apple" and Denise - share his enthusiasm for the new headquar-

ten It was pood to see friendly competitors come and wish the Columbia gang the best of lock. This spirit of cama-

raderic is what makes the music husiness so dynamic in Denver. From the gang at KERI, to the gang

at CBS/Epsc THE BEST!



"Best LeGarde's To Denver

"Best LeCarde's To Desvee" huttrahan evantre trill hum hum tan Tan LeCande, in Denver for an engagement at Tar hert Supper Chah, ende a succi appendiece un the Jan Lawner, Shaw, The LeCarde term, who move reals en Netherlike, will some rekers a envellhum. Doom Hone, Doom Hone The Cruntry, Photographed on the KRR: tudow with Jun Lawnere (left) ere Ted LeCarde, Tan LeCande end KRR program threeting Jar Higfer, huffer, who collaborated on tyrice Jon He, LeCarde's Jiest abum released on the United States, wrote the line notes on the new ahum.



The dates. November 3-5, 1978. will go down in Tulsa's history as the time when over 7.000 concerned people descended upon the metropolis to participate in the Second International Country Music Festival, They came from all over the world to pay homage to Country Music.

But the real significance of this conclave lies in the charisma that abounds in Country Music - the charisma that translates itself into the moving of goods and services for those advertisers who know how to use this power-

ful motivator called Country Music. In attendance at the various sessions in Tuka were many exhibitors and fair managers. These people have their hands on the pulse of the general public. They know what makes people respond and which particular artists are better accepted than others. They're cognizant of the overall umhrella called Country Music and they readily tell you that the wave of popularity enjoyed by this form of music translates itself into sales.

Bottom line thinking is what it's all

about and business people employ the powerful vehicle of Country Music to make it happen for them. They set aside their personal preferences and prejudices and view the product purely on the basis of what it can do.

And it does an admirable job in triggering response. There is a vitality that grows with the years. Its strength is reflected throughout the land.

Seven thousand people in Tulsa is just a microcosm of what is occuring allover



ROY CLARK

JOE STAMPLEY MEL TILLIS 7,000 came to see these and other top country musicians perform in Tulsa.

HANK THOMPSON

TAMMY WYNETTE

Fig. 4-6. A newsletter by KERE, Denver, specifically designed for advertising agency consumption.

RADIO: Number One with Full-Time Working Women

Working women are prime media targets.

According to the Radio Advertising Bureau. Inc. – a non-profit corporation whose objective is to enlarge the market for radio by increasing understanding of the characteristics of radio as a medium – approximately 55 percent of all American women between the ages of 18 am 64 are working women.

An NBC Working Women survey indicates the 37-38 million American working women are likely to be better educated and live in higher income households than their non-working counterparts. Seven of ten American women who work, work full time. Among full time working women, three out of 10 live in households with \$20,000-plus incomes.

The NBC survey further shows that working women are better-than-average customers for many goods and services, including food, apparel, travel, entertainment, financial, automotive, cosmetics and major appliances.

Is your advertising reaching Denver's working women? KERE can help. For information, call Jim Pierson at 759-0071.

. BLDG. 3, SUITE G-11 . DENVER. CO 80222

71 Country



www.americanradiohistorv.com

study, for example, 50 percent of the responding stores said that they planned to shift their advertising budgets to a greater reliance on TV and radio commercials."

The expense factor involved in getting a city newspaper to reach across county lines is considerable, whereas the airwaves can follow the people within a reasonable shopping distance without any increase in cost whatsoever. Reach then, to the retailer, is a double-pronged word meaning geography as well as penetration to a newer clientele.

And with these shopping complexes, merchants' associations come into being that function as funnels for all collective activity of the members. Many radio stations have signed blanket contracts with these associations enabling the members to cash in on a bulk rate plan. Special seasonal and promotional campaigns trigger joint action. In many instances, retailers who would not have gone into radio on their own and gain exposure through this umbrella device find out that a separate campaign on their own makes sense for future exposure. It serves, in a sense, as a sampler for radio. Even though it commands a lot of time to put together and service, if it can convert some retailers to radio, the effort should be looked upon as worthline.

Every time a radio sales rep gets wind of developments indicating a re-evaluation of advertising media as reported in the consumer, business or trade press, there is an additional opportunity to pound home the message for radio. This can be done in the form of a mailing piece (with proper credits), a letter to a select list, part of an in-person mini-presentation, or even a telephone call if the lines of contact have been established on a friendly basis. After all, every businessman wants to feel that he is in with the latest trend and is responsive to what the leaders in the field are recommending and doing themselves. The whole procedure is another reason why the radio sales rep should make contact with the prospect. It verifies the point that the rep is really practicing the YOU concept by staying on top of current business developments and keeping his prospect in mind.

Television Advertising

Let us now turn our attention to another area that competes for the advertising dollar with radio—television. With costs of the latter medium going up and up and up, the opportunity for radio to be discovered and rediscovered is ripe. In buying spot television time, there are several elements that a buyer must consider:

•Station coverage and audience characteristics.

• Programming and rating results.

•Station policies and facilities.

Rates.

•Advertiser acceptance.

•Services available.

With coverage and audience characteristics, a buyer is concerned about the number of TV households within the different contour areas of the station. What kind of penetration is there by day-parts? Who is viewing, by age, sex, income, family size, home ownership, education, leisure time activities, shopping habits? How many newspapers (and at what distance away from the home signal) publish the station's program schedules? Is there any mail count to show postmarks of communities responding? Any special studies of audience penetration to outer areas?

In regard to programming and rating results, the buyer is concerned about the actual program schedule, network affiliation (if any), local personalities on news, weather, sports and any program with special appeal like agri-business, children, women's programs, gardening, etc. All the comparative rating data for different segments of the day and night and the various rankings of network, syndicated and locally originated shows are of importance. To a lesser degree, there is some concern as to what community activities the station engages in and what is its posture in regard to public service programs as well as when all of this is programmed on the schedule.

On the subject of station policies and facilities, a buyer wants to know about the history and background of the operation. Is it part of a chain or an independent operation? Who is backing it? What kind of facilities does the station have in the way of studios, production quality, special equipment, mobile units? What about the expertise of its production and programming people?

With rates, the buyer is interested in any package plans or unusual features of the rate card. What data is available to show cost per thousand and gross rating points? How many rate cards have appeared in a period of time?

Looking at advertiser acceptance, a buyer would be concerned with a list of local and national sponsors who have used the station recently. Sales success stories would be of concern as well as mail pull to commercials and contests or promotions. Telephone pull on the same basis would also be of concern. Any data that the station would want to release showing billing trends over a time frame would be of assistance. If separate data has been established in any test market campaign situation, that too would be interesting.

On the subject of station services available, the buyer would be looking for any merchandising aids and special studies or surveys that would be available. In this realm would also come the whole context of how the station promotes itself to the public and where. The extent of newspaper, radio, billboard, transit and direct mail advertising would be included. Also, is the station on to a cable system?

In selling against television, practically all media sales people have bumped into that egomaniac trip. This is the lure of being on TV and doing one's own commercial. Everyone would like to have a dollar for each inept and amateurish delivery by some vain auto dealer who has to have his face on the tube. In a sense, some of us in radio sales are just as guilty in relying upon this tact as the last resort in making a sale. There is that magnet that attracks clients into delivering their own commercials regardless of the low advertising efficiency registered.

Couple this with the prodding of some advertising agencies that see larger commissions with the relative ease of selling TV to their clients and less manhours expended in buying TV as opposed to radio and the plot easily thickens.

To break down this two-headed syndrome is a rough haul. Currently, the salvation of any argument has to rest upon the cost factor in television and its spiraling effect upon the advertising budgets available from any advertiser. If price alone is the wedge, then radio sales must use it to the fullest. Supplementing this with all the solid "reasons why" can make for an effective and powerful sales story that has to be told as often and to as many *influentials* as is possible. It's a refreshing wedge in the sense that it allows for an opportunity to re-awaken and awaken minds as to what can be accomplished when radio is given a fighting chance. That's why it's important for the full team effort of radio people to charge ahead and make those brownie points as fast as possible.

Radio can come into its own and not be considered such a supplementary vehicle that just takes the audio portion of a commercial.

Outdoor Advertising

To a much lesser degree (and depending upon the market), outdoor advertising is a competitor for radio in advertising appropriations. In buying this medium, there are several elements that a buyer must consider:

- •Distribution and coverage.
- •Visibility of showing: traffic.
- •Plant facilities.
- •Reader characteristics.
- •Rates.
- •Advertiser acceptance.
- •Services available.

When it comes to distribution and coverage, the buyer is concerned about how much of an area is being serviced for the market. How many boards are involved in a No. 100, No. 50, No. 25 or less showing? How many are close or on the key arterials in a community? How many panels are illuminated and unilluminated?

For visibility of showing, the buyer is concerned about specific intersections and placement thereon. Is it head-on traffic, cross-traffic, one-way exposure? How much clutter is there from store signs and traffic signs and lights? For traffic, what is the effective circulation per showing?

With plant facilities, a buyer is interested in knowing about the quality of the posting and what policies are in existence for the maintenance of the boards. What about the capacity to fully rotate a long-term schedule? How often does posting occur? Are painted boards available in addition to paper boards? How much lead time is necessary for posting?

For reader characteristics, a buyer wants to know the breakdown by age, sex, income, family size, home ownership, education, leisure time activities and shopping habits. Also, an analysis of readership of the boards in any number showing is needed.

On rates, cost per thousand effective circulation is of concern to the buyer. What discounts are available—frequency and continuity?

With advertiser acceptance, a buyer would like to see sales success stories, a list of local and national advertisers and any test marketing results. An analysis of classifications would also help, even though the buyer is sensitive to the liquor and cigarette dominance.

For services available, the buyer is interested in any merchandising aids such as portable panels for additional promotional value and miniature boards for mailing purposes. Are there any special surveys on the market as they relate to shopping trends or habits?

Outdoor has moved in largely where the broadcast media cannot effectively compete—with liquor (a self-imposed no-no by broadcasters) and cigarettes (a legally restrictive no-no on broadcasters). Depending upon the locale of the market, these two products can account for anywhere from 50 percent and higher for most outdoor plants. And then there is the sensitivity in certain areas as in the state of Washington to the environmentalist protest and billboards are kept to a minimum.

Any advertising person with any credentials will tell you that the outdoor medium demands high visualization and a minimum amount of copy. That uniqueness alone has contained some advertisers who are heavy into copy blocks and excessive stories to tell.

Oddly enough, of all the media combinations, outdoor is such a natural for radio stations. For what other advertiser can get instant reaction to something posted on a billboard? A person driving along in his car, for example, sees a board and can change the position where his radio is set to the frequency advertised on the board. If you see a sign for a soft drink, you have to stop somewhere to respond to that message. Not with a radio station—it's there and it's instantaneous.

When radio sells against outdoor, it is usually selling against the commitment of an advertiser for a three-month period or longer. The production costs are not cheap and an advertiser is interested in amortizing his investment over a period of time as space and production costs interrelate. So, if a lead comes from this direction, a radio salesperson should think along the lines of pitching several months instead of weeks.

Other forms of advertising exposure are in evidence—transit, taxi, direct mail, special magazines, novelties, skywriting et al. They are not that much in competition to radio, but could provide some leads that may be fruitful to follow up. It's all a matter of being alert as to who is doing what in the market place. Some advertisers can be built up into moderate accounts, but the key to evaluate is the amount of time necessary to pioneer and to build up.

Selling a Program Format

Many sales people are asked, "What programming format in radio have you found easiest to sell?" The consensus of opinion of most radio sales people is a successful station.

Any format well done and accepted by the listener is a saleable product. Richard M. Delaney, Vice President-Sales, Hamilton, Ohio, states: "Every available radio format has its own unique advantage for an advertiser and I've sold them all. I have no preference in any one being easier to sell than the other. The main thing is to have belief in your particular format and its ability to serve a positive advantage for the particular client or potential client to whom you're speaking."

Without attempting to be naive about the situation, there are certain prejudices that have prevailed at the buying level both from the client and the advertising agency that have made some formats more difficult to sell than others. To overcome such situations has required an extra selling effort. In fact, some sales people really rise to the occasion when they face a problem of this kind.

In the early days of format radio, there were those who did not want the bubble gum, acne crowd as potential customers and refused to align themselves with this programming fare. To this day, there are those who will not buy Top 40 or disco or underground stations. Country music likewise encountered a stigma situation and to this day it is not completely erased. Some black stations and foreign language stations can also be placed in this stereotype category.

At the other end of the spectrum is something like a classical music station, which has a sales problem of another kind. Qualifying the accounts that could avail themselves of the audience that this programming fare purports to attract is a narrowing down process that limits the number of accounts to be called on.

At the tier below those who are bullish about selling anything that is labeled a successful station are those who claim that MOR, news oriented stations and "beautiful music" stations are often the easiest to sell even when the ratings are modest. Clients and senior advertising agency people tend to sample that kind of programming frequently and that sometimes translates itself into a bias. Call it a generation gap or a snob appeal or whatever—the fact remains that buyers must be convinced of the response that could be generated rather than their own personal likes or dislikes governing the appropriation of advertising dollars.

The irony of it all lies in the cross-pollination that exists when radio account execs bounce around from one station to another regardless of format. They leave or are forced to leave and meander into jobs that might not be the first choice, but eat they must. Most sales people who have been in the broadcasting field for any length of time have sold different formats. Their own personal choices are academic. If they have learned anything at all from the selling scene, they can recognize the power that each format intrinsically possesses. Formats that do not succeed must die. The economics of the business cannot contain unsuccessful stations for any length of time without tax write- off situations for a parent company. And with the plethora of stations today, specialization (even at some of the smaller market types) is the name of the game.

Combatting the Bias

What is the answer? How do you combat the bias?

James B. McGovern, General Manager, KMPS/KEUT, Seattle, Washington, says,"I have sold rock, good music and country. They are all the same. Sell by helping to solve problems."

Putting Bubbles in Your Soda Pop Account... A local bottler in a medium-sized market had only \$20,000 earmarked for advertising to sustain his position in the market against an intensive introductory campaign by a vigorous competitor. His advertising agency grappled with the problem and sought aid from the media people as to recommendations. Of all the media making presentations (two newspapers, four television stations, two billboard plants and thirteen radio stations), only one radio station came up with a plan that went beyond just an advertising buying recommendation dealing with number of units and cost per unit. That station showed how its primary coverage area almost dovetailed the bottler's distribution territory, how dealer tags could be appended to the nationally-produced tapes and how a recipe contest utilizing the bottler's product could be merchandised on the air. That station is a country music station and it had the guts to ask for all of the budget. The advertising agency knew of the slight prejudice that the client had in regard to country music: yet, it was convinced of the merit of the presentation and proceeded to pitch the proposal real hard. Before the air cleared, it was evident that the country station had done its homework and deserved consideration beyond the bias. Continuous calls on the agency with additional suggestions provided the agency with the material that it needed to finally "move the client." The total budget was given to the country station and the epilog of the story was a success story for the client. Naturally, one happy bottler was fast to bury his earlier bias. Additional budget was given to the station by other lines of beverages that the bottler carried.

Turn On the Blue Lights if He Wants a Blue Suit... A men's clothing store in a market of 100,000 felt that it had reached its saturation and asked its advertising agency for recommendations that would break it out of its sales plateau at which it had leveled for the past three years. A station in a smaller market nearby that was programming five hours of soul music daily got wind of the agency's probing and made its proposal. The gist of the proposal was a personal endorsement by the black personality doing the soul music program with the possibility of an in-store appearance. Discount certificates as a device to trace sales was also discussed. The agency presented the idea along with a recommended budget. The client balked at the idea of what he thought would be changing the whole image of his store. He especially displayed his bias with the usual lack of buying power of blacks and their poor credit rating. In truth, the retailer had never explored the make-up of the black population in his market and surrounding communities. The income level was no higher or lower than the mid middle-class white worker range. After considerable discussion with the advertising agency plus the news of a new discount store that would be selling clothing coming in near him, the retailer agreed to a trial schedule. The station was reluctant to take on the project unless it had a bigger schedule than what was proposed by the client. Compromise came about and it was all systems go. The black personality did not generate immediate traffic in the store and the retailer was suspect of the whole scheme. He, however, was bound to his commitment and toward the tail end of the trial schedule, business started to come in. The retailer was quick to notice that his white trade was not jeopardized and that the slow trickle turned into a modest return on his advertising. To this day, that soul music program is one of his two basic buys on radio in the market. He got over his sales plateau by tapping a segment of the market that had never been explored in his media mix.

Happy Birthday, Stubborn One...On a direct call from a sales rep of a Rocky Mountain Top 40 station to an Audi automobile dealer, the client is unimpressed with the station story. Although he is looking for the young single woman as his prime target he hides behind his bias of rock music to negate the sales. He is aware that the community is one that has a relatively high female work force. The station account exec ponders many ideas and eventually comes back with the concept of the test drive promotion whereby only working girls between the ages of 18 and 28 must come down to the Audi dealership for a test drive, which entitles them to register for a drawing with the prize being an evening on the town with the station's early drive disc jockey. Resistance from the client simmers a little, but is not broken down enough to warrant a close. The station sales rep decides on a stunt (only after clearing it with his sales manager) and proceeds to find out the dealer's birthdate. Fortunately, it was only a month away. He has the early morning jock ask people to go in or call and wish the client a happy birthday. Overwhelming response alerts the client as to the motivating force of the station and, although he realizes he has been set up, he relaxes his guard. He succumbs to the schedule and goes along with the promotion. He becomes a steady client.

The time, the effort, the ingenuity in each of the preceding cases overcomes the perennial source of irritation—the stigma, the stereotype, the prejudice. Radio is radio and businessmen are in business to sell something. They are constantly amazed by techniques that are productive and invariably are receptive to those who persevere. It means that the salesperson believes strongly in his product and has worked diligently to showcase his product in the best light and to the client's advantage. No one is talking about the one shot Charlie or the out-of-town rip-off artist. We are stressing the sales rep who makes his living in the community by selling the best packaged product that he can offer. Follow the sales rep around who has moved to a station with a completely different format from which he had sold before and watch the adjustment procedure. By finding the way to help solve a client's problem, the account exec has found a way to open a mind.

It is not the format that is difficult or easy, but the hustler compared to the order taker. Every sales rep has to realize that the ownership of a station has invested a considerable amount of money in the product and that the name of the game is to sell what is on the air. Formats do change and stations like to be on winning bandwagons; that's why success always breeds imitators. But whatever the format, there are listeners who can be motivated and there are clients who can zero in on those listeners. Pairing them via ideas and creative selling is what brings in the bread for everybody.

Agency Calls and Direct Calls

What are the basic problems that sales staffs have in calling on advertising agencies and on clients directly? Several major points surface in response to this question: •Agencies—getting the buyer to understand other aspects besides ratings: having sufficient ammunition to effectively sell the radio station to the client: and getting adequate time for a sales presentation and follow-up points.

•Clients—awareness of aggressive ways to move his product. Getting them to understand the electronic media and realizing that it does work: not only the selling, but the re-selling; and using the agency as a buffer for not buying.

Although there are two different directions inherent in a compound question, there is a commonality that can be dealt with in calls on advertising agencies and on clients directly. There is also a reinforcement that emerges when a large number of aggressive merchants in any community are handled by advertising agencies.

Perhaps a compound answer to our compound question as provided by F. Richard Lee, General Sales Manager, WIRE, Indianapolis, might set the stage for the remarks in this section. He said, "Getting them to use our media properly and getting them to spend what it takes to get results."

Depending upon the size of the market, there is some degree of correlation between knowledge and familiarity of radio with its place in the advertising mix. There is the syndrome of the one-man shop and the prejudicial effect of a built-in bias toward print. The senior members of the advertising agency fraternity have been weaned on print media and still find a comfort zone in that direction. Where they can exert influence and are reluctant to delve into areas not too familiar to them, they persist with their emphasis on print. It is not for us to condemn, but to understand them. After all, they still want to have control of an advertising situation in front of a client. No one likes to lose face. And then, skipping right by radio, came the medium of television and all their accounts were enraptured with the little black box. It had a visual aspect with which they could identify and the client liked to see his name and sometimes his own face on television, so off they went along the primrose path. That path, of course, runs concurrently with the path of least resistance.

If a one-man agency is to negotiate all the complexities of making advertising buys, he has little time to spend with media sales people. Even when an audience is provided for a radio sales rep, that visit must be short and to the point. If the market is large enough to warrant rating books, then these instruments may become the bible and other efforts at sales presentations are pale by comparison. Small wonder then that many radio sales reps bypass the agency and take their story directly to the client. The frustration is immense when you're stuck between a rock and a hard pan. The client can further execute the squeeze play when you are referred back to *my agency*. It's a game of ping pong and the sales rep is the ball.

Evaluating the potential size of a budget warrants locking horns with the agency and or the client. There are ways to pierce the armor. Radio has success stories to offer. Businessmen who have been exposed to the medium and use it correctly do experience a modicum of success. And businessmen have a way of comparing notes among themselves that overcomes any competitive rivalry that might exist. They want to know what works. They want to know how to make it work for themselves—at the least amount of investment. The long way about, yes. But maybe he will become a long-term advertiser when sufficiently convinced.

Whittling away at the agency buyer (where the shop is more than the one-man who previously was a newspaper sales rep) means more than reviewing ratings. Get the station story down pat—its profile that features format, personalities, facilities, promotions, community involvement, public affairs, merchandising, sales results and any other talking points. Tell it over and over again until some of it starts to sink in. Give that agency buyer the opportunity to become an expert on radio and some of the chill will start to melt. Give reasons why, not free lunches. Make that agency a hero in the eyes of the clients that it represents. Help that agency perform sales miracles for its roster.

This educative approach leads right into the point of the agency having sufficient ammunition to effectively sell radio to the client (Fig. 4-6). Some clients trust their agencies completely for an advertising mix: others demand an explanation for each media recommendation. Providing the agency with the right answers paves the way for that explanation at client-agency meetings to review budgets and their disbursal. If the agency asks for avails, provide that service. If it asks for production assistance, provide that service too. Get your foot in the door whatever way possible. Provide all the information needed and more.

That foot in the door means getting adequate time for a sales presentation and follow-up points. When it is provided (reluctantly or not), that presentation should be so well organized that the time element withers away. And every subsequent call has to contribute and build on the previous information supplied. It may be the old Chinese drip method, but it does pay off. An additional problem of priorities at the local advertising agency sometimes finds the buyer as the person who was the receptionist just the other day. Be prepared for turnover and be prepared to tell a basic station over and over again to whomever holds down the function of buyer at the agency.

It is rare when the agency principal invites a radio sales rep along with him as he goes through the radio portion of his advertising mix recommendations, but surprises never cease and that possibility should be anticipated (maybe even suggested in some cases). This special privilege provides an opportunity for an educative exposure for both the agency and the client as well. The route to travel here is to pump up the importance of the agency as to the contribution it is making to the media buy and get in the station's licks at the same time.

On the subject of calling on clients directly, sales reps complain about a lack of awareness of aggressive ways to move the client's product. Miles David, President of the Radio Advertising Bureau, pointed out in a speech to Baltimore broadcasters that: "Radio's biggest growth is still in the retail area. Despite vigorous gains made by radio, newspapers still get the bulk of the retail advertising dollar. Radio must demonstrate to retailers that such a heavy investment in newspapers is not justified by cost/result ratios."(*Broadcasting*, December 8, 1976).

According to John Dickson, "Retail advertisers are continually trying to determine the optimal allocation of resources among various media. The more nearly a store's advertising strategy is to the theoretic optimum, the more productive will be its expenditures. Retailers' decisions should not only reflect cost-value analysis for each medium, but also some evaluation of the interrelationships between the various media. All too often, however, such information simply does not exist or is extremely limited. Thus the retailer is forced to make media allocation decisions in an absence of information."(Journal of Retailing, Summer, 1974).

We should feel that it is incumbent upon the smart businessman to want to know the answers to such questions as:

- •Can you sell my product?
- •Can you do so effectively and economically?
- •Do you have facts to back up your claims?
- •Do you understand my advertising objectives?
- •How do you suggest that I use your station's facilities?
- •Any success stories with products similar to what I sell?

Does what you have to offer fit in with my present ad plans?What is so unique about your station?

Frank Celebre, General Sales Manager, WDRQ, Detroit, talks about "prospecting properly." Some call it *beating the bushes:* others label it *cold canvassing.* Whatever the term, the implication is digging out information about prospects and arranging to sell needs and benefits to them. The work that goes into this prospecting involves the construction of mini-profiles of those worth soliciting.

In consideration of these mini-profiles, look at it from the viewpoint of the retailer. John Wingate and Elmer Schaller, in their *Techniques of Retail Merchandising (Prentice-Hall)*, point out the factors to consider in advertising:

- 1. "The proportion of actual customers to the number of people that enter the store. If this ratio is higher than that of other similar stores, it tends to indicate that not enough customers are being attracted and that more advertising should be done.
- 2. In general, the store that offers few services, that is highly promotional and that depends upon the bargain appeal, will have to spend more relatively for advertising than the non-promotional store.
- 3. A store in a central location can usually show greater increments in sales from each additional dollar outlay for advertising than can a store in a poor location.
- 4. A new, unknown store will have to spend for advertising a larger proportion of its sales than an established store.
- 5. As a store grows and wishes to attract from a wider radius, it has to increase its advertising relative to sales.
- 6. If a store is fighting to make or maintain for itself an established place in the community, it may have to spend more than current profits may warrant.
- 7. Adverse business conditions often intensify competition and make relatively large outlays for advertising necessary.
- 8. Advertising outlays cannot be planned simply on an overall or store-wide basis. Every line of goods carried should be studied to determine what advertising it needs to assure maximum sales relative to cost."

How many sales reps take the time required to analyze all of the points just cited for their own edification? These are vital elements in any kind of digging to get a picture of the prospect. Eggs in Your Beet:...A 5 kw NorthwestAdult contemporary station held a Christmas cocktail party for agencies and clients. An automobile account came to the party and brought with him a business acquaintance, who was a local beer distributor. In the course of the evening, the station's sales manager engaged in conversation with the beer distributor. The topic of conversation was the juxtaposition of shares of market by the five leading breweries. The distributor was extremely impressed with the broadcasters' knowledge of the beer industry. In fact, after the party, he commented to his friend that the sales manager was the most knowledgeable person in broadcasting that he had ever met. And they never talked about broadcasting...just about the beer business.

Return to an earlier point and place it in its pragmatic position. Can you sell my product?

Isn't that what it's all about? And isn't it a sequential maxim to the basic of projecting the YOU into the situation? How can we help YOU? What can we do for YOU? What is YOUR problem? What are YOUR objectives?

Refer to Chapter 5 on Sales Aids and Tools and see all the material that an organization like Radio Advertising Bureau has to offer to acquaint sales people with the various idiosyncracies of different fields of business. Being prepared for the call with as much knowledge as can be mustered about the situation is insurance for at least superficially meeting the client on his ground. He can relate to you when he feels that you have gone to the trouble of looking into HIS problem.

This leads into the next point of your problem—getting the client to understand the electronic media and realizing that it does work. Without becoming repetitive about the success story route, here is where the reasons why come into play. For the client wants to know something he does not currently know—how to use the medium. He will only want to know if he is convinced that you are trying to fit into his scheme of marketing and merchandising his goods and services. He must be convinced that you are on his side before he can even conceive of trying to be on your side. Then, the *his side* and *your side* merge into something that is mutually beneficial to the two of you. According to Robert Houlehen and Elvajean Hall, in their *The Battle For Sales* (J.B.Lippincott): "It is the striving to be of use, helping to solve problems, that enables many salesmen to become pioneers in the development of new products and new services."

Getting the client involved with the radio medium, specifically your station, is all part of having him drop his guard when he has attained a feeling of safety and comfort with you. You represent the radio station, as far as he is concerned. Good image, good station. Lousy image, lousy station. He wants to trust you, only when he feels that he can trust you. That must be established before he is willing to learn about your station and how to possibly use your station for his business.

You too must understand and appreciate his position. By letting him talk through encouraging him with probing questions, you are liable to find out that he has been burned before by a radio sales rep, or that he has been improperly sold before or that he never really understood what was involved in buying radio time. Be a good listener! Stand up for the radio station and the medium, but don't stand up for the con artist to whom he may have been exposed. It is hard to undo something and gain trust where honesty and professionalism had not previously entered the selling situation. But it is worth it if you approach it in this spirit.

Then, even with the selling process successfully accomplished, there is another problem that has been cited. That problem is re-selling the client. He wants to be constantly assured of the fact that he has wisely spent his money. That deserves care and attention with the proper servicing.

What about the semi-function of the agency serving as a buffer between the sales rep and the client? Some agencies pride themselves on telling the client that they can serve an important function of keeping the media people off his back. They may keep them off his back all right, but they also keep him in the Dark Ages.

Getting around this situation requires time and ingenuity. It's a two-pronged monster that takes planning and creativity to surmount. Plans of attack should be considered by meeting with the sales manager and perhaps involving the program director for as much input as possible. The novel twist is what we are seeking, the outstanding approach that must break down barriers.

Some of My Best Friends Are...A 1 kw southwestern MOR station sales rep was getting the runaround between agency and client. He was told by the one to see the other and so it went for over a year. He learned that both the agency and the client were members of the military affairs committee of the Chamber of Commerce. The station belonged to the chamber so the sales rep asked his sales manager if he could become active with the organization and explained his reason why. The sales manager went along with it because he too had had this frustration when he was carrying a sales list and could not break down the buffer barrier. The sales rep worked his way into the same committee that seated the client and the agency exec. In time, there were plans being made for an Open House of the military installation in the area and publicity was being generated to make it the biggest attended function of the year. The station sales rep quietly involved himself and invited all the leading citizens of the community to tape announcements over his station. The client who had been difficult all along was also included. After two weeks went by, that client came over to the sales rep and told him that a number of his friends had commented that they had heard him on the air. All of the publicity did generate a well attended Open House and a lot of talk was going about as to what medium did the best job. Fortunately, radio and television got the greatest credit. The client later sought out the station sales rep and invited him to come see him at his place of business. It took a year and a half to accomplish this feat...but it did open a door.

If the game is worth playing, then it certainly is worth winning. And professional radio sales reps like to win all the time.

A sales manager, fortunately and understandably no longer in the business, provides two illustrations of how not to build confidence with clients and representatives.

Take Me-At the Ball Game...In the early days of rock radio, two stations in San Francisco dominated the youth market. They vied aggressively for a malt liquor product's advertising budget. The budget was substantial, but the agency had decided on a single station buy. In the end, the superior station of the two was awarded a 52-week contract and the schedule got under way. Undaunted, the sales manager of the station that had been passed over, arranged to provide merchandising for the account if the agency would cancel the schedule on the other station. The gist of the program was that his station could get distribution in the ball park for the account during the season's professional baseball season. Elated, the agency called the manager of the station carrying the schedule and outlined the program he had been offered. The manager let him off the hook: amazed at the presumably brilliant coup of his competitor. In the weeks that followed, as the baseball season got underway, the agency became acutely aware of the fact that they had been had. A single case of the malt liquor was indeed available at the ball park. It was in the basket of a solitary hawker, warm and overpriced, but nevertheless in distribution. Needless to say, the account was returned to the original station's airwaves and the sales manager who provided the "merchandising" established a new low for his own reputation.

When any representative, sales manager or manager resorts to extravagant claims or promises, they undermine not only themselves but their profession, station and the industry itself. Incredibly, the same sales manager played the starring role in this next vignette.

What's a Helicopter?... A shopping center, of substantial size and importance, was approached by a sales representative interested in picking off a portion of their Christmas budget. The advertising manager was not particularly impressed by the station's credentials. The rep promised a conference with his sales manager and to sweeten the pie on his return. The sales manager was more than up to the task of coming up with a creative program to supplement the schedule. "We'll fly Santa Claus in to the shopping center in a helicopter," he began. "How about some elves?" suggested the sales rep. The sales manager praised his salesman for adding to the sure fire support program and in a jovial and confident mood, the sales rep returned to the shopping center and promptly signed an attractive budget. Triumphantly returning to the station with contract in hand, the sales rep headed directly to the sales manager's office and, with a wave of his hand, placed the contract on the desk. "Now, how do we go about arranging for the helicopter?" he asked. With an expression that that sales rep will never forget, the sales manager looked up from his desk and asked, "What helicopter?"

With people like that in the industry, and fortunately they are few in number, it's important to first win the confidence of a prospect. The station with a good reputation in the community owes much of that image to the sales representatives who are on the street on a day-in and day-out basis. A good sales person can create acceptance for his station, regardless of rating merit, by keeping claims at a reasonable level, by being believable and backing up what they offer by proof and performance. In Robert J. Riner's *Winning Through Intimidation* (Fawcett Crest), he quotes a little poem that he carried in a billfold:

"With a written agreement, You have a prayer; With a verbal agreement, You have nothing but air."

To get the sale, it isn't what the sales rep promises, it's what the prospect believes. In the broadcasting business, much of what we offer and what we hope to achieve is seldom reduced to writing. There is a mutual trust in the industry between the agencies and the stations. Both parties know where the line must be drawn and the agreements put in writing. When a representative is questioned about the validity of a statement, he should be prepared to back it up with the proof needed.

At one time or another, we've all heard about the person who could sell a refrigerator to an Eskimo. There are sales reps whose heads would swell with pride at such an accolade. Examining the phrase in the light of good management and organization, you would have to wonder why the hell the sales rep decided to go into the barren wastelands in the first place. There are more than ample opportunities for the astute sales rep without turning to areas where the prospects are slim and only deceit, exaggeration and blue suede shoe techniques will produce a sale. A good sale is when the parties involved feel that they have an agreement that benefits them both. Any other arrangement generally means that it is the last such contract between the two. Radio contracts are of shorter length now than ever before. The extension of a flight, the renewal of a contract, a new client in a shop will invariably mean a re-selling job based on past performance and previous service. When you ignore these facts, you "do it to yourself" and have only yourself to blame. No one hates a job well done.

Continuous Contact

Some account executives are not the world's greatest letter writers. Yet, there are occasions when this device can be the link between the client and the salesperson. Call it the follow-up.

Everyone concedes that sales involving substantial amounts of money are seldom closed at the first go around. Well planned follow-up letters can help the cause. The buyer has not made up his mind. Therefore, the goal of that follow-up letter, or letters, is to provide that person with one or more reasons why action should be taken. And the easiest way to get action is for the account exec to take the first physical step himself.

In his Salesman's Complete Model Letter Handbook (Parker), Ferd Nauheim says: "Your follow-up letters can help your prospects to make affirmative decisions for you...

- 1. Show that you have done something for their benefit.
- 2. Capitalize on a genuine time factor.
- 3. Remind them of the key selling points.
- 4. Emphasize their needs.
- 5. Bring out hidden values.

6. Provide sound answers to their objections.

7. Use an imaginative idea."

This technique supplements the personal face-to-face and telephone contacts that have been made. It's a reminder of interest and concern and, for the few minutes and few pennies involved, is a smart investment technique. A take-off on the letter writing is the card sending plan. Not only Christmas cards, but when personal data like birthdays and anniversaries can be obtained, the tie is one of pleasantry and a humanness that somehow transcends business.

It is true that some people can communicate better in person or on the telephone than through written communication. Forcing these people into an awkward situation can be slightly embarrasing to themselves and their contacts. Yet, there is the element of organization of material that is important to stress with the whole purpose of the letter-writing principle. For the timid, there is the assurance that pearls of wisdom are not what it's all about. The person on the receiving end certainly does not have such a criterion in mind.

Then again, if the sales department has a competent sales secretary who can whip up a letter from some notes handed to her, this could be the route for the timid writer.

Carbon copies of all correspondence should be kept in a file for the agency or the account as the case may be . Sometimes, there may be letters out of town to a distributor or regional headquarters and they too should be kept in a related file. In the case, of a national sales manager, that file takes on added significance with considrable correspondence to the various rep offices. The function here, though similar in its purpose to maintain liaison, is more acutely sensitive to the scope of national sales.

Written communication, in a sense, is part of the training of any salesperson as we have seen in the discussion of writing a sales presentation. For all intents and purposes can't we view this correspondence technique as a sales presentation in microcosm? Nowhere is it that indelibly written that a presentation must be full blown every time out. See correspondence in the light of many small presentations and perhaps its importance can then take shape in the minds of those who are especially reluctant to engage in it to any extent.

Writing Your Own Copy

"Good communication occurs when the listener receives an undistorted and effective impression of the ideas of the writer, with

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proper emphasis on each of the parts which make up the whole." (*Television and Radio Announcing*, Stuart W. Hyde. Houghton Mifflin.)

Good communication. We just spoke about it in letter writing. Communication is what we're all trying to accomplish through the medium of radio. Each station feels that it has constructed the best vehicle for reaching out to a specific market in a set locale. The platform has been erected and the ongoing practice of communicating with that audience is taking place. Hopefully, many listeners will be responding to the messages carried on the station. To help establish a high ratio in this response factor, the message (its creativity and delivery) should contain the essence of inducing action.

When basically non-writer types are boxed into writing duties, problems do ensue. For as the legendary dean of copywriters, George Burton Hotchkiss, said in his *Advertising Copy* (Harper & Brothers): "The copywriter needs some natural aptitude of vision, imagination and common sense. He needs also a sense of beauty, that is, a feeling for what is esthetically pleasing as well as suitable. All these need to be developed by study, by experience and by continual practice."

The account exec who is saddled with the copy chore usually does not fit this description at all. It is a rarity where this degree of writing consciousness can even begin to exist. Although a number of account execs have come from the announcing and production part of the business and as such have done some copywriting along the way, they view this aspect with all the negative qualities of what we call a chore. To them, it is a function that really does not belong in their bailiwick.

Money Honey... A female bookkeeper at a 5 kw southeastern country station had done considerable creative writing in her college years. She took the job in the accounting department as a means of getting into radio. Constantly badgering the sales manager to let her write copy, she at least succeeded in taking some of the weight off the account execs who were responsible for their own copy. She even started going out on sales service copy calls with and without the account execs. The sales manager liked her strength in this direction and approached her on the possibility of joining the sales staff where she could apply her talent for creative ideas (copy and sales promotion as well as written sales presentations). She was even handed a small list of accounts to get her started from a dollar point of view. Gradually, she worked her

way into a full-time sales position. She still relies heavily upon spec commercials and concept ideas in her selling approach. She has very successfully blended her creativity into sales.

From a sales management point of view, there are many occasions at many radio stations where, for the sake of expediency, an account exec does write his own copy. The salesperson is out on the street and, rather than come back each time with his copy notes, saves them for the end of the day. Copy notes occur in many situations where there are advertising agencies that really do not serve as true agencies and rely upon the station to do a lot of their work for them. They control the account and the salespeople to deal with them, but as far as getting the service aspects of an agency out of them, forget it. Then there are those accounts that go direct and provide lots of little paper scratches ranging from their newspaper ads to direct mail pieces to inserts in the vellow pages. The time frame is usually such that the schedule should have been on the air yesterday. Add in the tight on-air shifts and the availability of the jocks to write any copy and the problem points in the direction of the account exec.

There is, however, some kind of relief if the account exec uses the technique of the *spec commercial* and allows plenty of time to turn it over to programming for complete creativity and follow through. But where there is no copywriter per se on the staff and everybody wants that contract on the air immediately, the account exec is usually it when it comes to copy.

The pressure builds somewhat when an account or agency says: "Hey, write me a commercial that sounds funny...you know, something like that Stiller and Meara stuff got Blue Nun Wine." Hah, Hah! As was written up in *The Wall Street Journal* (December 22, 1976), "They spend 10 hours or so in a recording studio and then their comic barbs are honed into a trio of 60-second commercials that will flood the airwaves, 1,900 times a week, all across the U.S. Although they won't disclose their earnings or recording fees, some sources familiar with fee structures figure they charge \$30,000 to \$40,000 for three or four commercials." Sure, the client would love to have that caliber of talent but, if a Stiller and Meara were to have been presented to that client before their Blue Nun notoriety, chances are that the commercial would not have impressed him at all.

Enter the world of the critic!

Everyone feels that he is an expert on things about which he really knows so little. It should be the account exec who is the expert—yes, even on copy. For he is the one who is responsible for the success of that client's campaign. He is the one who wants to go back again and again to obtain more and more advertising budget from that client. And the account exec should know how important the right piece of copy is for his accounts.

Let's take a look then at some practical check points for copy as outlined by Max Wylie in his *Radio and Television Writing* (Rinehart & Company):

- 1. "List all arguments for a product.
- 2. Boil down these points to the fewest possible essentials.
- 3. Agree on the personality of the product.
- 4. Be sure every commercial makes clear what the product is.
- 5. Be sure the listener gets a feeling of using the product himself.
- 6. Persuade, don't command.
- 7. Give a reason.
- 8. Get enthusiastic."

Those stations that belong to RAB can avail themselves of their copy starts. These are self-generating ideas of spots that have been used in other markets and proven successful. They are broken down by category and lend themselves to easy adaptation. At any rate, it beats staring at a typewriter and searching for the first word to put down. Radio copy has that distinction of moving a mind and just telling a listener what the product is, its price and where to buy it. Too much is at stake and too much hard work has already been applied to tolerate any weak links in the total chain.

There are specialized outfits that sell self-starting copy and they too enter into various categories. Then, there are the production firms that provide the beds to various categories with some slight drop-in copy to make it sound professional. Some account execs wonder that, if the station can afford these aids, why can't a staff copywriter be afforded? These same account execs don't buy management's euphoric reasoning of: Get the sales up to the point where we can afford a copywriter for you. That day somehow never really arrives!

Having good relationships with the programming people helps many an account exec turn an otherwise mundane piece of copy into something that approaches professionalism. Even if the program people are not responsible for the preparation of a piece of copy, they can sure rise to the challenge in its production. Once they get into it, there is plenty of room for experimentation—two-voice

approach, sound effects. echo chamber et al. What started out with something rather amateurish can wind up with all the flair and pyrotechnics of a dynamic commercial. Appealing to the ego of the programming people is what is involved subconsciously. For they don't want anything amateurish on the air any more than the account exec, but the difference lies in the fact that they are in a position to do something about it. Whether it's for the sake of pride in workmanship or a showcase for possible future free-lance work. the reason really doesn't matter. Knowing how to work with them is what matters. And work with them, not against them or at cross interests. Don't tell them what to do even if you happen to know as much or maybe more than they. Chances are they'll listen to your guff once, but not beyond that. They'll probably highlight the amateurish piece of copy that you have given to them. Not that they want it done their way, they just flatly resent being told what they feel is their craft. So get them on your side!

Use what may be construed as a chore and turn it into a positive action. Get more and more information about the client for copy purposes and know more and more about him to be able to keep him as a long-term client. Sell with whatever tools are available or can become available.

Sales Contests

According to D. Maynard Phelps and J. Howard Westing in their *Marketing Management* (Richard D. Irwin), "Some sales managers believe that regular compensation, even though it contains incentive elements, does not bring out salesmen's best efforts from day to day. Through contests, the reserve capacity of salesmen may be tapped—a capacity which neither the salesmen nor his supervisor may have suspected. After contests, winners often maintain a higher level of sales than previously. Their enthusiasm has been aroused and their latent ability uncovered, to the benefit of both the company and themselves."

There are many factors to consider in the thinking at radio stations about running sales contests. One of the first to consider is the very attitude of upper management toward the entire technique itself. Obviously, it must receive the blessing at this level for any future steps to be taken and eventually implemented. The effort expended must start out on a positive foot rather than some trepidation or any kind of vacillation. If the technique is to be tried or plugged in for execution somewhere along the line, the general manager must be most supportive of it or it is doomed to failure.

Whatever the payoff, the whole atmosphere must instill a strong positivism among all the people concerned, otherwise it has the potential of backfiring. And this backfiring can dissipate and dilute any other effort that could have gone forth to stimulate sales. After all, any technique has as its ultimate objective the stimulation of sales. There are negative considerations, to be sure, and we shall get into them shortly, but at this juncture, we are concerned about the backing of the technique from the front office. Granted, there are those general managers who feel that the present compensation system, the quality of product being sold, and the general environment in which sales people work sufficiently stimulate (or should stimulate) account execs to sell without any further incentives. These general managers back up their thesis with a survey reported in The Wall Street Journal (December 28, 1976) of 1,761 sales people by Roy W. Walters & Associates, a consulting firm, which showed that one of the biggest gripes from sales people was about rah-rah sales contests.

The thinking aired here is a combination of several factors as far as the general manager can see:

- •A false surge.
- •A disruptive influence among other employees.
- •A possible divisiveness in the sales staff itself.

When we talk about false surge, we infer that a sales contest is usually constructed on the down side of the business. Looking at a January, for example, sees broadcasters scurrying about for budget from advertisers. So, someone comes up with the idea of a sales contest. The variations are many as to the exact nature of the contest: a dollar goal for the entire sales staff; a percentage increase by salesperson: or greatest amount of business generated by new accounts. And the rewards can be a trip for the entire staff, a trip for an individual salesperson, a trip for a salesperson and a media buyer or prizes all the way from an automobile to small appliances and cash.

The real danger of that false surge raises its ugly head when sales people are aware of an upcoming contest and take on squirrel behavior. They hold off signing contracts until those contracts can be counted in the contest. Or, the case where a buyer could be involved in winning a prize as well, there is more overt collusion. All of this devious activity does not do the advertiser the best that it can and, at the other end of the stick, the station is not getting any new dollars or increased business over the year. In fact, under these circumstances, the station is losing because the expense of doing business is increasing with whatever payout comes about with the contest. And it is silly to rationalize on the part of those who think in terms of *trading out* the prizes that there is no additional cost factor.

On the second point of a disruptive influence among other employees, much can be said about the morale around a station when a sales contest is in force. There is an inherent jealousy from people who are on straight salary. No matter how well they perform their jobs, they are up for the usual annual salary review and that's it. They view a salesperson as someone who can control his own income in the sense that the more he produces, the more commission he can earn. And now, with the device of a contest, management is rewarding him even further. Top this off with something like a Hawaiian trip and the tension builds. It's not as if all the support troops got together and said, "Hey, we're going to send Joe or Harry or Bill to Hawaii, so let's all pitch in where we can." Instead, they think (whether they say it or not): "Why the hell should we knock ourselves out to send those sales people to Hawaii?"Trying to view it, even in this atmosphere, from the positive side of bringing in business, management has a hard road to hoe in explaining the whole thing away for those people who cannot in any way be eligible to win the goodies. Not that management has to explain each and every one of its action, but an aware management has to weight these human reactions.

There's No Such Thing As a Free Lunch... The afternoon drive-time jock at a 5 kw Great Lakes contemporary station on several different occasions approached his program director on utilizing trade deals at restaurants for his own use as a reward for several extra chores he had done for the station. He was told that the restaurants were being used for entertaining clients and agencies. The jock knew better, having seen on many occasions, one salesman entertaining another with no client or agency in sight. This burned him up considerably. He also felt that the program director was aware that he was lying to him to cover up the situation. When a sales contest was announced and the prize was a 10-day trip to NewYork, the jock almost hit the ceiling. He claimed that there was no such incentive for a jock to improve the rating for his time period, so why try? The program director did not realize how bitter the jock had become until several months later when this non-union shop was approached by an organizer to change that status. In the wings was that discontented jock and he had apparently worked sufficiently on the others to spite the station.

Shortly after the vote was taken to go union, the jock quit the station, but his discord left a strong impact upon everybody.

On the third point of a possible divisiveness in the sales staff itself, the concept of a contest has to be properly sold even to those who stand to benefit the most. According to the *Marketing for Sales Executives* newsletter (August, 1974), "The glamour reward or cash prize that heats the younger man's interest to a fever pitch often leaves the old timer cold. He's been 'down the road' on the high pressure contest too often. In order to get him to bite hard, you may have to de-emphasize the value of the prize per se and stress other advantages of winning—showing up well against the 'young upstarts,' for example." And then there is that possibility of the expectation we mentioned at the very beginning of this section of the winners to maintain a higher level of sales than they had displayed previously. It's as if the sales staff is collectively putting itself into still another pressure cooker.

The sales manager must be careful to observe everyone on his staff — the middle-of-the-pack, the marginal and the star categories. How will they respond? The results of a contest may be quite surprising to the sales manager and it is up to him alone to genuinely ascertain their inherent meaning. For instance, was the middle-of-the-pack sales rep so psyched up that freak behavior from him was the result and it can't possibly last? Was the marginal sales rep so befuddled by it all that he was swallowed up by the additional pressure? And what about the star who really did not rise to the challenge because the incentive was meaningless to him?

So we have acted as the devil's advocate in anticipating the options available to first the sales manager and then the general manager in proceeding with the device of a sales contest. The two offices must be in complete concord before outlining and constructing all the elements to put into play. There really is no going back midstream. If all systems are go, then any second thoughts must wait for the critique that eventually follows later on. But suffice it to say that, even at the risk of being repetitive, the backing and encouragement of the general manager's office is a must, otherwise the potential benefit of any sales contest is destined for failure almost as it hits the launching pad.

Now, if the weight of the decision warrants going ahead with a sales contest, let's examine what is involved.

Planning the Contest

Procedures for contest planning, as outlined in *Marketing Problem Solver* (Edited by Kenneth Barasch. Cochrane Chase & Co.), involve these steps:
- 1. "Set objectives.
- 2. Prepare plan, assign responsibility, determine budget size, select theme, establish contest rules, select prizes.
- 3. Inform participants about the contest.
- 4. Distribute periodic progress reports.
- 5. Announce winners.
- 6. Evaluate contest results."

As one can appreciate, sales contests are not that simple. They do require a considerable amount of planning. In fact, the sales manager contemplating this device should begin his planning several months before the contest is slated to start.

Some station sales managers simply look at setting objectives to mean a dollar increase in the period of time governing the contest. Although important, other subsidiary values could be part of the objectives such as reactivating former accounts, increasing the number of sales calls and offsetting competitive promotions from other stations and other media.

In preparing the plan for the contest, it is advisable to stimulate the excitement and interest of it all with a theme that could possibly tie in with the prize or prizes. "Hawaii Calls" or "Off to Europe" or "Super Bowl" or "Trainload Month" are good examples. The rules for winning should be clear and concise with everything spelled out in front. The challenge has to be realistic for all participants and the motivation has to be meaningful for all whether the middle-of-the-pack, the marginal or the star. If it is to be a team effort, that too must be plugged into the overall planning.

The prizes have to be worth winning and meaningful to each participant. Money alone, oddly enough, does not propel in the same vein as other offerings. Perhaps it is because money is attached to the basic commission system in the first place.

The travel incentive of a trip somewhere seems to be gaining in preference among many. The element of travel has that built-in advantage of a change of pace and a change of scenery for whatever length of time it lasts. The spouses of sales people can relate to this incentive and continue the bombardment of pressure to succeed with all that they can convey at home. The travel incentive program should not clash with normal vacation periods.

A good number of stations barter these trips and save on any immediate cash outlay. Likewise, they can barter for merchandise of all sorts—household appliances, jewelry, sporting goods, stereos, et al. When all of the details are worked out, a special meeting should be staged to explain everything to all the participating sales people. This session provides the arena for all questions and inner workings of the contest.

During the course of the contest, it is imperative to keep interest levels high. Periodic progress reports help to show development and keep the spurs to the troops.

Whatever the backdrop for the announcement of winners, whether a meeting, a luncheon or a dinner, it should have as strong an impact as possible. The general manager should be invested with the task of whatever presentations are to be made. It is at this point that the acme of tension occurs and the aftermath of it all should not be that much of a psychological downer.

Finally, the evaluation of results has to take its place in the whole scheme of things. How do the results tally with the objectives? What was accomplished? What were the participants' real reaction to it all? What elements of the contest were particularly successful and which went awry? Is it worth repeating? And, at a later date, if a higher level of activity was accomplished by the contest, did it continue for a time after the contest?

Most of the critiquing is left in the hands of the sales manager. He is not only concerned with the tangible results, but also those intangibles that could relay decisive conclusions for him about his staff and the direction in which they are going. For this contest should have opened his eyes to things of which he was not previously aware. The contest device cuts through many layers of introspection about his people. Under fire, so to speak, different reactions that he could not have anticipated may have surfaced.

Before we leave this area of discussion, the added consideration of frequency as related to size should be raised. Is there any kind of formula as to how often a contest device can be used? Is there any kind of relationship between the size of the prize and the length of the contest as to its impact? Suffice it to say, that there is no pattern and each contest, large or small, has to stand on its own feet in regard to merit. Large or small, all of the procedures that were previously enumerated enter the picture and warrant careful attention to make every contest succeed to whatever potential it can. Care, however, must be exercised so that a station doesn't appear to be gimmick happy. Operating with this in mind, the station will gain a good reputation in the marketplace as well as in the industry.

Collections

When fellow broadcasters get together, the subject of collections will invariably come up in the conversation. A typical opening salvo might be: "I think the big agencies are buying Certificates of Deposit and stiffing us as long as they can." The next guy joins in: "We got a letter from a computer wanting us to put the commercial numbers on the affidavit for a schedule that ended three months ago." "I can't believe it," adds a third member of the group, "that's the same outfit that told me their computer broke down and they couldn't have a check until next month." "It's no wonder the computer broke down, with all that balogna going through it," remarks the next. And so it goes. The last guy doesn't have a chance because he can always be topped by the next person's tale of woe.

Do agencies really buy CD's with the client's money, stall the media and back the interest? Not likely is about as informed an opinion as we've come across. It just seems like it.

Most sales people and station sales representatives are paid on collections. For them, the sale is concluded when they get paid. Everything that has gone on before is just window dressing. Policy varies, however, and some stations pay on billing. The rationale, especially with their own sales staff, is that the salesperson receives the remuneration for a good month's effort as near as possible to the time of that effort. If an account goes belly-up, the commission is charged back. The additional benefits of this approach are found in the willingness of the salesperson to aggressively pursue collection when that charge-back date looms near. The pay on billing system is valid only when the staff is solid and proper credit clearance is a part of the normal procedure.

There is no best system for collecting past due accounts. Collecting is a lot like selling. What works for one person may not work for another. What works in a small market or with direct accounts may not work with an agency. The best way to keep your age trial balance looking good is to make sure that you made a good sale in the first place.

Preparing the Contract. Prepare a proper contract. Make sure that the payment policy is spelled out on the front of the contract.

Contract Details. Review the details of the contract with the client. Mention your billing procedures and ask when he would normally make his payments.

Contract Signature. Be certain that the person signing the contract is authorized to do so.

Payment. If you think you may have a problem, ask for payment with the contract. If he turns white ask for a few credit references and fill out a brief application for credit.

Credit Applications

Just about anyone with whom you do business has a credit application for their customers. More sales people worry about asking for credit reference information than almost any part of making the sale. If the prospect is reliable, he'll respect you and your company for asking. If he isn't-who needs him! Chances are you'll never get your money and all your efforts have gone down the drain. Filling out a credit application is a pleasant alternative to paying in advance and with a businesslike approach, there is no friction. The salesperson should always sign the contract at the time of the sale. Some stations require the sales manager to sign also and in this case it's a good opportunity to reinforce your position by explaining that procedure and either deliver the final contract or put it in the mail promptly. A follow-up call to make sure that the client has the contract is then in order. It's another chance for contact and lets the person that you're dealing with know that vou have well-organized procedures.

Applications for credit should be checked out by the accounting department. There are any number of organizations available to the broadcaster that provide business and agency credit information. When the account is direct, the reference listed on the credit application should be called and specific information should be gleaned. Do they regularly do business? What is their payment history? When did they open their account? The answer to these questions will generally give a pretty good idea of what you can expect. According to Broadcast Financial Journal (March, 1976), "Many sources are available to help companies avoid unwarranted commitment to poor credit risks: bank references. agency rating. annual reports, company searches, statistical service cards. financial and trade press reports and field sales reports. In addition, companies can review the evidence of customer visits and of past payment performance. Formal credit rating systems are receiving closer scrutiny in an attempt to pick the losers."

If the account still looks questionable, then the person designated in the accounting department should call and solicit

additional information. Again, the client will respond favorably if properly handled and when they are a good credit risk. When you take a chance and get burned, you have no one to blame but yourself. The sales manager should make the final determination on extending credit. He's in charge of sales and collections is a part of that responsibility.

Proper procedures will reduce your collection problems to a minimum. There will be problems, however, no matter how well you prepare, check and double check. Stations in major and middle markets bill most agencies and some direct clients on the standard broadcast billing calendar. The standard billing week runs Monday through Sunday. The last Sunday in any calendar month completes a standard month consisting of either four or five weeks. There are many reasons that the standard billing month has won wide use and acceptance. Most important of these is the simplicity of billing and the fact that invoices can usually be prepared and mailed much faster and on a consistent basis. When invoices and affidavits are accurate, complete and prompt, the station will substantially increase its chances of being paid within the month following the date of billing. Delays are caused, in many cases, because of inaccurate billing, schedules running outside the time class purchased, improper notification on make goods and a variety of detail brought on by poor organization or sloppy handling.

Clients and agencies have every right to expect invoices to properly reflect what was ordered. Many agencies require stations to show commercial numbers on affidavits. They want to know that the copy has been properly rotated. In some cases, co-op advertising is involved and again the copy run must be shown on the affidavit. When this additional information is asked for and not provided, the station will not receive payment. Particularly exasperating is the fact that many agencies seldom notify the station when billing is not complete. The invoice seems to go into a big paper shredder, never to be heard of again. When the station gets around to contacting the agency because of payment delay, they will be informed of the problem and then they are starting from scratch. Moral of this, of course, is to do it right in the first place and get it out on time. A good accounting department where billing is concerned, is a combination of good sales people, good traffic and finally good accounting itself.

You've covered all the bases, but you still have delinquent accounts. The age trial balance shows current billing plus accounts in the 30-60-90 and over 120 days. Long before they hit that last column, station collection procedures are underway. Most stations send statements to their accounts about ten days to two weeks after billing has gone out. This summary reflects current billing along with any amounts due for the previous month's advertising. Many stations add standard collection reminder stickers or write pithy remarks on the statements of the worst offenders. Anything will work once in a while, but there is no substitute for a face-to-face request for payment, or when handling national accounts, the personal phone call. Extra contacts and phone calls can be expensive. Routine collections can be used to get the money and set up your next schedule. Many stations put accounts on a pay-as-you-go basis. Some excellent accounts just don't pay until you threaten them or they need you again. It's all part of doing business.

When a personal call, by phone or to the place of business, produces nothing but promises, you have a number of ways to go. If the promise has historically been good, it's simply a matter of keeping track of when to expect payment and thanking the individual. Close off the conversation with: 'We'll be looking for vour check on the (date) and appreciate your follow through." When something less than a check on a specific date comes out of the conversation, you've got a problem. Press for specific action. When you nail down a date, it's time to reduce the conversation to paper. Write a letter and detail your agreement. Set up your files so that you can get back to that person the moment after a payment was due that never arrived. Go over the details of the letter and ask what they are prepared to do at that point. This is where the U.S. Post Office generally comes in for more bad raps than even they deserve. "The check is in the mail" is on the top of the list of lame excuses. Close behind is: "We wrote the check, but they didn't sign it" and "our computer broke down and the accounting department is really having problems." This is where you explain that one of the problems is the fact that they didn't follow through as promised. Checks can be written without a computer and, if you have a real problem, that's what you should suggest and expect. What collecting is really all about is getting the client to commit to a payment and following through with documenting that promise. Put it in writing, stay on top of the situation and go to the top to get your money if dealing with buyers or accounting departments doesn't produce results. If you have to make a final offer, make it firmly, detailed and specific. Give yourself enough time to again put it in writing. If it still doesn't work, turn it over and take your

licking. One of the great closing lines that has produced results is to explain that, with all the problems, you wish you had ten accounts just like them. This will always invoke a response like: "Gee, Charlie, do you really mean it?" "Sure, I mean it. I've got *twenty* accounts like you and I wish I had ten!"

Because of its importance, we'll come up with the subject of collections again as it interrelates with bookkeeping in Chapter 6.

Sales Meetings

Lord Leverhulme of Lever Brothers fame said: "Probably half of every advertising appropriation is wasted, but nobody knows which half."

Sales meetings have a lot in common with that thinking. For some unknown reason, sales managers feel compelled to hold a meeting whether or not they have anything to contribute. We say contribute because that's about the only good reason for having a sales meeting in the first place. Many major corporations hold sales meetings on weekends. The practice is fraught with danger since no one is willing to give up his personal time for a trivial reason. When the meeting is really important, it will receive support and the participation of those in attendance. While radio stations rarely call sales meetings on a weekend, there is a lesson to be learned from those who do:

- •The meeting must be important.
- The reasons for the meeting must be realistic and plausible.
- Productive and constructive results must be accomplished.
- •Anything else would be an unsatisfactory alternative.

If these guidelines are realistic for those considering a weekend meeting, they can also be valuable for the sales manager whose meetings seem to be 50 percent wasted. The degree of importance may vary, but the basic approach should be the same.

The key to the successful meeting at any time of the day is that it must promise a benefit to the individual attending. To hold a regular meeting on a specified day and time will work well only when the format historically has produced information that can be used constructively. The RAB's Monthly Sales Kit might be the reason for a regular meeting. Even in this type of meeting, the sales manager should review the material earlier, delete what may not be applicable to his people, and make a list of ways in which the material can be used. To simply play a tape and pass out the material is a total waste of time. Dubs of the tape could be made or the tape made available so all of the staff could listen when time permits. Having prepared a few thought-starter ideas regarding such material will get a meeting going in the right direction. The individuals will become involved and at that point the meeting really becomes their meeting.

Anytime a sales manager gets together with one or more of his sales staff, you have a meeting of sorts. It may be over early morning coffee or a luncheon. Such meetings have considerable merit and give sales people the opportunity to exchange personal views in an informal setting. Some of the best sales ideas are scratched on the back of a table napkin or on a note pad. When sales people get together, the subject is sales and anytime is a good time to generate an idea.

Most radio station sales managers will break sales meetings into two or three specific types. Each has its place and format.

The planned meeting starts with an agenda. We assume that you have set a time and place and that you have seen to the usual amenities. Most stations hold their meetings on site unless guests are included or space is limited. The subject of the agenda should be made known in advance. When you call a meeting, it may conflict with the salesperson's own plans. By letting them know what is to be discussed, they should recognize that it takes priority. Just as important is the fact that they will have time to consider how they can contribute. Posting a meeting date and time does nothing but assure the sales manager that he has the authority to call such a meeting. An agenda need not go into detail. It is always helpful to time the agenda so those participating can schedule their own plans for time remaining.

If the work day normally begins at 8:30, then the meeting should begin at 8:30. Why start out a meeting at 7:30 and have two strikes against you to begin with? That doesn't mean that you can't logically advance a meeting before the start of a normal workday. If it's important, really important, then the time of the meeting is really of no consequence.

When a meeting is called to order, most sales managers will find it productive to take care of minor problems and housekeeping procedures before getting to the meat of the agenda. They control the meeting without dictating. Some guys can say knock it off and keep things moving. There's always somebody who wants to start nit-picking. Stay on target. Detail and trivia can often be handled in a memo. If it's that kind of detail, don't include it on the agenda in the first place. A sales meeting can be pretty basic in form. It is not unlike any good sales presentation or in many ways the format of a well written commercial.

- •Get attention.
- •Outline the plan.
- •Describe the benefits.
- •Create involvement.
- •Summarize.

The worst thing anyone can do is to keep elaborating. When you've made the point, it's time to adjourn.

Crash meetings are usually born out of a problem situation or the arrival of vital new information that needs immediate telling. If it's a good new meeting, it's hard to find a way to do it wrong. You'll obviously get the most mileage, even with such a meeting, if it's designed to spell out the advantages and benefits as they relate to the individual. When you have a problem, the approach becomes one of offering a solution before it reaches the point of using valuable time. Again, we're talking benefits to the individual. A problem area is the opportunity to appeal to the personal pride of the sales people. By describing the common interests served by a solution, you'll generally make the point and be ready to move on to other areas.

Problem solving can start by agreeing that a situation exists and after presenting a solution, you can go to your strong people for a reaction. They'll tend to give you what you want to hear. In almost any situation, you'll find at least a 10 percent disagreement factor. Play to the 90 percent and conclude by saying that you'll work toward solving the balance of the problem on an individual basis. You can set the ground work for the next meeting by suggesting that everyone give the problem some additional thought. Stress the good qualities. Present the problem solution in a fashion where the sales people can see the benefits. There always must be a reason why.

If, in the course of a sales meeting, you find an individual who feels "it just won't work for me" go back to the common interest being served. Do not go the client's interest but the interests of the group. In many cases, the longer a person remains in the position of sales manager, the more apt he may be to handle a staff in an authoritative manner. He tends to forget why he's there or what got him there in the first place. Motivation by fear or crisis management may be great for your ego, but lacks the necessary benefits and assurances that are a must in the management of sales. The professional will get a playback from his people if he's inclined to do so by asking his stronger people how they felt about a particular facet of a meeting. Look in the mirror and critique your own performance. If you see something you don't like, you can bet it's magnified many times in the minds of your people.

When you wrap up that crisis meeting, you can end with: "Okay... we're all in agreement?" Even the salesperson who isn't is inclined to feel that everyone is working together and he's part of the team. When a meeting goes so well that you feel you could have covered it with a memo—don't. The participation, the involvement, the team effort that results from a well run meeting comes from an exchange of ideas and the contribution of all in attendance. Like a sales presentation, you'll never get that in a memo.

Sales Minority Hiring

With the upward mobility of our population and the pressures being exerted by the FCC for ethnic and minority hiring at levels beyond menial tasks, a sales manager has to reckon with the aspect of hiring somebody whom he perhaps would have passed by years ago.

Apart from certain stereotyped geographic areas, most sales managers are neither bigots nor zealous liberals; they're businessmen concerned about a profit and loss situation.

Minorities, as legally defined, are Blacks, Mexican-Americans, Orientals, Native Americans and Women.

Let's take a look at one group and perceive what is involved. According to Sales Management-Contemporary Perspectives (Scott, Foreman) edited by J. Allison Barnhill, "There is the contention that Negroes, because of their backgrounds, are not generally business oriented and are thus difficult to recruit. It is true, of course, that the average Negro did not come from a home where business was widely discussed. Until recently, even bright Negroes tended to stake out careers in teaching and the clergy. Thus, Negro colleges, on the whole, have a heavy liberal arts bias, and their students have scant exposure to the business world. An effort is now being made by both government and business to change this, but it will not happen overnight."

Efforts have been made to move minority graduates up the corporate ladder. According to *MBA Magazine* (January 1977), "In 1966 it was estimated that fewer than 50 blacks were enrolled in accredited MBA programs in the United States. Many talented persons of minority background felt that management careers in

business could not provide them the same challenge, security and sense of accomplishment that such careers had provided to so many others in our society. Likewise, many businessmen argued that business had not been able to attract the 'talented tenth' and attributed the small number of blacks in management to the supply situation rather than the demand situation." In the decade that followed, seed money from the Ford Foundation started a Consortium for Graduate Study in Management and black MBA's started to trickle into the job market.

The thoughts that immediately flash by a sales manager's mind include:

•How will the client and advertising community accept the black salesperson?

•Chances are he will be inexperienced. How will other members of the sales staff act toward him and will they help in the breaking in period?

Hard questions to answer and yet, realities of life.

The sales manager cannot skirt the issue if the thrust of the whole fair employment picture is to be observed and carried out. Inevitably, the training and introduction to the station's clients and prospective clients has to be done by the sales manager. He has to accompany the newcomer and make sure that he is not trampled on in his trial period at the station. Every employee is a reflection of the station and this individual cannot be put into a category in limbo. The road is a rough road and only a concerted effort by all concerned can ease the pain and make the situation palatable. Salesmen come and salesmen go: salesmen succeed and salesmen fail. But the superimposition of color complicates things. If the sales manager is overlenient and coddles the situation, he will have a problem with his other sales people and even clients and agencies. If he is not lenient enough, the thought of prejudice looms in his mind and he loses any semblance of objectivity. The pressure is on and the black salesperson is equally under observation by all concerned with reaction anticipated at every curve in the road.

Patience and fortitude of the highest magnitude are musts for all concerned to give the setup a fair trial. Fortunately, for radio stations, the whole country is undergoing this social adjustment to civil rights and no one segment stands out like a sore thumb. It is prevalent on the scene today and is being accepted more and more. The radio sales front cannot be that much different from every other aspect of the work force. The presence of women is more and more visible in the business world and at levels that were unheard of not too many years ago. *Business Week* (June 21, 1976) had a special on "100 Top Corporate Women." It cited: "Quietly, with no more notice than the usually ignored press release, women have been moving into significantly important executive positions at major U.S. Corporations. The top female executives are no different than males in being busy people."

Secretarial, clerical and minor assistant roles are no longer the dead ends at a radio station. Everybody, of course, knows about the *traffic girl*. It is as if the two words go together ad infinitum. Females are now into all phases of the broadcasting field creative, administrative, sales and some even into engineering.

In an interview with the National Organization for Women coordinator Kathy Bonk with the newsweekly *Inside Radio* (December 6, 1976), there is this interesting direction: "Women need to start thinking in terms of purchasing radio stations and developing purchasing power. They should think about setting up small businesses, broadcasting businesses. Somehow, women have to support other women in those ventures. Sometimes it's women that are our worst enemies. Women have gotten into positions and they pull up the ladder and they don't support other women and they don't understand the issues and they think 'if I can make it, anybody can make it.' Those people do a lot more damage than male chauvinists."

The sales aspect is what we are primarily concerned about. Even before the whole thrust of feminism, there had been saleswomen. Not too many, to be sure, but they were there. Some very few made it to sales management positions. And some very, very few made it even higher, using sales as a stepping stone. Those who paid their dues knew what they were doing.

In a 1974 special report on Women in Selling as reported in the newsletter, *Marketing for Sales Executives* (Research Institute of America), six problem areas surfaced as to the relative absence of female sales personnel:

- 1. "Customers will not accept saleswomen.
- 2. Women will not get along with the men (salesmen or managers) in the organization.
- 3. Women are constitutionally and emotionally incapable of performing the job.
- 4. Women lack the background, experience and education for selling.

- 5. Women just do not belong in selling.
- 6. Women cannot be counted on to remain with the firm."

Sex rears its head in any discussion of the radio saleswomen. Do the male clients buy from a female because they can pat a fanny or maybe go to bed with that saleswoman? Do agencies fare a little differently because a great deal of the buyers are female and, barring lesbian situations, are not necessarily concerned about the sex of the account executive? Some of the oldtimers rear back and profess that a female account exec has an advantage in some situations.

Dick McKee, General Manager of KOB, Albuquerque, New Mexico, says that his salesmen resent saleswomen, particularly if they are attractive. McKee feels that salemen fear that women will obtain an unfair advantage by selling with sex. McKee says that he handles the problem by letting the results demonstrate the ability of the person involved.

Without dipping into the morality factor, the chemistry between two people determines the relationship that will exist. The point to be established is that women are workers doing a job and not functioning solely as sex symbols. If the trail leads to personal involvements and no sales contracts, then that woman is not a good account exec.

Chapter 5 Sales Aids And Tools

ARB publishes radio audience estimates based on listening information recorded in diaries by persons 12 years and older. The report is divided into three sections. The areas of dominent influence (ADI) was tested in 1975 and added to the top 50 market reports in 1976. The geographic areas that make up the ADI is based on ARB's television market design which defines each television market exclusive of others based on measurable viewing patterns. Every county in the United States, with the exception of Alaska and Hawaii, is allocated to a specific ADI. There are no county overlaps, as in the case of radio's total survey area (TSA). The TSA includes the third section, the metro survey area (SMSA) plus certain counties located outside of the SMSA. Signal contours are used to define the universe to be measured when a market is surveyed for the first time. Results from the listening shown in the diaries supplement or are used in lieu of the 0.5 MV/M prime coverage of at least two AM stations licensed to the metro areas. Reviews of the survey area are made about once a year. Counties are added to or subtracted from a TSA whenever home stations are mentioned in a specified percentage of the total diaries returned from the county. A home station is any station licensed to a city in the metro area being surveyed. Audience estimates for some stations for the TSA may be reported, in more than one radio market, KRAK, a 50 kw station in Sacramento, is reported there as a home station. It is shown as an outside station in the metro and

TSA of the Stockton, Modesto, San Francisco and Salinas-Seaside-Monterey reports. Due to the overlap of the TSAs, audience estimates for such stations are not additive to the stations' home market report.

The metro survey areas generally correspond to standard metropolitan statistical areas (SMSAs) as defined by the U.S, Government's Office of Management and Budget (OMB). Other configurations are generated by industry usage and marketing considerations. San Francisco moves itself up to the fourth metro area by adding high population counties outside of its "real" metro. An SMSA as a research universe is highly questionable and rarely does it correspond with the real trading area of a market. The adoption of the ADI allows agencies to measure radio on the same basis as television. The big stations love it; the low power stations abhor it. The ADI for radio appears, however, to be here to stay.

Rating Services

From the biggest to the smallest, the *book* determines where you have been and where you are going. Great Falls, Montana, with an over age 12 population of just over 68,000, is measured once a year. The metro area (SMSA) consists of a single county (Cascade) and boasts a total of four AM and two FM stations. It ranks 161 in metro population and jumps to 157 with a total survey area population of 168,000 (Market Survey Schedule and Population Ranking 1976, Arbitron Radio).

At the opposite end of the rankings is New York City with a metro population of over 13,000,000 and a total survey area consisting of 16,847,100 over the age of 12. Adding the approximately 33 urban area stations to those in New York, about 62 stations, AM and FM, await the results of ARB's rating services, not once, but four times a year.

ARB measures the radio audience of the smaller markets during the April/May sweep. For these markets, the Spring sweep will be the only audience research available to their sales staffs and representative for a twelve-month period. Medium size markets add a second *book* (October/November) and invariably the results are published during the holiday season. The joy of the season can be greatly enhanced or emotionally clouded by the arrival of the *good book* or the *bad book*. Markets like Cleveland or Seattle-Everett-Tacoma join with major markets and subscribe to a third survey conducted during January/February. Eight markets of the 161 measured subscribed to and were measured four times during 1976. The fourth book reflects summertime listening during July/August.

Universe of Radio

The universe of radio then is reported in three sections. Each has its advantages and disadvantages depending upon the individual station format, coverage and market. Sales people inspect, dissect, research and examine the "book" for every selling proposition it will afford. Computer tapes of the raw data are used to provide additional insight and analysis for the promotion material and trade advertising that invariably follow the publication of a survey.

Sales managers generate new rate cards: program directors consider shift changes and format refinements; and managers and owners revise budgets and profit forecasts on the "book." When the survey arrives, it can be a period of ecstacy, resentment, contentment or sheer hell. The numbers have a way of reducing hope, desire, enthusiasm and forecasting to the real facts of life. When you've got the numbers, its pure ambrosia. Some flaunt it and some find it just as profitable to be nice.

Not too many years ago, the radio industry was measured principally by Nielsen Rating Index and C.E. Hooper. Nielsen employed a system of surveying listening habits by attaching a meter device to the sample homes' radio sets. The meters, with a supplemental diary, provided the base for projecting the listenership of the various stations.

The mobility of radio coupled with the number of sets in the average household contributed to the downfall of Nielsen. Radio became a personal medium. The average household today has almost six working order sets. Over 400,000,000 radios are in use throughout the United States. Annual set sales in 1975 were up 285 percent over 1952. The base year 1952 was chosen because it marked the start of a new era for radio as well as other media with the coming of television. Battery-powered sets additionally complicated the meter measurement technique. In 1952, portable radio set sales totalled just over 1.3 million. In 1975, the figure was over 17 million, not including 5,800,000 radio-tape combinations (Source: Electronics Industries Association, EIA and RAB research Department). Nielsen is out of the radio measurement business, but very much alive and well in the measurement of television.

The demise of Nielsen heightened the interest in Hooper's coincidental study method and fostered The Pulse, Inc., which employed a roster method of aided recall. Increasingly, the coincidental method (telephone interview) used by Hooper created a disquietude among broadcasters. The basic problem seemed to be one of questioning the accuracy of the respondent. Teens in the household invariably answer the phone. Did they accurately reflect the listenership of other sets in use? Unlisted telephones and other factors contributed to the problem. Hooper feels they have overcome many of these problem areas and they continue to service many markets throughout the country to provide early program change evaluations and audience estimates.

The Pulse, Inc. became the darling of the agencies and the broadcasters. They offered a wide area service (100 mile radius study), created the trading zone approach (radio station area) and a number of demographic and qualitative refinements. Their local qualitative radio study (LQR) examined not only the size of the audience, but the buying and expectation buying habits as well. More numbers meant more meat to be sliced to the subscribing stations and agencies. Pulse was king. The in-home face-to-face aided recall method involved interviews with the entire family. There was a believable quality that appealed to broadcasters. The broadcasters, after all, pay the research bills and the agencies receive the surveys for a pittance of what stations pay. Pulse prevailed.

In the early 1970's, ARB emerged as a real threat to Pulse dominance. They were in the business of measuring television and the agencies could use both services at an attractive price. Radio and television operators could see the value of a single research source. Radio only broadcasters and their research people found the ARB format to their liking. The pendulum began to swing, first on the West Coast and then nationally. ARB became the research source for the majority of spot radio buying. Today, ARB dominates as a buying source. Ellen Hulleberg, Vice President, Research and Client Services, McGavren-Build, researched availability request trends in 1978 vs. 1977. Based on over 10,000 avails, virtually 100 percent of the requests quoted Arbitron as the buying source. This compares with 95 percent in 1977. The same analysis cited the rapid rise of the 25-54 demographic-already stronger than 18 and 25-49. The demographic was not available in 1977 in the Arbitron reports, but through the first three quarters of 1978, the report shows a total of 15 percent of avail requests targeted to that age group. The broader 18-49 demo was the only demographic that topped the new age bracket with 21 percent of the requests.

Hulleberg's client bulletin showed that 65 percent of the requests were for metro information, 30 percent for the total survey area (TSA) and a disappointing 4 percent for the area of dominant influence (ADI). The ADI information is based on radio listenership in the television marketing contours. It affords agencies the opportunity of matching radio listening costs against television in the exact same measurement area. Why agencies are not using the information in a more substantial fashion must surely be the result of the fact that there are fewer stations that benefit from the wider area than those which would suffer by the comparison. The power stations love the TSA and ADI approach. In many markets, the non-metro population listening and marketing area can account for as much as 50 percent of the total! Radio sells itself short and generates unrealistic CPM's when buys are based on the metro areas. Clients' marketing areas may often closely resemble the ADIs. When they are using television, it is logical and beneficial for them to back up such schedules with radio that covers the same geographical configuration. The stations and their representatives should be placing more emphasis on the ADI measurements.

What's the matter with ARB? Not a thing, according to a lot of sales people whose stations receive a generous share of the audience reports. Everything is wrong, according to the other side of the ledger. The fluctuations of the effective sample base (ESB) come in for a fair share of criticism. The wobble in audience from one survey to the next is particularly a potent problem. ARB receives a complete new sample of households for each survey. They are computer selected for each sampling unit through the use of a systematic interval selection technique. The sample of households is drawn from lists of subscribers appearing in current telephone directories. The selection is applied by Metromail Advertising Company and, like all other ARB processes, is audited by the Broadcast Rating Council. "But," say the broadcasters, "What about the unlisted telephones?" That can amount to a substantial percentage in many markets and not a small number in any of them. Twenty-five percent is not uncommon. That's a lot of people who do not wish to be found or disturbed. Add to that group the number of people in the process of moving and are unlisted simply because the telephone book publication has not caught up with them.



Based upon the findings of the survey conducted by Golden Gate University, the following salient features were identified:

- Intense listenership is extremely high with 2 out of every 5 respondents listening more than 5 hours daily . . . and 1 out of 4 listening between 3 and 5 hours.
- Heavy loyalty to one station with more than 1 out of 3 respondents listening only to KRAK.
- Strong identification with station personalities with 2 out of every 3 respondents aligning themselves with specific disc jockeys.
- Marked approval of current music format with 9 out of 10 respondents pleased with the Top 50 playlist.
- More adult reaction to the purchasing of recorded music as reflected with much more album purchases as opposed to single record purchases.
- Heavy satisfaction with the thrust of the station with 7 out of 10 respondents liking Country Music the most about the station and 2 out of 10 liking everything about the station.
- Further substantiation of satisfaction evidenced by 3 out of 10 respondents responding 'Nothing' when asked what they liked the least about the station.

Fig. 5-1. A listener profile for KRAK, Sacramento, as worked out with Golden Gate University.



In an attempt to enable KRAK's listeners to express themselves on their deep-rooted feelings on Country Music and with a view toward defining the KRAK audience, the graduate Marketing Planning class of Golden Gate University (Sacramento campus) conducted a mail-in aurvey.

A questionnaire was constructed that permitted this self-expression. It also included a section that provided demographics of the respondents.

On November 1, 1975, Dean Fred B. Heck of Golden Gate University started airing a series of announcements over KRAK soliciting participation in the survey. These announcements continued for ten days. During the course of that time. 750 respondents requested questionnaires from Golden Gate University. Anonymity was guaranteed for the participants.

By December 1, 1975, 694 completed questionnaires were received by Golden Gate University...or a return of 92,5%. This sample size of 694 provides a reliability of ~ 3%.











	· u	KE THE MOST ABOUT KRAK				LIKE THE LEAST ABOUT KRAK
	Country Music		71%	Nothing		3
KROK C	Everything	20%		Non-music progr	ams	22%
	Specials	4%		Inane commerc	_	17%
/	Personalities	3%		Repetition of M		
				Silly Talk	7%	
/	Contests	2%		Miscellaneous	7%	
		One			13%	
	NUMBER	Two				3
1.4.4	PEOPLE	Three			1	696
	IN HOUSEHOLD	Four	-			21%
		Five or More				19%
		_				
H . 11	DO YOU REN OR OWN YOUR DWELLIJ					6
		RENT			3196	
- manananan manananananananananananananan	1	Under \$20,00	0		17%	
-	APPROXIMATE	\$20-30,000	-		_	3
5	APPROXIMATE VALUE OF HOME	\$30-40.000	-	-		25%
		Over \$40.00	0			23%
		07AL NIDAL V INCOME ander \$10,000 27% \$10-15,000 27% \$15-20,000 22% Dver \$20,000 24%		CARS PER HOUSEHOLD Sr More 10% 16% 47% 274		LIGHEST EDUCATIONAL EDUCATIONAL EDUCATIONAL EDUCATIONAL EDUCATIONAL STATESTICS College Graduate Junior Colleg Graduate 209 High School Graduate 629

Fig. 5-10. A listener profile for KRAK, Sacremento, as worked out with Golden Gate University (continued from page 129).



OCCUPATIONS

In response to the question, WHAT IS YOUR CURRENT JOB OR OCCUPATION?, 115 different occupations were cited including

nurse electrician teacher pharmacist welder law clerk photographer carpenter pilot machinist psychiatrist plumber rancher research assistant waitress truck driver, et al

Bu categore

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Professional, Technical	16%
Clerical & Secretarial	15%
Service Workers (cleaning, food,	
health, police)	14%
Retired	13%
Operatives, Mechanics	11%
Sales	8%
Student	7%
Managers, Administrators	6%
Craftsman	6%
Farmers, Ranchers	3%
Laborers	1%

*The Sacramento Area is one of the five most clesirable areas in the United States for retired military

TATE OF BIRTH						
CALIFORNIA 41% WEST NORTH CENTRAL 13%	MIDDLE ATLANTIC 5% New York, Pennsylvania, New Jersey					
Minnesota, Iowa, Kansas, Missouri,						
Nebraska, North Dakota, South Dakota	SOUTH ATLANTIC 3% Florida, Georgia, North Carolina,					
Jour Darvia	South Carolina, Virginia,					
WEST SOUTH CENTRAL 13%						
Texas, Oklahoma, Indiana, Michigan, D.C. Wisconsin						
	NEW ENGLAND 2%					
MOUNTAIN 7%						
Idaho, Montana, Colorado, Arizona,	Massachusetts, Vermont, Maine,					
New Mexico, Utah, Wyoming, Nevada	New Hampshire					
	EAST SOUTH CENTRAL 2%					
PACIFIC 5%	Tennessee, Kentucky, Alabama,					
Washington, Oregon	Mississippi					

Fig. 5-1. A listener profile for KRAK, Sacremento, as worked out with Golden Gate University (continued from page 131).

ARB is very much aware of the unrest in the industry and has adopted a refreshing "we're listening" attitude (Fig. 5-1). In January of 1976, they announced that they would include unlisted telephone households in the Spring survey. According to the release; "Arbitron has spent three years and \$750,000 on expanded sample frame (ESF) design. The combination of ESF and Arbitron's current techniques of telephone retrieval for blacks and personal placement and retrievel for Spanish is an Arbitron exclusive. These procedures insure Arbitron subscribers not only that the sample is more representative, but also that the response rates from ethnic population are better."

ARB does not limit its services to audience data alone. They offer such programming services as:

Program Evaluator. A report that traces the flow of audience from the time a set is turned on until it is turned off. Where does the audience come from and where does it go to.

Mechanical Diary. Provides a printout of listening for every diary that mentions a particular station at home or away from home.

Radio U.S.A. A broad view of what's happening in radio for every market surveyed by ARB during the Spring and Fall sweeps.

News Analysis. For stations that don't broadcast an all-news format, ARB will tell you what happens to your audience when the news comes on.

Radioscope Plus. If you want to know what other stations your audience listens to, this is the report. Stations can define their primary and secondary competition.

Talk-Back Report. These are verbatim comments of the listeners as they are written on the comments and suggestions page of ARB diaries.

Overnight Surveys. ARB, with a page from Hooper's technique, provides telephone surveys that measure new formats, specials, sports or perhaps a new personality.

If you're one of those who complain about the fact that ARB does not measure the smaller radio markets, your prayers have been answered. On January 31, 1977, William Engel, Vice President of Arbitron Radio, announced the establishment of a Small Market Radio Department to serve the many radio markets not regularly measured. Engel pointed out that 275 small radio market stations had purchased ARB reports in 1976. These reports are called *Arbitron ACE* (average quarter-hour and cume estimates) *reports*.

Where will a competitor for Arbitron come from? At this point, it isn't a matter of building a better mousetrap. It boils down to which of the various services available will be the successor to The Pulse and competiton to Arbitron. Since the stations must pay for the service, agency costs are minimal. The big question that stations ask is: "What's in it for me?" Arbitron rates range from about \$35,000 per year or more in a major market with a \$100 open rate to \$2,600 per year in the small markets where only one survey per year is offered. A rating service may be one of the few commodities where you pay in advance for information to be produced later that could very well cost you a sizeable chunk of your station's income! Rates are based on the station's rate card and, in some cases, market size or a combination of both. To add a research service that is not being used by the agencies can be a difficult decision.

Currently, there are four contenders in the marketplace with three of them employing the telephone recall method and the fourth, RAM Research, a one-day diary. None of the new syndicated services has adopted a variation of The Pulse method of interviews in the home. Nor do any of them utilize the old Hooper survey technique, of the telephone coincidental.

Telephone recall popularity is, no doubt, the result of a test study sponsored by the National Association of Broadcasters and the Radio Advertising Bureau. The study was conducted by Audits and Surveys (A&S) and was called TRAC 7 because it collected listening data from respondents over a seven-day period for 24-hour listening. If it has a drawback, it must surely be the fact that agencies did not have the opportunity to provide input in its design. Many agencies and broadcasters also point to the fact that TRAC 7 is not following through on its original game plan of market reports. It is doubtful that the stations will support a service until they can see a trend of acceptance when they may be forced to subscribe.

Media Statistics, with its telephone recall approach, expects to produce monthly reports (Mediatrends) in the top 25 markets during 1979 and over 200 markets on the list of special reports called Mediastats. McGavren Guild's Ellen Hulleberg researched the various newcomers and came up with an analysis of the key differences in the services in an article in *Television/Radio Age* (August, 1978) entitled 'Radio Rating Services Compared: Making It Easy.'

In the report, she states: "Aside from the obvious difference in the basic method—diary for Arbitron and RAM and telephone for

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A&S, Burke and Media Statistics—there is a question of choice of respondents. The two diary services sample all household members 12-plus, while the three telephone services randomly select one person per household.

This difference is related somewhat to the survey method used. Once a diary is sent to a household, it is obviously much more economical to include all applicable respondents in that household than one random choice, though the latter may be statistically preferable.

On the other hand, when a household is called by telephone, talking to every member offers no meaningful economy and may even present some difficulties. Since the respondent in these phone surveys is pre-designated, however, it requires some effort to reach the right party."

The telephone recall methods, with pre-designated respondents, lack the confidence of many broadcasters because of the fact that phone prefix numbers cross over multiple zip codes and in different densities. Some zip codes tend to deliver extremely high shares to a particular format—30 percent of all listening in a zip code may be to beautiful music, country, black, AOR or contemporary stations. Other zip code areas may contribute minimal percentages of listening to those same formats.

RAM Research, with its one-day diary methodology, asserts that that issue is vital to the industry's understanding of radio audience surveys, particularly as the other services use the random digit dialing techniques. The random digit dialing hypothesis states that, if one were to randomly dial from all the possible telephone numbers in a market, the results would be a sample that is evenly spread across the market. The facts of life, according to RAM, dictates that sometimes the sample will fall more heavily in the country music neighborhoods one time than the next, more lightly in the ethnic neighborhoods, etc., with infinite permutations. Telephone prefixes additionally have no political rhyme or reason. They are assigned by convenience and necessity by the telephone company. Zip codes, on the other hand, can define a particular geographic area with great cultural, economic and psychographic similarity.

RAM Research maintains that, in order to properly measure radio audience, it is imperative that the original sample be correlated to identifiable cultural areas, such as zip codes. With such an approach, RAM maintains that the credibility of radio rating services will diminish when the reports swing wildly from one to the next without being related to what is happening in the marketplace.

According to Andrew J. Hangarter, sales representative for RAM and former senior media analyst for Arbitron, RAM is urging that the industry support a population modeling company, such as Market Statistics, Inc., to update the 1980 census and provide population estimates for areas smaller than counties. If one could weight for disproportionate return by zip codes, there would be no problem with random digit dialing. At this point in time, weighting is possible only by county/age/sex demographics.

The RAM Research methodology purports itself to be a more accurate diary reflection of listenership because of its use of the one-day approach. This, they maintain, avoids the pitfalls of fatigue and the chance of the respondent using a rubber stamp approach in filling out his listening. It can also decrease the negative impact in cases where the diaries fall into unscrupulous hands. RAM, in an obvious attempt to point out its advantages, also cites these major differences between Arbitron and itself:

•RAM surveys continuously, fifty weeks per year.

•Information is made available to clients within weeks, rather than months of the survey period.

•The listening estimates are accessible, on a daily basis, for a single zip code or any combination of zip codes via a computer terminal in the client's office.

•Each month, 12 times a year, the RAM Report is published for subscribing stations, agencies, and national reps. Each release covers a minimum of the previous three months of surveying and contains sufficient sample size for time buying purposes. Average person and cume person breakouts are displayed for all standard dayparts and demographics.

•RAM generates a daily average cume that can be used to pitch against newspaper's daily circulation.

•All RAM diary placement is handled by their own employees under strict and constant supervision.

•The year-round surveying makes the ratings hype-proof from irregular contesting and advertising.

•Ram provides qualitative data meshing the radio listening estimates with product consumption levels.

The RAM Qualitative Usage Estimates Report includes such tools as ratings by zip code with fully weighted demos and usage levels on such items as beer consumption, automotive, personal care products, recreational vehicles and a host of others. The

astute buyer will recognize that all products consumed are not necessarily purchased by the same individual. For example, a Clothes Magazine survey found that 95 percent of the women buy men's wear, especially those items that require no fitting and are suitable as gifts. When men buy suits and overcoats, the woman is along on every buying occasion in 45 percent of the cases. 24 percent frequently, 15 percent occasionally and only 16 percent rarely or never. The wife buys regular soft drinks 71 percent of the time (diet 75 percent) and chooses the brand 61 percent of the time (diet 75 percent), according to a 1974 Haley, Overholser Purchase Influence Study. The consumption of the product on the other hand, more closely follows the population lines. Men account for 48.7 percent of the population and consume 51.1 percent of the soft drinks. Teens (13-17) account for 9.5 percent of the population and consume 11 percent of the product. Women account for 51.3 percent of the population, buy the majority of the product, but consume 47.9 percent of the product. Usage levels can be a useful tool in the hands of the articulate salesperson or buyer.

Market Information Sources

When we talk about the collection and analysis of data, there are two general ways of obtaining information—through secondary and primary sources.

According to Donald Tull and Del Hawkins, in their Marketing Research (Macmillan Co.), "Secondary data are data that were developed for some purpose other than helping to solve the problem at hand. They may be internal (accounting records, sale invoices, salesmen call reports) or external (accounting records, sale government reports, data collected by trade associations and tradpublications, data collected by syndicated services) in nature *Primary data* are data generated to help solve the problem being considered. They are developed through one or more of the following generic types of research designs. Observation, surveys, laboratory experiments, field experiments and simulations. There are many variations in size and complexity of each of these generic designs."

Representatives

At this juncture, let's zero in on an example of primary data and walk it through its development and execution stages.

A 50 kw west coast country music station, although enjoying substantial ratings and a healthy share of radio dollars in the

market, was restless in its quest for more information about its audience apart from that supplied from a rating book. There was an extreme anxiety for qualitative information that could be useful for both sales and programming.

The graduate marketing planning class of a local university that had a fine reputation for its school of business administration was contacted and the possibilities of a research project were explored. Many discussions ensued as to the particulars and mechanics that would be involved.

How would the data be collected? What would be the size of the sample? What would be the nature of the questionnaire design? What about the time frame involved? What response rate would be tolerable? What about the total cost of the project?

These, and other questions, had to be resolved.

As more investigation and consideration took place, the rough edges started to smooth down. The plan of operation emerged into a listener profile that would enable the surveying class to construct a meaningful mail questionnaire.

The radio station itself was to be used as the device for mustering interest and participation in the project. As such, when the whole plan was put into operation, the dean of the university went on the air with an announcement explaining the nature of the project and soliciting participation by listeners. A prime factor in the on-air presentation was a formidable guarantee of anonymity for all participants. There was also an inducement of a gift for the time and effort that it would take to fill out a questionnaire. All the mail was to be sent to the university and not the radio station. The only part that the radio station would enter into would be the mailing of this gift to all who responded.

After ten days worth of announcements, there was a mail pull of 750 respondents. For a frame of reference, the market's metro was close to 900,000 in population. Immediately, a letter from the dean re-emphasizing what was involved in the project along with the questionnaire and a self-addressed, stamped envelope was sent back to these people. The letter also stated that the radio station would be sending out a current record album to everyone who demonstrated interest by responding to the on-air presentation.

Within a month from the time the first announcement was aired, 694 completed questionnaires were received by the university for a return of 92.5 percent, a phenomenal return for a mail pull.

Collation and analysis of the data were the next steps involved in the project. On the programming side, such information as

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length of time spent with the station, other stations listened to, size of the music playlist, number of albums and singles purchased in the course of a year, what they liked most about the station and what they liked least about the station was provided. Then, on the sales side, such information as number of people in household, home ownership, dollar value of home, total annual family income, cars per household, highest educational level attained and occupation were provided. Obviously, there was a co-mingling of information from both sources and valuable information had application to both areas of sales and programming.

After all this data was culled from the usable questionnaires returned, a brochure was prepared to graphically highlight the results (Fig. 5-1). Its dissemination was through the station's national sales rep and the local sales force. It was widely acclaimed as an innovative, strong selling tool.

The cost? Insofar as the class was concerned (15 graduate students), it was a teaching-learning experience so that there were no labor costs. Postage that included the letter and the return envelope enclosed and the mailing of the album were cost factors. The album mailers were a cost factor. The makeup and printing of 1,000 brochures was a cost factor. The record albums were provided on a promotional consideration basis and there was no actual out-of-pocket cost there. So, adding it all up (and it was in the time of the very end of the 10 cents stamp), it came to a little over \$1,800.

Without engaging a commercial research firm, an adequate and competent job was able to be performed with the proper credentials for respectability and acceptability for a modest investment.

Another tool that could be utilized at the local station level without too much fuss and cost is the technique of the consumer panel. This device has application for commercial sampling of new products or new application of old products. The panel can be limited to whatever size would be workable, say 100 or less. It could convene on a monthly luncheon basis and then a few hours of time would be involved with some gifts as an additional reward for participation. It could be on a continuous panel basis or on an interval panel basis, where the individuals respond only when particular information is needed.

Then there are the telephone surveys to try to ascertain whatever goals and objectives are in mind. These could be spot checks of almost anything. And certain exchanges could be isolated

Get it on! Get it on Radio Now !!

This is a proven radio sales presentation film, as it has switched literally millions -- that's right, millions, of newspaper dollars. It is now available on an exclusive use basis for one station per market.

GET IT ON RADIO guarantees a uniform professional presentation to add new accounts, increase current advertiser budgets, and give you the competitive edge. It was produced as a complete, ready to use presentation, but is uniquely structured to incorporate optional, highly personalized station inserts.



THE 17-MINUTE FILM PRESENTATION, with plenty of emotioninvolving sell from the retailer's point of view, depicts why a media mix consisting of more radio

and less newspaper will increase their sales and profits.

It covers the special advantages of radio, highlights newspaper's limitations, introduces Starch readership studies, demonstrates effective commercial approaches, and much more. It is available in Super 8 or 16MM.



A SELF-CONTAINED SUPER 8 COLOR/ SOUND MOTION PICTURE PROJECTOR in a briefcase, ready for immediate use, will be shipped with the film.

A COMPLETE "HOW TO USE" STATION ACTION PLAN provides PROVEN, who, where, when, and how suggested action steps to add new accounts and increase current customer revenues.







THE FULLY CUSTOMIZED MEDIA MIX NEWSPAPER SWITCH-PITCH PRESENTATION, exclusive to your station and market, is specifi-cally designed to close ordersl

This is a four-part presentation:

- A two-color, four-page, tie-in, Wraparound Brochure supports the film's sales statements.
- 2. A Companion Fully Customized Presentation graphically illustrates:
 - · YOUR local household and newspaper coverage trends.
 - · How to reduce LOCAL ad sizes and costs with a minimum loss in ad noting and readership, thus increasing efficiencies.
 - · How to a) add a schedule on YOUR station with the savings, and b) deliver a media mix with substantially increased reach, frequency, and efficiency for the retailer.
- 3. The Custom Support Research includes: YOUR local household growth and newspaper circulation trends. Ad Size/Cost Reduction Guide for YOUR local newspaper to free up broadcast budgets without increasing store budgets. YOUR suggested schedule using these newspaper budget savings.

- 4. New BMC Support Materials include: a. 1960 1976 Household Growth and Local Media Coverage Trends.
 - b. BMC Newspaper Coverage & Readership Report (The largest summary of ad readership ever compiled):
 - Newspaper Circulation vs. newspaper readerabip
 - Newspaper circulation vs. ad readership
 - Newspaper ad size vs. ad readership
 - Newspaper ad size vs. ad cost efficiencies

GET IT ON RADIO is already licensed to the CBS O&O's and Taft stations, plus many smallto-medium market independents!

GET IT ON RADIO was specifically designed to present your story to every local advertiser using insufficient radio. But, it has other applications too, and we will be describing them next ...

Fig. 5-2. Audio-visual services available through Broadcast Marketing Company.

STATION MONEY MAKING APPLICATIONS



A Professional Presentation at the push of a button . . .

Large and small retailers

 Wholesalers -- to build dealer advertising associations

Shopping centers

- Community merchant associations
- · Major in-store buyers and divisionals
- Brand manufacturer's reps to get more radio co-op
- Retailer to resources to increase radio's share of co-op
- Regional or headequarters chain store personnel
- Local, regional and national retailer markets/conventions
- It can be the perfect vehicle for ad clubs and colleges.

SUCCESS IS IMMEDIATE!

"The film has opened retail doors thought permanently closed, and was instrumental in getting significant signed contracts from cold calls – sales directly attributed to the film to date exceed \$250,000..."

- Wallace Hutchinson, GSM, KCBS, San Francisco

"70 minutes after GET IT ON RADIO arrived, I had a contract for \$901 from a confirmed print hog ... our metro population is 2,107!"

- Jay Smith, Pres., KBTC Houston, MO

"Our goal...new retail dollars never before on radio. The film was our major vehicle, supplemented by your co-op plans. In just one week, we signed 5 new advertisers totaling \$66,750. With the assistance of the film, KOAX has found an incredible way to find new dollars."

- Chuck Wall, Local Sis. Mgr., KOAX Dallas, TX

IN SUMMARY

"Get it on Radio" establishes the need for more radio and less newspaper.

"Get it on Radio" guarantees a professional presentation to convince your local advertisers that ...

- · Radio is a powerful advertising medium.
- They can be creative and comfortable with radio.
- A media mix consisting of more radio and less newspaper will attract new store customers for increased sales/profits.

THE NET RESULT ... INCREASED SALES AND PROFITS FOR YOU TOOI



More BMC Sales Support Services



crease local sales.

PORTUNITIES"

A PROVEN FOUR-PART SALES SUPPORT SERVICE... specifically designed to in -

1 CO-OPPORTUNITIESTM BULLETINS 18:24 monthly bulletins representing significant broadcast CO-OP dollars, ready for immediate use in your sales efforts, each classified by "family of merchandise" and carefully researched

2 LOCAL BUSINESS PROFILES arm you with advance information about your prospect's business, their product mix, target customer demographics, buying attitudes, and major selling seasons. You can build informed, creative CO-OP presentations.

and screened to ensure maximum potential.

- 3 LOCAL BUSINESS PRESENTATIONS, tied to specific categories, including timely suggested proven store promotions, supported by applicable CO-OP plans, get orders.
- 4 BROADCAST CO-OP, THE UNTAPPED GOLDMINE. This informative guide provides an in-depth look at CO-OP – how big it is, where it is, and where it's going.



BROADCAST SALES TRAINING AND DEVELOPMENT PROGRAM, is being designed to save valuable sales management

time by helping you:

- Recruit, test, select, and train new sales personnel in everything from fundamentals to advanced advertising, broadcasting, and local/direct selling techniques.
- Improve the selling skills of experienced personnel.

It includes five new sales handbooks, with companion sales training cassette tapes, plus a Sales Manager's Guide and Training Manual.

A Station Advisory Board, consisting of station managers from small, medium, and large markets with *proven* expertise in the local sales arena, is being employed to make sure it will be the finest possible ready to use local sales training program in the industry.

This new program will be available in late 1978.

FOR ADDITIONAL INFORMATION on these BMC Sales Support Services, please call or write us. if there is merit in seeking information from a specific geographic locale. Station personnel can conduct this type of survey under proper supervision. The ease of terminating a telephone conversation tends to limit the amount of time a person will spend on the telephone.

The personal interview is, of course, the oldest type around, but does require the services of someone who knows how to control the interview and properly interpret what has been evoked. If there is no budget for full involvement with a commercial research firm, it is worth exploring the possibilities of an alignment with the research wing of a college or university in the area.

In essence, all that we are suggesting is involvement with the community that a radio station purports to serve. Translating the basic composition of that community into terms that have sales appeal is the challenge that each station faces all the time.

Primary data is not that easy to come by and certainly requires the stimulus afforded by genuine creativity. It is there and can be identified, but it does necessitate a total marketing approach on behalf of the radio station. For, as they say in the research game, "Management, broadly speaking, faces four major and continuous decision-making tasks. These tasks dictate information needs. Basically, management must be able to:

•Discern the amount of money needed for marketing.

•Formulate adequate and appropriate mixes of the marketing ingredients, including price and promotion.

•Determine where the various marketing efforts are to have impact.

•Determine when marketing efforts must be expended." (Marketing Research, Bertram Schoner and Kenneth Uhl. John Wiley & Sons.)

Audio-Visual Aids

"In virtually every industry, savvy sales executives are increasingly using audio and visual aids to enhance sales training, meetings, presentations and other aspects of marketing. Sophisticated equipment and supporting material are no longer considered gimmicks or conversation pieces: they're legitimate tools of the trade. Marketing men are well advised to keep abreast of what's available. No matter what the economic climate may be—boom, slump, recession, upturn—AV selling aids are likely to continue to increase in importance."(Sales Management, August 4, 1975).

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Although many companies in diverse industries have at various times discovered this whole arena of AV aids (Fig. 5-2), aggressive broadcasters were aware of the innate capacity of a simple item in their stockpile like a tape machine to help sell goods and services at an earlier point in time. The tape machine has helped in selling *spec spots* and in the role playing part of sales training. The tape machine was part of the business when it became portable (heavy at first, but still portable). As the years passed, the weight was reduced and today we have the inventiveness of the cassette machine to aid in selling. Perhaps its availability has made the tape machine a piece of gear that broadcasters take for granted.

When queried about sales aids and tools, most broadcasters would like the capability of a full-blown visual presentation for clients and advertising agencies. Mike Gaier, Account Executive, WCKY, Cincinnati, sums it up with: "Film or slide presentations that capture the essence of the radio station and present the music and personality with impact."

In trying to accomplish the matching desire with application, we also have to think in terms of execution. We are all aware of the fact that all kinds of projectors and filmstrip apparatus can be rented for those selected occasions when a big presentation could be made. What bothers the amateur producers (and we all fall into that category) is who is to assemble the pieces? Who will write the script? And who will execute the details? And who will coordinate sight and sound?

It might be a wise idea to bring in somebody from a local television station to coordinate the visual part with the station's program director, who can help in the creative task of writing and gathering production music and transitional themes. The outsider's expertise would be well worth his fee for supplying that part of the presentation that can't be done on your own premises. That party can shoot film or prints as the case might be and can offer suggestions as to how the entire presentation might takeon a real professional flavor.

If a full-blown major presentation is in the offing, it might be worth considering a miniature version for a more intimate one-on-one presentation that could have application without too much staging and preparation.

Apart from the RAB presentations which have been conducted in selected markets across the country, there might be an association of radio stations that would want to produce something of a local nature and the cost could be defrayed among several stations. This obviously does not take care of each station blowing its own horn, but it could be a start for those reluctant to do it alone. Or the generic part of a community of stations' approach could be the beginning of a takeoff for individual stations on their own.

When it comes down to the fine points of routes to travel, the flexibility of a slide presentation allows changes almost up to the last minute and there is a small investment in updating or changing slides. If personnel are being mentioned and changes occur either in shifts or in additions or deletions to and from the staff, these adjustments can readily be made without outdating the presentation. If new ratings are to be incorporated and new sales success stories can be pinpointed, then this too should be considered. New station facilities would also warrant updating in this form of presentation.

An auxiliary usage of any audio-visual presentation can be found in the civic organization-public affairs groups-charitable agencies circuit where adaptations from the sales angle can readily be identified with good public relations.

Data Processing

Why a computer?

If one were to answer that question with one word, that word would have to be *efficiency*. Efficiency in knowing what you really have to sell, accommodating what has been sold, commercial scheduling, dealing with the log, billing, analysis of accounts receivable and breakdown of reports by various categories.

Without holding a brief for any particular system, what is it that sales looks for in a computerized system?

First, we'll consider *avails*. To effectively sell what a radio station has to sell, there must be control of that commercial inventory. Once management, sales and programming agree as to the maximum commercial load per hour, it is urgent that sales is aware of what has been sold and what can still be sold. Qualitatively, there is concern about the nature of the sold spots and what kind of spots can still be sold. Add in the element of when selling should be cut off and the whole picture takes on real meaning.

The initial framework within which all of these matters takes place is a determination that will govern the pattern of what emerges. How many units are to be made available in terms of 60's, 30's and 10's as well as program sponsorships? What kind of a priority system has been set up for preemptive purposes? And even with all this, what about the traffic manager's entering the system and overriding the computer's placement of spots?

Then there is the whole spectrum of commercial scheduling, which deals with the entry of sales orders, the scheduling of the spots on those orders by the computer and how the station can monitor the quality of the computer scheduling. Everything has to be sufficiently laid out on that sales order to think it through the various functions expected of the system. It becomes a worksheet containing myriad details to gain entry into the system.

Sales is involved with a times report sent to clients who want to know the times that their spots will be broadcast. Along this line comes the bumped spots report which carries all spots that were either never scheduled at all, were scheduled but were later preempted or were not aired for some technical reason or other. This condition of *bumped spots* awaits action either through rescheduling as makegoods or being deleted.

Since sales is vitally concerned about the activation of copy for their clients, the asignment of copy numbers is performed when copy instructions were provided.

The printing of bills is the next sequence in the process. A post log report checks for any differences between what was scheduled to be aired and what was actually aired. In basic substance, the post log report serves as a daily revenue report with the breakdown by the salesperson and whatever subdivisions are required, e.g., retail, national, trades, makegoods, et al. Invoices can then be prepared with the gross, commission and net shown, plus the entire schedule run. In the case of co-op, there is the capability to list individual product names.

With the invoice summary, there is an automatic billing register and a record for the accounts receivable entries.

In considering accounts receivable, there is that important aging report. It serves as a collection tool, with all the pertinent information about every client. As a corollary, there is a receivables analysis with percentages by column of days of delinquent accounts. This is further delineated by origin of business—local, national or network. Statements can be printed for those clients with outstanding balances and can be broken down by the number of days past due.

Lastly, there is that point of careful analysis for sales to measure performance on a day-to-day basis. An average spot price analysis, a time sold analysis, sales projections and revenue summary keep a close watch on activity generated. Further study
can provide a revenue by competitive product summary. This can point the direction for sales emphasis on weak categories. It can also show what categories are spending what amount of dollars and contributing what percentages of revenue.

There is also a final confrontation of contract analysis. Due to the deluge of contracts in various stages of development including those just starting out, those currently running, those just expiring, those expired and not totally billed and those billed but with makegoods pending, it is hard to perceive what is really occurring. Contract analysis can pull out different reports so that specific questions can be answered. Such items as what contracts are active between certain dates, what contracts will be ending by certain dates, what contracts are in the house for a specific advertiser, what contracts are in the house from a specific agency and co-op contracts. Any contracts placed through a media buying service among others can be pulled for whatever study sales can derive from this sort of information.

General management and sales management make effective use of the various analysis capabilities to engage in future business determinations. Its collective influence is far more encompassing than first meets the eye. There is the basis of much raw material for future planning and guidance of existing sales bodies by specific direction. For the latter purpose, it is a flagging device of inherent value and can ward off future trouble spots and pitfalls. For overall direction, there is much to be learned and charted for projections and general planning. It is unfortunate that many businesses do not gain true insight into the very nature of how they are doing business. Through a computer determination, the insight can be constructed and made readily available with relative ease1

With this sketchy outline of what can be done and what can be expected of a computerized traffic and billing system, the word *efficiency* takes on new significance and stature. There is no saving in actual manpower and it is deceptive to even suggest such a thing, but the eventual saving in true effectiveness is of inestimable value. Sales has indeed a valuable tool and the computer operates as a real radio professional in a modern-day atmosphere.

Trade Association Involvement

The Radio Advertising Bureau is headquartered in New York City. Service offices are located in Chicago, Detroit and Los Angeles. Over 2,000 radio stations of all kinds, in all market sizes, belong to RAB for continuing sales help. RAB is devoted exclusively to building radio station profits and is radio's only non-profit trade association. Dues from member stations provide RAB's operating budget. Dues are based on a rate formula where member stations pay as monthly dues seven times the one-minute daytime rate. The *daytime rate* is meant as that rate between 9:00 A.M. and 6:00 P.M. which applies to the largest portion of time during that period. Daytime-only stations pay 2/3 of that figure. The rate source for new members is based on the most current issue of SRDS. The minimum monthly fee is \$40 with many stations paving substantially more. A tiny station like WFBS in Spring Lake. North Carolina would qualify for the minimum dues. WAYL, in Minneapolis-St. Paul, would pay about \$350 per month for its AM/FM combination. With about 2,000 stations being RAB members, the ratio of members to non-members is nearly one out of three. RAB continues to solicit new member stations and practice what it preaches. For joining they're offering two free seats worth \$100 at any of their 1977 sales clinics. This is little bit of frosting on a most worthwhile cake.

A new membership, along with the \$100 free seat bonus, gets a Starter Kit of Radio selling ideas and materials, availability of RAB's sales consultancy service and a monthly sales kit (Fig.5-3). Many successful sales reps would be lost without the services and information provided by RAB. Obviously, there are many more that do not subscribe or use the services and manage to survive without them. One can only wonder how much better they would do if they availed themselves of the myriad of materials and information and then, most importantly, actually used them.

The RAB monthly sales kit contains an hour -long cassette that typically might contain the following:

 \bullet Tips on local business. What you should know to help you sell better.

• A series of announcements that could be adapted to a sales presentation for a local advertiser or prospect.

• Radio success stories with voices of advertisers explaining their use of radio.

• Sales techniques.

• Instant money—saleable commercial ideas.

• An audio outline of how to sell against newspapers information on newspapers circulation decline, increased rates and Starch readership reports.

• Ideas you can sell for sales, promotions, holidays and special events.



Fig. 5-3. RAB holds sales schools all over the country. Over 350 sales people have profited from these seminars in the last six years.



The sessions run from 8:30 A.M. to 5 P.M. in college classrooms. There are also "homework" assignments every evening with "students" working on individual assignments and group projects. Although the RAB Sales School is conducted on campus, the course itself is a practical, selling "workshop" designed by RAB in consultation with Radio sales executives in markets of every size.

The principal instructor is Jim Hooker, a motivational and people development expert. His background includes both Radio sales and personnel training for some of the nation's major sales oriented corporations (see page four for more on Mr. Hooker).

SUBJECTS THE SALES SCHOOL COVERS

Selling Skills

- How to Prospect and get a system that will never let you wonder who you're going to see next.
- Getting the Appointment. A proven technique to obtain as many appointments as you want every day.
- The Consultant Sell. How it is accomplished, when and with whom.
- Presentation Techniques. You'll not only learn how to make presentations but you'll actually make one from start to finish with other team members.
- Closing, You'll learn 10 proven closing methods.
- Overcoming Statis and Objections. You'll see how to close sales and overcome the difficult objections in selling Radio.

Marketing Skills

- Retail Selling. A discussion of how to understand the retailer, his language and how to get to the decision maker with a selling presentation.
- Co-op. We'll show you a step-by-step procedure for getting co op dollars.
- Research, A review of Radio research today—research terms, research tools, what research can and cannot do.
- Creativity and Sound. We review a whole series of "sound" options in selling Radio ideas as well as some unique methods of selling the medium creatively with demonstrations of sound.
- Competitive Media. You'll learn how to sell against and with Tv and newspaper. We'll review some startling new research on Tv vs. Radio as well as show an exciting way to use Starch newspaper data to get more dollars in Radio out of newspaper

WHAT STUDENTS SAY ABOUT THE RAB SALES SCHOOL

The RAB School for Salespeople is a five-day developmental experience. It is for the pro or the rookie. The salesperson not only learns skills but also experiences using them through unique role-playing exercises. Here's the response of several students:

- "The review of basic sales skills was important and necessary. I found psychological aspects so intriguing I plan to study further on my own. I recommend the school."
- "Our salesman came back aglow with enthusiasm and knowledge. Jim Hooker scored again. I thought you might like to know he achieved his first goal on his first call Monday morning."
- "The school was great... the people great. An experience I won't forget. RAB has
 put together a fantastic school. I sincerely hope you'll continue to take it around
 the country."
- "My eyes were opened as a result of attending the RAB Sales School. In addition to a complete course in Radio sales, the human relations sessions were very helpful. The week was a great experience."
- "I learned more at the RAB school than any other week in school ever. You made the material understandable to such as myself who hasn't been in the businesswithout losing the old pros."
- "Since attending the RAB Sales School, I wrote \$11,186 in new business in one month. The RAB Sales School is bringing me the goals I have set for myself: (1) to gain knowledge, (2) to gain experience; and (3) to make more money."
- "Course was relevant, well thought out, and delivered in a creative manner that educated and held interest."
- "The school was so fascinating and helpful, I recommend it highly ... very impressed."
- "School was a great help. The only suggestion I can give-extend it to two weeks."
- "New confidence, ability to relate better to customer needs, desire to improve my selling ability. School was excellent. An outstanding job."
- "If I had the chance to attend again, I would pay for it myself."
- "Very gung-ho about the school. Would recommend it to everyone."
- "Very good. We big-market folks need all the help we can get."
- NOTE: A number of stations continue to send additional salespeople to the schools, which is another index of the effectiveness of the program. Salespeople are sent by stations representing markets of every size. "Students" include men, women, beginners in Radio sales as well as veterans – anyone who is involved in the daily business of selling Radio.

Fig. 5-3. RAB holds sales schools all over the country. Over 350 sales people have profited from these seminars in the last six years (continue from page 149).

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MEET JIM HOOKER-PRINCIPAL INSTRUCTOR

Jim Hooker specializes in corporate problem-solving through the development of systems and programs which increase profits through the development of manpower. He believes that a company's most valuable asset is not its product or its physical facility but rather its people; and that a company's profits can be most easily increased by helping those people to become more comolrtable in what they're doing and consequently more productive. He believes in the importance of open communications between all levels in a corporation and the development of mutual trust. When management can communicate openly and honestly about the corporate goals and expectations and show their people how their personal goals can be achieved through the achievement of the corporate goals, productivity is up, turnover is down, profits multiply.

BROADCASTING BACKGROUND

On-air and news work -local times sales

National Radio Representative: Eastman Radio, Inc.

Sales management and general station management

Consistently set all-time high billing records

ORGANIZATIONAL DEVELOPMENT WORK

Co-author of Management Training Program. Taught at McDonald's Hamburger University to McDonald's restaurant managers from all over the world.

Sales Seminar series for the Radio Bureau of Canada.

Seminars developed for ABC, NBC and CBS-owned stations.

Consulting and program development for:

Pizza Hut, Inc. Xerox John Blair & Co. Theodore Brickman & Co. Famous Recipe Fried Chicken Banner Services American Health Care Association American College of Nursing Home Administrators

Jim Hooker has also been working with RAB for a number of years. He has been involved in developing RAB Management Conferences, the RAB Sales School, as well as the RAB Sales Management Seminars.



RADIO ADVERTISING BUREAU, INC.

The Radio Advertising Bureau is a non-profit corporation whose objective is to enlarge the marker for Radio Ity increasing understanding of the characteristics of Radio as a medium. RAB is supported by all elements of the Radio industry -including stations, the national Radio networks, and station representatives.

Inedmarters 555 Madison Aver, New York, N.Y. 1002212121688 4020. Other Offices. Chicago, Detroit, Los Angeles



Fig. 5-4. RAB zeroes in on specific categories to offer background material and selling hints.

Dwelling on Radio: Why Radio Should Be A Major Medium For Real Estate



More and more, real estate advertisers are using radio advertising. They like its directness, selectivity and ability to reach drivers.

And because many real estate advertisers are independent and creative, they like radio because it lets their message stand alone, away from the competitors in a way not possible in the page-after-page comparisons of newspaper real estate sections.

At RAB we have a tape commercial library of some 30,000 radio commercials. (Incidentally, one of the first radio commercials in history was a real estate spot. Done in the early twenties, this pioneer message invited New York City radio listeners to visit a little-known, arboreal dell called Jackson Heights.) And among these spots are hundreds of excellent real estate commercials—examples of real estate advertisers using music, sound, humor and, primarily, the human voice to sell property and generate buyer traffic to the site.

These real estate advertisers are already aware of the selling power and potential of radio advertising.

RADIO: BACK WITH A BANG

Not just real estate advertisers, but advertisers in virtually every national, regional and retail category, are relying more heavily on radio now than ever before. (Advertisers will invest almost \$2 billion in radio in 1976, up almost 200% since 1960.)

Here are some painless statistics

by MILES DAVID PRESIDENT RADIO ADVERTISING BUREAU, INC.

that dramatize the growth of radio over the last several years:

- Some 42.8 million radio sets sold last year, up from 33.7 million sold in 1962.
- More than 413 million working order radio sets in the U.S., against a total of 183.8 million in 1962.
- 104.1 million radios in cars. 95% of cars on the road are radioequipped. In 1962 there were 46.9 million cars with radios and only 74% of cars were radio equipped. And car radio offers a basic advantage to real estate advertisers who rely on cars to bring them prospects.

And all of these radio sets—indoors, outside, and in cars—translate into booming listenership. Virtually every study shows that more than 96% of persons aged 12 plus listen to radio in a week. More than 83% every day.

Newspapers are a basic way to sell shelter. But a newspaper ad's impact is often neutralized when it's just one ad, on one page, in page after page of competitive listings.

On radio your message dominates. For that 60 seconds your ad goes to the emotion and imagination of the listener without the distraction of other housing advertising.

Newspapers are often a catalog for those already looking, while radio's intrusiveness can generate the idea to



house-hunt. Emotional appeals rank high in housing selection and "the theater of the mind" is a basic radio strength. Radio can help people envision their dream house or apartment without confining, often disappointing photos or drawings.

OTHER RADIO ADVANTAGES FOR REAL ESTATE

1. Car Entry. Most real estate prospects (in some markets virtually all) get to your property by car. And radio is the only medium that stays with drivers and their families all the time they're behind the wheel. Interestingly, many real estate advertisers depend on radio advertising to "direct" motorists who might otherwise be out for a casual weekend drive. Here's an example of that strategy from a radio commercial for a San Francisco area builder:

".... JUST FOLLOW MARKET STREET UP THE HILL TO PER-TOLLA, THEN TURN LEFT AT CLIPPER. WATCH FOR DIAM-OND HEIGHTS, JUST 20 MIN-UTES FROM DOWNTOWN SAN FRANCISCO. GEE, IT'S LESS THAN 20 MINUTES. IT'S ONLY 15 MINUTES FROM DOWN-TOWN SAN FRANCISCO."

2. Creative Freedom. Often newspaper advertising has a necessary sameness, with floor plans, pictures, similar copy. In smaller ads advertisers are sometimes forced to use abbreviations which are often difficult to read and understand. Daniel Starch & Staff, specializing in measuring newspaper ads, report these readership scores for real estate:

MEN

Size of ad	Noted	Read Most
1/4-1/2 page	17%5	4 %
1/8-1/4 page	13%	3%
	WOMEN	
1/4-1/2 page	16%	5%
1/8-1/4 page	13%	4%

COST EFFICIENCY

You wouldn't be in the business of buying and selling land and property if you didn't have a keen appreciation and understanding of money. That's why you should welcome this third radio advantage: cost efficiency. Ted Bates is one of the nation's largest and most influential advertising agencies. Every year it reports on trends in media. In January 1976, Bates reportedr

- Since 1968 radio's audience has risen more than any other medium, more than newspapers, magazines. TV or billboards. At the same time...
- Radio's cost per thousand, the money you invest to reach 1.000 consumers, has risen least of all media.

ALSO . . . SELECTIVITY

Real Estate advertisers have got to dig hard for their tenants and their home buyers. And radio, because of its selectivity, gives them the opportunity to dig in the right section. Housing needs are dictated by age, income, family size. And radio lets you zero in on prospects far more precisely than the "scattershot" of mass newspapers. Of course, in many cases, you may want to continue in print. But with the welter of similar newspaper ads and the tough competition of the real estate market, I urge a substantial, not supplemental, use of radio.

GETTING THE MOST OUT OF YOUR RADIO INVESTMENT: SOME SUGGESTIONS

1. Radio is a frequency medium. Buy saturation campaigns designed to generate traffic from your prime prospects.

Fig. 5-4. RAB zeroes in on specific categories to offer background material and selling hints (continued from page 153).



ADVENTISING BUREAU, INC. an Ave , New York, N Y 10022 OR -

2. Concentrate on women. Place some of your advertising on what are called "housewife times," the hours between 10 A.M. and 3 P.M. (the hours may differ slightly in your market). Reason: women are big decision-makers in buying and renting new homes and apartments, either directly or indirectly.

3. Hammer away at one or two major selling advantages. It could be price, security, location, size of rooms, shopping convenience. Whatever they are, decide on them and repeat them again and again in your campaign.

4. If directions are a problem, pick one big landmark (intersection, turnoff, etc.) and make directions as simple as possible. Don't be afraid to refer listeners to maps in the paper . . . or a phone call to the site for instructions. Remember, you'll often be talking to people in cars, who welcome simple, accurate information.

RADIO: "LIVE" EXCITEMENT

You can produce your commercials. You'll find that even elaborate production on radio is less expensive than similar production in TV or newspapers. But you don't need fancy production. You can use the excitement and urgency of live delivery by station announcers or personalities. Radio personalities have a strong positive influence on listeners. And there is something direct and motivating about the sound of a single human voice, particularly when it's heard in a car urging listeners to stop by today

and see the model home they've been dreaming about.

RAB MEMBER STATIONS: LET US HELP

Radio Advertising Bureau (RAB) is the sales-service advertising organization of radio. We're supported by radio stations in markets of every size. RAB member radio stations will be delighted to help you (and your agency) with any facet of your radio campaign by providing ideas to pull people to your property, recommending radio commercial copy, scheduling facts and making suggestions to reach your customers efficiently.

Radio is a major motivational medium for real estate advertisers.

For a cassette of 25 of the 30,000 radio commercials in the RAB library, write: RADIO ADVERTISING BUR-EAU, 555 Madison Avenue, New York, New York 10022. Enclose \$1, to cover handling costs.

About the author . . .

As President of the Radio Advertising Bureau, Miles David heads an organization whose sole aim is to make your Radio advertising more effective. Mr. David was named President of RAB in 1965. He joined RAB in 1958, leaving the post of Executive Editor of Sponsor, a magazine about broadcast advertising. Mr. David, a graduate of New York University and a combat engineer in World War II, resides with his wife and three children in Scarsdale, New York.

Each of the items on the cassette is produced in written form. Sales staffs listen to the tape and copies of particularly useful material are then reproduced or can be order in quantity from RAB.

RAB is generally regarded by advertising agencies to be the most effective of the media trade associations. Miles David, the articulate President of RAB, travels throughout the United States speaking to various groups of broadcasters, client groups and agencies. His staff of research experts, like Ken Costa, provides customized answers to tough sales problems that often are the backbone of a successful presentation. They provide not only research, but promotion ideas, creativity or just plain sales insight (Fig. 5-4). The RAB library contains over 30,000 commercials classified by advertiser category. A request for travel announcements will, for example, get you a cassette with 30 different spots used by travel agents around the country.

Certainly, one of the most useful tools is RAB's Instant Background. These product summaries cover the size of the market, product usage, demographics of the consumer and a variety of information that can quickly and easily be digested before making a presentation either in person or in written form. They give the salesperson the edge of knowing a little bit about the prospects' business and knowing what questions to ask. For many stations, the co-op profiles is a major selling tool. This volume contains a listing of some 850 manufacturer co-op plans. These plans allow the local salesperson to generate matching funds for a local retailer when that product is being advertised. In many cases, the allowance exceeds a 50-50 budget split. The funds available through the manufacturer are based on the DUTchases of the individual retailer. In some instances, a group of dealers can be formed and their monies pooled for a joint effort.

During 1976, RAB provided their member stations with literally hundreds of useful sales materials. Included in the group were:

• Radio Now

•Summer radio checklist—the big advantages for advertisers.

•Auto dealers—why radio is miles ahead.

• Why radio is best for back to school.

•Supermarkets—why radio checks out best.

•Drug stores—radio, the right rx for sales.

•Banks and savings & loan-why radio makes dollars and sense.

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•Run with radio—why radio is your best election advertising.

Research, sales techniques, reprints of newspaper and magazine stories on radio, competitive media, copy and copy clinics, sales and programming seminars, co-op profiles and ideas to sell all are a part of the tools of the trade from RAB.

To be sure, there are worthy organizations like the National Association of Broadcasters and the National Radio Broadcasters Association, but RAB is a strictly sales oriented organization.

Chapter 6 Liaison Within The Station

What are the biggest problems that one has on an ongoing basis with management? The items that surfaced the most in response to this question can be distilled into the following:

• Broadcast management is no different than any other kind of business management.

 \bullet Lack of total awareness about the broadcasting sales function.

• Maintenance of harmony among the various departments.

• Lack of training for sales management.

Management

Ward L. Quaal and Leo A. Martin, in their *Broadcast Management* (Hastings House), point out that "In any business, the product, its distribution and sale are adjudged as equal in importance. In broadcasting, programming may be regarded as the product with engineering as its distribution system. Sales results are highly dependent upon both. The important decisions affecting profit or loss cannot be avoided. Management must take complete charge of the approval and administration of the operating budget and the control of income and expenses."

Profitability is the name of the game and every device known to today's businessman to deliver the greatest degree of profitabil-

ity must be used to insure *return on investment*. In fact, Ralph Guild, president, McGavren-Guild station reps, says that "The radio industry is in the process of replacing the 'professional broadcaster' with the 'professional broadcasting businessman.'

Recognizing this as a fact of life, station sales people then have to perceive all of management's apprehensions, drives, frustrations, inhibitions, pressures and goals. How sympathetic or understanding each is of the other is another story. There are levels of comprehension of sheer business administration that range on a scale from 0 to 10.

For example, how does one deal with this kind of an accusation: "They are sometimes greedy and begin to worship false prophets who offer simple solutions to very complicated problems."

Must the sales manager always be explaining every action and reaction that management engages in? Can one explanation suffice for all people on the sales staff? In other words, do they understand why things are occurring at the station or is it their business to concern themselves with many things going on about them? Naturally, interplay and interaction is ideal, but then again if too much of this is taking place, is the sales function, for which they have been hired to perform, going to suffer?

We have to come to the natural conclusion that each salesperson must perform to the best of his ability under the guidelines set forth by management through his immediate superior, the sales manager. If those guidelines are too onerous, for whatever reason or reasons, then a parting of the ways must occur.

No one is recommending that there not be an open channel of communications, but to stew in one's juices over circumstances that cannot be controlled is time wastefully spent. Everyone has a gripe of one sort or another and somehow we are all vain enough to think that we can do something better than the next person; simple when looked at from below.

If anything, the sales rep should be plying the tools of his trade internally as well as he does externally. For as Harold Cash and W. J. E. Crissy in their *The Psychology of Selling* (Personnel Development Associates) observe: "Three manifestations of temperament are of direct interest to you as a salesman, both in understanding yourself and in getting along with customers and prospects. They are:

Sympathy: feeling with or for the other person (feeling sorry or happy for him)

Empathy; feeling in the other person's place (sensing how he feels)

Recipathy: feeling triggered off by interaction with another person (the impact of the other person on the observer),

The person with little sympathy finds it difficult to sell. The salesman with little empathy finds it difficult to appreciate the feelings of the prospect or customer. The successful salesman who seems to say or do just the right thing at the right time is likely to be a recipathetic person."

This panorama of the first problem leads us transitionally right into the second problem which is the lack of total awareness about the broadcasting sales function.

From this direction comes: "Unwillingness to learn what it takes on the day-to-day application of sales. In short, lack of intelligence about the business itself: yet, interference with inept management concepts and policies."

This is akin to the thinking of macro as opposed to micro perspective or the generalist as opposed to the specialist. Or, more simply expressed, a version of *tunnel vision*.

Take a look at what Edd Routt, in his *The Business of Radio Broadcasting* (TAB Books), has to say about "The ideal background for a high caliber general manager:

- •One year as a newsman
- •One year as a disc jockey or staff announcer
- •Two years as account executive in an advertising agency
- •Two years with a national rep firm
- •Two years as a local salesman
- •Two years as a local sales manager
- •Three years as a general manager of smaller station
- •A degree in law with a minor in psychology

In terms of experience, this man should be ready to tackle the toughest challenge the industry has to offer."

It is interesting to note that, of the eight tasks listed, half of them fall within the sales sphere. And yet there is that frustration that naturally sets in with sales people when distance from the pulse beat of the marketplace occurs. There are those general managers who have come from the sales side of the business, but become so engrossed in the total administrative end that they permit dynamic changes in the sales field to pass them by. As such, they cannot really address themselves to those decisions that affect the day-to-day operations of a sales staff. This is where the strength of the sales manager must shine. He must buttress the distance between *today's selling* and *yesterday's selling*. He must be tactful in his approach so that he offends as few people as possible.

When a general manager comes from the programming/ production /creative end of the business, some sales people are wont to challenge his credentials for the leadership mantle. They view him as someone who will skew the station priorities in his native habitat. This is prejudgment of a shallow kind and plants early seeds of dissension. There are also those sales people who adopt the policy of preference of this kind of a background, feeling that he can be manipulated inasmuch as his total grasp of the situation may be myopic.

But probably the most aggravating of all to the sales people is when a person has not really paid his dues. This situation arises largely from political chicanery. A friend of a friend, or a relative of a relative, or sheer nepotism or a death involving an immediate heir apparent are avenues that nourish those roots. Unless that person is wise enough not to meddle and rely heavily on the sales manager, semi-chaos can result.

The commercial load of the station can seriously affect the income of the sales staff without proper management at the sales and general management levels. A sold out position over any extended period of time is a reflection of bad management: its rates are just too low. There are, of course, those who enjoy the position of SRO only. During specific periods of the year (and for short duration), the lack of avails can lend credence to a station's popularity and, at a local level, the station's ability to move the product. It can be, however, a costly form of Russian Roulette for those who enjoy basking in the sunlight of their success. The agency or advertiser that just can't get a decent schedule, or any schedule at all, may find a better way to go and take his business elsewhere. When the rates are raised and the shorthorns are out of the game, it may very well be too late to capture the budget of that advertiser willing to pay the price when the iron was hot.

A poker player would call it falling in love with your hand. Things are just so good they hate to rock the boat. The sales department can't see where another spot or two can hurt and the programming department is in the process of explaining the last trend reverse as gross overcommercialization. That's the time when sales and program management better get their heads together and set a middle ground approach. Television networks love the *sold-out syndrome* that plagues the industry from time to time. They can generate long-term commitments and sit back and rest on their laurels. In television, the word that sends chills up the corporate backs is *cancel*. In radio, it's simply time to evaluate your position.

Let's look at how a station gets into the position of no inventory to sell.

The Rabbit-Ears Sales Manager. This particular species is usually found in local sales departments. A bon vivant by nature, we find that friends in the industry have cautioned that a raise at this time could be counterproductive. The sales manager has assured the client of a long-term relationship and rate protection into the next millenium. The sales staff has lent enthusiasm to this approach and everyone has forgotten that a dull mind and a satisfied position are usually found in the same head. Discussions of a rate increase are met with pained expressions and predictions of lost business.

The King Kong Ownership. Here we find a different bird. Based on a century or two on the streets and a hard analysis of the increased costs expected in the upcoming year, we are presented with a logical solution. If the CPI, taxes, salaries, supplies, equipment at all are skyrocketing, we simply increase the rates by 20 percent and we're in clover. It isn't necessary to look at the station's position relative to the competition because the last time King Kong hit the streets he signed Bulova to a 52-week contract for time signals.

Super Rep (Where Are You?). The sales manager exhausts every possible avenue in order to keep the rates at a level that will produce the maximum use of inventory and the highest level of return that good salesmanship will allow. Local sales are covered and the merits of his wisdom are spelled out in detail. The only thing he misses is the national representative. The quarterly phone conversation with the top echelon ownership finds that the super rep has every confidence that a 20 percent increase is on-themoney and there should be no problem in selling it. The typical station that subscribes to the NAB Code runs 18 commercial minutes per hour with a maximum of 22 commercial units. FM generates much of its popularity by scaling down the load to as little as six units and rarely over 12. The Cox Study suggests that "The 30-second spot will eventually be the primary length of radio spots. As cpm's continue to rise over the next several years, more advertisers will move to 30-second spots." If such be the case, the sales managers, program directors, music syndicators, general management and the owners had best get to thinking about the

possible consequence. A 30-second announcement will sell at 80 percent of the cost of a 60-second announcement. The buying services push for 60 percent. Half the sell for 60 to 80 percent on the dollar sounds like a false economy. Television accepted the premise and added to the clutter. The listener hears units. He counts the commercials and tunes elsewhere when the load insults his intelligence. Can radio do an effective job with 30-second announcements? Compared to what is the only logical answer.

California's PSA airlines switched agencies and launched a *time signal campaign* to saturate the airwaves with the time and the next flight information neatly packaged into a 5-second campaign. Many broadcasters backed off because of the unique approach that seemed like clutter and rate cutting. The stations that do carry the schedule are looking at the most profitable and creative approach to come along in a while. The 30-second announcement can be effective, providing the creative people are up to the task of saying no when it can't be done and doing it when it can. For the 30-second announcement to become the primary length in radio will require some real evaluation on the part of all concerned.

The third large problem with management is maintenance of harmony among the various departments. Robert H. Coddington, in his *Modern Radio Broadcasting* (TAB Books), so cogently points out: "Teamwork among various departments is essential to a well run station. Each one exists only to serve the others, after all, and a systematic interchange of requirements, changes and availabilities is essential."

Sales likes to feel that it has the best product in the market to sell. It relies upon the judgment of management to put together the finest staff possible with the dollars available. It is a combination of pride in the product and comfort in knowing that the execution of a broadcast order will go as smoothly as possible through the entire plant.

Every sales staff feels that it is enough to fight a battle out in the advertising jungle without having to do battle again at the station level to take care of their accounts. They want to know that availabilities for what they have sold are still available; that the commercials will be prepared properly; that the commercials will run as scheduled; that the billing will be accurate; that any merchandising and promotion that has been promised will be forthcoming and that every support element that the station can provide is provided.

To be sure, broadcasting is a people business. It attracts many creative types, egocentric types and megalomaniac types. Most

sales people have to be astute diplomats to take care of their accounts with a minimum of fuss and bother. A box of candy for a traffic girl, cocktails after work for a production man or free theater passes for a disc jokey are good examples of the human contacts in a people business. The smart account exec knows that time is money and the least amount of that commodity spent in running a client through a broadcast order can potentially mean more dollars in his pocket. The synchronization of it all is what is important to the sales person.

We have not touched upon the engineering portion of it inasmuch as we presume that to be in working order at all times. Power outages do occur necessitating makegoods, but there is no way to get around that. The services of a good engineering crew, however, do come in when such elements as remotes and athletic events enter the picture.

With the vicissitudes of the broadcasting business, especially in the smaller markets, people changes occur and the constant new cementing of relationships is necessary for economic survival by the account exec.

The fourth problem with management as viewed by the sales people is the lack of training for sales management.

Preparation for advancement is a common cry. One of the best methods of earmarking potential management material at the time of hiring is to have an eye out for those who seem to have the capacity to develop management skills. It can be sought on the basis of previous job experience and schooling. We always have to keep in the back of our minds those skills so urgently needed in a sales manager:

•Technical know-how (expert in handling the tools of his trade)

•Human relations (getting things done through others)

•Analysis (using facts logically to reach a realistic conclusion)

Planning (to think out a program in advance)

Some labor under the misapprehension that the skills of a salesperson are identical to those of a manager. Experience indicates that only a few competent sales people become good managers. Maybe herein lies the rub. A number of people have been advanced to sales management positions without truly qualifying for the post. Situations and circumstances in broadcasting sometimes play games and expediency at times dictates the appointment of people to posts that they basically can't (or shouldn't) handle—the Peter Principle.

There have been occasions where a sales manager leaves for a more lucrative position elsewhere and the general manager feels obligated to advance a sales person to the position without stopping to see if that person is really the properly qualified one to take over. In truth, not a one on the sales staff may have been qualified to assume the role of sales manager.

Many people get it into their heads that only the larger companies have the luxury of time and inclination to bring along personnel into junior management positions and eventually into a senior management position.

The actual size of many total staffs and the exigency of meeting payroll go a long way to explain why, in a number of instances, there is neither the time nor the inclination to *teach* sales management. Then add in the factor that, when the person bearing the title of sales manager carries a list, he too is a salesman and even a competitor to his own subordinates.

So, in a number of instances, on-the-job training is just what it is. The learning process takes place under fire and hopefully the novice weathers the storm. Is this the only recourse? Unfortunately, in many cases, it is.

A lot of what passes for training is exposure. Raw exposure. Whatever help can be provided is earnestly imbibed and it is the alert sales exec who survives in this arena. The refinements can hopefully come later at a larger station. But the grass roots level is an excellent training ground for almost any position within the broadcasting scope.

An interesting corollary to the four major problems exhibited is the one that comes from Scott Norton, Station Manager, WPOR-AM/FM, Portland, Maine. He states: "I feel that the biggest frustration for the industry is the lack of unified direction for the industry itself. Much progress has been made by trade associations and local business groups, but I still feel that the industry must take stronger stands on our position as an advertising medium. We need stronger, more unified support of RAB in its efforts to recognize our industry as the viable medium it truly is."

Programming

Probably the greatest rivalry of all at any radio station is that existing between sales and programming. The two areas are not antithetical at all: yet, there is an ambivalence in attitude that, on the surface, seems to pit one against the other. The word teamwork can be bandied about ad nauseum, but ask the people in each respective department for comments about the other and anywhere from a mild to hard dosage of criticism is bound to spurt out.

Is this inherently self-defeating? Is this a real problem? From the sales aspect, it is only a problem if it inhibits the sales potential of the station and if it puts a ceiling on the income of the sales staff.

Without attempting to become overly psychoanalytical, let's look at the areas of confrontation and let's see what can be done to ameliorate situations that could potentially set back the overall progress of the total station.

The points of contention are:

 \bullet Sales sells a package that has not been approved by programming.

•When ratings decline, sales blames programming for not providing a competitive vehicle to sell in the marketplace.

•Sales does not have the back-up support when it comes to requests for spec commercials and last-minute changes in copy and production requirements.

•The client does not get results from his investment and the blame is foisted on the station and its on-air personnel.

•Unwillingness of air personalities to go on client calls or do in-person appearances.

In regard to the first point of contention—selling something that has not been approved by programming—the degree of rapport between the sales manager and the program director is critical to avert out-and-out blowups that always have to be arbited by the general manager.

All versions of the stereo types that "sales would accept anything on the station just to make a dollar" and "programming must keep the format pure at all costs" seem to come into play and some middle ground approach has to be made so that every exploration is not a grandiose showdown.

Guidance and direction must be given by the management of the station. Whatever sales quotas and projections are set and whatever programming policies are agreed upon have to be followed through. An awareness of FCC committments in order to maintain the license must also be in the background including percentages of time allocated to news, public affairs, agriculture et al. Then there is the actual commitment of commercial time per hour. All of these elements have to be completely understood by sales and programming. Without being naive about the situation, economic conditions have a way of altering the best of plans. Compromises are soon made. The brake on compromise, however, has to be carefully checked. The temptation to veer in one direction is easy once the momentum has been established.

If You're Going to Be a Whore...A 50 kw midwest MOR station receives a request for a half-hour religious program to run evenings across the board Monday through Friday with the possible addition of a Saturday and Sunday program within a month from start date. Ratings on the station after 7 P.M. decline considerably with the Top 40's and progressive stations in the market dominating the radio scene. The sales manager shows the general manager a 52-week firm contract that amounts to almost \$40,000. The program director is called and asked if he can clear the time. He balks at the desired 8:30-9:00 P.M. slot contending that it would be almost impossible to rebuild listenerships after 9 P.M. The sales argument is that there is very little revenue being generated currently after 8 P.M. and that the thin ratings would hardly jeopardize one way or the other. Programming retaliates with: "If you're going to be a whore, you might as well be one all the way. Sell whatever else you can in block programming after that and forget about getting the basic audience back. Grab the bucks and run." Without actually aspirating it, the sales manager and the general manager are thinking about the sales projections for that quarter and can only see a negative position unless this program is scheduled. The decision is made to accept the program at the time slot requested and also to solicit other programs of the same kind immediately following. The program director grudgingly accepts the decision and walks away feeling like he has been had. Within two months, two more across-the-board religious programs are scheduled and 8:30-10 P.M. is completely booked.

I Told You So...A 5 kw mid-atlantic good music station is approached by a Catholic college alumni group to carry its Saturday schedule of football games. The commercial lure is that they feel a sufficient number of clients would support the team. They are not asking for any revenue from the game, just publicity for the school. And they agree to furnish the play-by-play announcer, the color man and the spotters. Line charges would be the only out-of-pocket expense to the station. The program director is opposed to the proposal inasmuch as he feels it is poor programming balance for the station. The sales manager feels that the vehicle would provide an entree to some business accounts that have been conspicuously

absent from radio. The alumni group also promises to promote the games through its publicity channels, including an influential weekly Catholic newspaper. The sales argument then is the potential tapping of clients to generate new business plus publicity for the station. The programming argument counters with; "incompatible with station sound." The general manager gives the green light to go ahead with scheduling the games. The sales package is constructed and publicity and promotion are set into action. After intensive prospecting, only one new account is turned up and some old reliable accounts are convinced to switch some of their spots into game availabilities. Once on the air, it is obvious that the play-by-play announcer furnished is not very good and the station has to acquire another one (at its expense) for the remainder of the schedule. The program director does not cry: "I told you so," but the atmosphere at the station is very cool over the whole affair that eventually costs more than it is worth.

It is up to sales to sell whatever programming is running on the station. Sales is basically not interested in usurping the creativity and responsibility of programming. It should be too concerned with churning up revenue to dabble in other areas. But it owes it to itself to explore every avenue that could add to the station's coffers.

Obviously, the diplomacy and tact with which things are done helps pave the way for a more harmonious relationship. Jamming things down people's throats (no matter who they are) does not exactly induce peace and tranquility. Again, if sales were to use some of the tactics by which a sale is consummated to sell the people back at the station on an idea, the road toward accomplishing their desired objective would be a little easier for all to digest.

In some situations where stations are contractually committed to a set format with a programmer, e.g, the SRP stations, there is no room for exploration or sales development affecting programming in any way. The monitor function of programming in such instances precludes any deviation from the proscribed rules and terms of affiliation. The parameters are set and each contracting party abides by commonly understood limitations. The only room for any point of discussion would have to do with concept selling.

This first point leads right into the second point of contention—when ratings decline, sales blames programming for not providing a competitive product. The segue of one point into another is valid from a programming perspective only if sales has such a disjointed hold on the station that the programming is a potpourri of sales blocks.

The sales staff should be reassured in its own mind that the programming department is always working at providing the best air commodity possible. One of the best ways that a station has for genuine feedback is to listen to the comments that its sales staff usually hears from clients, prospects, agencies, professional organizations, civic organizations and even from the competition.

It's a channel of communications that has some merit on a periodic basis. Sometimes though, programming is not very receptive to what it considers as "rumors out on the street." And its usual defense is that sales can only speak to a small segment of the total cross-section of the community. Be that as it may, it still behooves the sales staff to provide its input from whatever source it can be gleaned. Any kind of intelligence that could influence management decisions should be weighed and evaluated.

Short fuses become exposed when ratings experience a decline and business suffers as a direct consequence. Depending upon the size of the market, the local source is not that immediately responsive to such declines. Nevertheless, there is something in the wind that needs attention and deserves the utmost consideration for improvement. It is not strictly a programming problem, it is a station problem and every department head should be able to constructively contribute his assistance. It is easy to be a critic and a Monday morning quarterback, but to exert a constructive influence and help stem what could be a trend requires a joint effort on everybody's part.

Sales should be the first in broadcasting to have its antenna up when change is occurring in a changing business. For what more basic influence than a lost contract and a lost commission can there be to highlight a problem?

When there are lost dollars, sometimes there is a tendency to overreact and stimulate change for the sake of change. This too has to be guarded against and the program director backed by the general manager, has to hold the line there. There is no simple solution and considerable study has to go into a problem of this magnitude.

The third point of contention is the back-up support for spec commercials and last-minute changes in copy and production requirements. It has its problems basically at the local level of contact. To be sure, there are late instructions and changes in regard to national and regional accounts, but the creative portion and attention to it is usually taken care of through another source.

Spec Commercials

Let's look into the first part of the problem. Some sales managers are heavier into the device of spec commercials than others. Naturally, this orientation depends upon the size of the station and its manpower. Accommodation must be made when the entire staff might be fighting the battle of just getting on the log those spots that have just been sold and must roll immediately. Logistics then play a large part in working this sales device. A spec commercial must wait its turn on a priority list.

The way to implement the device and still maintain a degree of sanity through control is for the sales manager and the program director (along with a production manager, if such exists) to agree upon either a set schedule or a block of hours of time to devote to the device, if everyone is aware of the role that the technique can play. In a number of cases, where there is not a designated plan as to the actual mechanics, the device works out on a hit-and-miss basis and is not very substantive in its function. This latter situation is one where there are demands one week, inertia the next, slight activity the following week, nothing for several weeks and then bitterness and misunderstanding after that.

The old saw of *blan your work* and work your *blan* is urgent here to accomplish the task originally assigned to the role of the spec commercial. It can only be a tool if all parties necessary to its implementation understand the rules of the game. Ideally, it is triggered through the sales manager who insists that a certain percentage of prospecting for new business be done by providing a spec commercial. The information for the creation of the commercial (whether the sales person writes it or not) should be passed along in much the same way that an actually contracted-for spot passes through the station for processing. If there is a time element that necessitates its preparation in time for an upcoming sale, the date should be indicated. Otherwise, "as time permits" is the tacit understanding for its implementation. Sales should try to provide as much information as it can-either from an actual copy of a newspaper ad, a direct mail flyer, an ad from the classified section of the telephone book or a page from a catalog.

Everyone understands that the commercial is not a finished product. It is just an opportunity for the account exec to try to demonstrate to an account how his commercial might sound on the air. It should not be sloppy workmanship or treated as a hack job for it is functioning as a door-opener. It is clearly understood that, if sold, it invariably must be revised to take into account the client's input.

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Another point that must be understood from the outset is the inherent amount of frustration that the technique has built into itself. There is a relatively high mortality rate for these commercials. When programming chides sales that it cannot sell these spec commercials, a degree of bitterness and resentment starts to build up. The sales people question their ability to sell and the programming people start to ease off and do not put their best foot forward. This has to be guarded against on the part of the department heads in each case. It must be clear to all that there is a high degree of risk and anything that can be stirred up through this source is better than nothing. No one expects all parties concerned to thoroughly understand that new business requires an inordinate amount of attention in order to initially put it on the air and nurture it along. Only time teaches everyone the advantages of going this route in the first place. The onus of making it "busy work" for those concerned with it has to be taken out of the process.

An analysis from time to time by the sales manager and the program director of the time spent on the device, its progress and resultant factor has to be scheduled into the whole tactic. If it is not as productive as initially thought, then additional study must be made of the factors involved. It is not an absolute to be worshipped without questioning: it has, however, proven its worth where given a fair chance to succeed. And that fair chance must be evaluated periodically.

Last Minute Copy Changes

The other part of the point of contention we are now discussing is a service aspect. No one likes last-minute changes in copy, yet they have to be taken care of when required. It's a service aspect that is an integral part of our business. Radio prides itself on being an immediate medium and it has to prove this point when it is necessary.

Weather conditions, sold-out stock, budget changes, lastminute inventory shipments and sudden price changes are all conditions under which late changes in copy and production occur. They become more complicated when a weekend arrives and there is a skeleton crew at the station trying to keep the station moving and an agency or client calls trying to effect a change of some sort. Station sales people can't be aroused and nerves get a little frayed. But broadcasting is broadcasting and it is a seven-day, 24-hour business. Everyone in it should be adult enough to accept this basic premise.

The Late. Late No Show... A number of stations in northern California carry a schedule for a Nevada gaming casino that features name headliners in its theater dining room. Word breaks in the media over a weekend that a country music superstar is missing and did not fulfill an engagement in Denver. He was scheduled to open on Monday for the gaming casino in Reno. Spots running on all stations using opening night copy obviously are questionable. The announcers on duty do not know whether to run the copy and also how to answer questions coming from their telephone answering service. In cases where the sales managers can be reached, it is apparent that the advertising agency for the account cannot be reached until the Monday after the weekend to ascertain what is to be done. Finally, Monday rolls around and instructions are handed down once the gaming casino client has had a chance to make alternate plans. Quick copy changes are issued and time becomes an element to alert all stations on the media buy.

In addition to those schedules that have already been processed and then necessitate change from the reasons already mentioned, there are situations that proceed on a standby basis and must also receive proper attention.

Workers. Arise... A 5 kw midwest country station with a strong dominant signal in a six county area where the population is bulked has a contract with three different construction companies for a "work-no-work" schedule. The foremen of these companies are instructed to call the station on an inside line prior to 6 A.M. with whatever instructions they want to relay to their work crews. The messages are to be aired between 6 and 6:15 A.M. and relate specifically to weather governing work conditions. The announcer on duty must write down the names of the clients on the log if there is a message to be relayed and also alert the salesperson on the account for billing procedures.

This last-minute inherent advantage that radio possesses as an integral part of its dynamism can also be seen when it is sold on its immediacy.

Banana Peel, Charlie...A 5 kw northeast MOR station with heavy news blocks in drive times has a contract with an association of insurance agents that is activated when major news events with a local overtone occur such as natural disasters, riots, crashes of any magnitude, etc. The discretion of the news director triggers the scheduling of these institutional announcements. There is a limit of one announcement every other hour and a weekly limit of 24 to tie in with a weekly package price + premium. It is the responsibility of the traffic manager to pick up from the discrep sheets the number of spots added to the program log and alert sales and bookkeeping for billing applied on this basis.

Then, of course, there are all kinds of stipulations from different airlines as to how they want their broadcast schedules handled in the event of an air disaster involving a commercial plane. Some take a hiatus for a 24-hour period with instructions to immediately notify the advertising agency for make-good procedure, while others merely ask for at least a half-hour separation from news of such an occurrence and their scheduled commercial. Whatever the desires of the agency or client, written instructions should be passed along by sales to programming so that everyone is properly alerted as to the correct procedure. Programming should have such instructions posted in the newsroom and the main control room. The necessary written memos and verbal instructions should be passed along to all parties who could possibly be concerned with the event.

Probably one of the more annoying problem areas (native to trying to rely upon the immediacy capability of radio) is the copy that goes through a today, tomorrow routine or refers to this morning's and this afternoon's newspaper or has a countdown of days to a sale. Some account execs have averted situations that arise through any of these problem areas by utilizing live copy and having it properly labeled. Others have tried the technique of produced copy with live tags that are properly dated. Still others have gone to additional pieces of produced or live commercials. again with extreme caution on labeling. That labeling can be quite critical, especially when there is mention of time segments. For example, "Use copy A from 6 A.M. to noon, copy B from noon to 4 P.M. and copy C from 4 to 7 P.M. Copy D starts the next day runs through the end of the schedule." Whatever the case may be, it is critical to the overall effect of radio to dovetail the copy with the precise time that can deliver the most beneficial effect for the client. This can only be coordinated between sales and programming on an ongoing basis through each contract with whatever special instructions are inherent in that contract.

Programming Problems vs. Sales Problems

A sore point that deserves mention at this time is the human element that asserts itself in working relationships. Sales is sometimes intolerant of programming's time pressures and the reverse is true on the other side of the coin. For example, programming may be standing by for copy to be delivered by the account execs with last-minute changes and the hours tick away as the wait becomes more laborious. Programming is unappreciative of the account exec's intent not to make too many calls back and forth across town thus ganging up his contact with the business community. Accusations of spending too much time in the field without consideration for the work schedule back at the station are foisted and the small talk of drinking one's lunch or having too many for the road somehow crops up. It's a human frailty, but something that the sales manager and the program director should openly discuss if flagrantly flaunted about.

Unsatisfied Clients

The fourth point of contention is that the client does not get results from his investment and the blame is dumped on the station and its on-air personnel. This should be a critical analysis situation that bears many factors including the size of the budget, the schedule worked out, the commercial itself and how delivered, the timing of the campaign, objectives anticipated and an honest report of the results. All of these elements must be put into a true evaluation of what transpired and where the campaign fell short.

It is not enough for an account exec to say that "programming didn't perform" or that the disc jockeys "didn't pitch the product enough." bit is not enough to use empty excuses. These are scapegoat factors that are meaningless. They salve nobody's feelings and divert attention away from the real problem of trying to identify why the campaign did not attain the desired results.

If a salesperson persists in such overall juvenile behavior, it is up to the sales manager to straighten him and the situation out immediately. For this attitude breeds dissension among the sales and programming people without any definitive resolution.

Re-examining the elements will bear more fruit than pointing fingers of blame. Sales can't be that naive to expect that every campaign will be a flourishing success. It must take its licks and learn from the situation. There is still the collection aspect of a bill for a campaign that the client claims did not produce for him. There is the further aspect of returning to that client with another proposal for more business constructed on a different premise and attack. There is the attitude of positivism to be regenerated under a salesperson.

Maybe programming did play a part in the "no result" situation. But rather than pounce upon individuals haphazardly, a rational ascertainment of the whole picture is very much in order.

How many times have we heard the trite phrase from the client: "I tried radio once and it didn't work for me"? How many times has that phrase ever been applied when the client used newspaper and it didn't work for him? Rarely. Radio somehow has always had the frenetic challenges to perform every time at bat—no strikeouts, no walks, just hits all the time. No medium created by man can boast of such a performance. Every advertiser worth his salt knows that he gets his share of "turkeys."

Thomas L. Berg, in his *Mismarketing* (Anchor Books), tells us: "Marketing failures can occur in any substantive areas of marketing strategy and in any of the procedural states of decision making—from inadequate definition of the initial problem to errors and oversights in the execution and follow-through of selected courses of action. Failure needn't be feared as much as it seems to be feared—provided the potential cost of any single error is not prohibitively high and provided that lesser errors are not repeated again and again."

The crux of the matter is how does the account exec respond, both in his own mind and to the client? There is an anxiety that exists at every responsible radio station for each campaign that is aired over its facilities to succeed.

Walking through the campaign is the route to travel. Start out with what was pitched to the client: re-examine the client's objectives; take a look at the budget that was worked out: find out what the schedule tried to accomplish: how was the commercial content handled: what time frame was being considered; and what criteria did the client set up to measure response. The final icing to this cake has to be with the candidness and honesty on the part of the client. How many advertisers really give credit where credit is due? Inherent in this perverted thinking is: "If it has succeeded this time, the account exec will be back for an additional budget and I don't want to advertise again so soon or feel committed to another campaign."

If this entire process is approached from the position of trying to learn, then it is not an exercise in futility and mistakes made can be avoided in future client contact. In the area dealing with programming content, there can be a closer relationship built up if the attitude is a probing one and not an inquisition. Attitude is a precious commodity in a relationship. Programming will work harder if it is not always considered as the fall guy. New approaches will be tried. A different announcer may be assigned the production chore. As Hal Fisher identifies in his book, *How to Become A Radio*

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Disc Jockey, (TAB Books), "Every commercial follows a special style, one chosen by the copywriter to best sell the advertiser's product or services. To do a good selling job from a piece of copy, a simple analysis, sometimes referred to as 'interpretation,' is in order."

The whole creative vein can be opened wider to explore different treatments of the situation. That interpretation can lead to new vistas and can be a source of new stimulation.

Disc Jockeys

The fifth point of contention is that of the occasional unwillingness of air personalities to go on client calls or do in-person appearances. It has a great deal to do with temperament and ego. Some disc jockeys enjoy their sense of seclusion behind a microphone away from any direct point of contact with their audience. They are introvertish and do not meet people well. It is impolitic to assign such an individual the task of going out to do a personal appearance. That air personality will, in the long run, do the station, himself and the client more harm than it is worth.

With those who are more extrovertish and can get along with the general public, there is the question of payment for personal appearances and what is expected of them on those dates.

On the subject of client calls, personality naturally governs the decision as to their value. If the client has conjured up some mental picture of a disc jockey and the personal confrontation falls short, the desired effect to help push along a sale is completely mitigated. The reverse can be most effective when properly showcased.

Don't Sell Your Jockeys Short...A 100 kw midwestern FM progressive country station has an account exec who operates on the concept of bringing the station to the client. In as many cases as he can, he arranges for the disc jockey to actually work a few hours in the client's store to get the feel of the business. This is done before actually starting a broadcast campaign for that client. The account exec pays the jock a nominal fee out of his own pocket. The clients are impressed with this approach and invariably sign a larger contract than would have otherwise been the case. Once back at the station, the jocks help write the copy based upon their short experience in the store in addition to the briefing received by the client on strong copy points. Most of the jocks welcome the extra money and actually become more than silent salesmen once in the account's store.

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Fig. 6-1. KNX, Los Angeles, locked in its cash contest to its frequency.

When there is a close working relationship between the jocks and the account execs, there is an opportunity for each to better understand the role of the other. This sense of appreciation for the other's task serves as the bridge between the two disciplines.

Rivalry can then be reduced and the objectives to be accomplished can be forthcoming without too many peaks and valleys in departmental interplay.

Another strong point that sales should try to captitalize on is a day-to-day update as to what is happening in the business from a product point of view. Refer to Chapter 3 to see how meaningful knowledge of the product can be on a continuing basis. Programming is into the trade publications that specialize in the absolute product part of the business. Billboard, Record World, CashBox, Radio & Records and Broadcast Programming & Production provide a completely different perspective for product information than Broadcasting, Television/Radio Age, Advertising Age, Madison Avenue, MAC or ANNY. Programming can thus amplify the sales ammunition that is so vital to the successful account exec. No one person can possibly read and digest all that is pumped out relating to broadcasting today. Why not try to cultivate those who can condense the information that could make sales just a little bit sharper for each call? Why not try to seek different ideas and talking points for calls upon a client?

An account exec could be looking for a promotional idea (Figs. 6-1 and 6-2) that is within the framework of the sound that his station is featuring and programming could be the answer. Part of the creative role of programming is to be aware. Be aware of what is happening in the industry as well as what is occurring within the sound category of their station. A tangential aspect is the whole game plan called FCC rules and regulations. Programming is aware of the no-no's in that area and can ward off serious problems such as treasure hunts, et al. Programming is also into a different aspect of the community than sales and can set up cross-promotions involving different tiers of contact.

Programming is used to working with such tools as Jack MacDonald's *The Handbook of Radio Publicity and Promotion* (TAB Books) and culling out those contests and promotions that are most appropriate for the station. Publicity contacts at other media are always invaluable not only in publicizing station events and personnel changes, but in accomplishing commercial overtones as well.



evidenced by this promotional piece from KNX, Los Angeles.

Total Station Involvement

We always hear talk about involvement with the community. Well, sales would be smart to also become deeply involved with the programming wing of its own station. It's an idea mill that doesn't quit. And even when one thinks that all ideas have been explored, along come those programming seminars put on by trade publications and industry organizations that constantly churn up more and more variations on those tried and true themes. There is literally no end to the twist. The twist of an idea is its adaptation to a new environment.

It's all part of the excitement and charisma that is so inherent in the broadcasting business. Try to think of any other business that is so stimulating and challenging from day to day. It's a people business as we have pointed out in so many places throughout this book and it's an idea business. An idea business that really is not boxed in by absurd parameters. To be sure, there are legal and other implications that trigger caution, but the sky is the limit in most instances. Nobody has a monopoly on ideas! It can come from almost anywhere. The trick, however, is its meaningful adaptation to the broadcast medium and more specifically, its meaningful adaptation to your station. And that is where the creative minds of programming can really shine, if you let them and cultivate them.

So, don't let that rivalry between departments be a bitter animous situation. Keep it in a competitive vein.

Bookkeeping

Sales triggers action for every department of a radio station. A contract signals a call and each area goes into its special gear.

The natural concern of sales is the smoothest flow possible through all the channels of involvement. Any point of breakdown can impinge upon a client-account exec relationship.

When it comes to the bookkeeping (or accounting, as the nomenclature might dictate) department, there are certain sensitivities from a sales point of view. The major ones are:

• Maintenance of the sales journal

Billing and invoicing

•Preparing affidavits of performance and adhering to co-op advertising requirements

- Preparation of sales and station rep commissions
- Preparation of the aging sheet

- Collections
- Analysis of sales activity by person or by category.

In some instances, bookkeeping may have a very early point of contact with sales prior to all of the activity generated by a contract. This can come in the form of doing a credit check on a brand new account. The sales manager may have some apprehension about a new client and request that bookkeeping check him out before a contract is accepted.

Sales Journal. Once an account is acceptable, the process of getting him on to the books is started. The account exec is concerned that this stage carry all the proper information including the correct spelling and the right address for billing purposes, the start and end dates of the contract, co-op information if any, an invoice number and, if involved with a computer system, the correct code number and priority designation. These details have overtones in many ways in the system: thus, the concern at the entering level.

Billing and Invoicing. When billing time occurs and invoices are to go out, the account exec is concerned that they accurately reflect what was scheduled to run at the correct rate for the time segments contracted. If there were any discrepancies along the way and revisions, including makegoods, were approved by the client, then they too should be reflected. The account exec is aware of those clients who will not pay an invoice that is anything short of complete accuracy. The time and annoyance involved in telephone calls and revised billing sometimes creates an awkwardness that an account exec could do well without. It has a way of disturbing the believability of the support group at the station. Every account exec realizes that these things do happen, but the thought of "why me?" always pops into their heads.

Affidavits and Co-op Billing. Closely allied to this is the preparation of affidavits of performance or co-op advertising billing, as needed. Again, accuracy is the key word to achieve that ultimate payment from the client and the smaller the credibility gap, the easier it is for all concerned. Needless delays and prompt rendering of what is required to facilitate payment has to be encouraged. In the case of co-op advertising, there is usually a transmittal to another source for that ultimate payment. Knowing this should trigger fast processing to avoid automatically pushing the client into the 30-day and most probably the 60-day column. Sometimes, the account exec issues instructions to bill such an
account upon immediate completion of the schedule rather than wait for the end of the month to roll around.

30, 60, 90 Punt... A 36 kw midwestern FM MOR station contracts with a local bottler, through its advertising agency, for an intensive three-month campaign during the summer. The agency impresses upon the station two points in regard to billing and collection-affidavits of performance and exact schedule must accompany each bill and the agency is on record with the station sales manager that co-op funds are approved and forthcoming from the main office in the southwest. The local bottler handles four other nationally advertised lines and has a person on staff who spends most of his time in collating all the bills and schedules for each beverage line before submitting to each national bottler's headquarters. It is clearly understood in front that all the media in the local market must submit their bills, schedules and tearsheets, When all of these elements are assembled, they are approved locally and then sent as a complete packet off to their respective main offices for funds to trickle back to the local bottler. In reality, there is no dollar reimbursement, but an allowance on the charge of syrup to the local bottler. The local agency cannot afford to bank the local bottler and pay the media bills upon their receipt since it is operating on a 7 1/2 percent commission because a national advertising agency is also in the picture representing the national bottler. This all means that the radio station has to be:

•prompt and accurate in its billing and affidavits of performance

•aware of the time lag in payment so that the station's aging sheet is truly reflective of the peculiarities of the account.

Sales Commissions. The fourth point of concern about bookkeeping from a sales point of view is the preparation of sales and station rep commissions. This is a closest personal import since it deals with an individual's income and the income of an agent of the station. Most sales people are on a commission basis either on net or gross sales or on net or gross collections. To a lesser degree, there are situations involving a salary with a built-in bonus for exceeding quota and those where there is a draw against commission on local sales.

Accuracy in maintaining these records, with a complete statement for each salesperson, is important and must be reflective of the compensation plan agreed upon with the sales manager. The latter should have a review copy for his own personal spot check of his staff.

Any change in the compensation plan, for example, from a draw against commission for 90 days on to a straight commission, should be immediately transmitted to bookkeeping for that alteration to be reflected in the very next income paying period.

On whatever national or regional business has been generated by the station sales rep, proper accounting for commissions there should also be under the aegis of sales management.

Aging Sheet. Next on our overall checklist is the preparation of the aging sheet. With the aid of the accounts receivable journal, an aging sheet is prepared by bookkeeping to show accounts that are current and those that are delinquent, broken down into 30-day, 60-day, 90-day and longer.

Accurate posting here induces action from the sales manager to take measures to ascertain the degree of problems involved and what steps should be taken to ameliorate the situation. General management sees money tied up in those accounts and knows the exact extent of revenue required to keep the business viable.

Long-standing clients somehow evolve into a pattern of payment and their history can almost predict future activity. When they start dragging their payoffs, the sales manager should be alert enough to discern some danger signals. The newer ones have yet to establish a history for the station and they are to be treated differently.

If there are any anticipated late pay situations, both sales and bookkeeping should be acutely aware of this reflection. This aging sheet should provide sufficient explanation with any narrative necessary for the general manager. That aging sheet is an important working tool and has to be treated as such with any extenuating circumstances more than adequately explained.

Collections. As we work our way down the list to the subject of collections, we enter into somewhat of a philosophical approach to the matter. What is the nature of the animal and how is it to be treated? Everyone wants to get paid for services performed; no question there. The real issue arises when the sales manager and the general manager must decide upon the tact to be taken. Apart from the smaller markets where the salesperson who made the sale is ultimately responsible for collecting the overdue money, there are these elements to consider:

- Tool for stimulating more business
- •Pressure resulting in loss of future business

- •Unproductive time spent by the account exec
- Impersonal aspect when handled by bookkeeping
- Cash in advance from certain categories.

Some sales reps like to turn what is conventionally accepted as a *negative* into a *positive*. They view a collection situation as an opportunity to make another sales presentation. It goes along the thesis of: "I'd like to have you back on the air with this particular proposal that I've worked out for you, —but before we can discuss it, the boss man said that I have to get some bucks from you. So, how's about settling up first and then we can take it from there. Okay?" The approach is affable and no hard feelings are permitted to enter. Even if the total outstanding obligation is not collected, a good portion of it can be tapped with this approach.

Charge!... A 1 kw New England album oriented rock station adopts the system of offering contract payment via the credit card route. The problem of carrying an account is eliminated and the investment works out for all parties concerned. At least 10 percent of its business is negotiated on this basis and more and more accounts are taking this option.

Some account execs feel that periodic harrassing of a client for collection runs the risk of losing that client for future business. They have some kind of aversion to explaining to the client that every business needs cash flow and that a station can't finance delinquent accounts. They back off and soft pedal the problem. They also are subconsciously saying that maybe the schedule did not work for the client so why open up these wounds. In essence, these very same account execs who had no reluctance to ask for the order in the first place are displaying timidness in asking for payment of the order. The total sales cycle with that client has not been completed and these sales reps don't seem to really understand that the cycle must run its course. What good is generating empty business? In the last analysis, an unpaid campaign is the same as an unsold campaign. And, by postponing collection on an account, the sales rep is not doing that account a favor either since the whole thing runs the possibility of being turned over to a collection agency or attorney. When it reaches that stage, the barn door is fairly well closed insofar as future client-medium relations are concerned at a later date.

Then there are those stations that take the viewpoint that the time of each account exec is valuable and that he was hired to sell and not engage in bill collecting. There is a supposition here that the client was adequately screened in the first place, that he was properly sold and that he was professionally serviced throughout the length of his campaign.

Inherent in this approach is the larger size station that has the necessary back-up to follow through on the final chapter, plus the financial resources to circumvent a hand-to-mouth existence. The station's philosophy assigns a priority to acquiring business and channeling it through its various departments.

Naturally, even in this context, the sales rep is constantly aware of the status of each of his accounts. He must be kept apprised of the final resolution of the collection story. This may come from his sales manager or through the bookkeeper or other agent involved with collections.

Another sensitivity to sales people is the thought of the impersonal aspect of the bookkeeper donning the account. Some bookkeepers are masters at the art so that alienation does not set in; others are death on wheels. This latter group comes on like gangbusters and it is usually hard to pick up the pieces after they bear down on an account. After all, there is an element of salesmanship that enters at this point. There is the need for being stern, but there is no need for intimidation and bullying. The bookkeeper might uncover a very legitimate reason for delay and assure the account that the station can be patient for a little while longer.

Working through the medium of a telephone or through correspondence can be cordial and businesslike. If the sales rep subsequently learns that his account was not handled with a degree of finesse, he has a very legitimate complaint to register with his sales manager. It is the sales rep who has to go back and try to stimulate new business all over again if the station chooses to accept additional business from that account. On the positive side, John Aspley and John Harkness, in the *The Sales Manager's Handbook* (Dartnell Corporation), reassure that: "Even though salesmen may not be responsible for collections, it is a fact well known to sales managers that a salesman can sell more to a customer who is paid up than he can to a customer who is behind in his payments. Closed collections make for more sales."

The fortunate situations which preclude any collection problem are those whereby the coin of the realm is tendered in advance of the start of an on-air campaign. Outside of the spasmodic appearances of political advertising, other categories like night clubs, bars, in-person shows and special sales provide cash in

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advance. With a high risk factor, stations wisely cushion themselves against getting stuck. For auditorium shows that come through a community, it is hard to run after the sponsor once the performance has been concluded.

Some stations make arrangements whereby the promotional publicity aspect of identification with the show is worth a percentage of the house. This level of negotiation is usually in the hands of the general manager and the sales rep is aced out of any commission set-up. A special sales example would be when an outfit comes to town and rents hotel space for a few days to sell Indian Jewelry at bargain prices. Cash up front insures against a potentially uncollectible situation. As far as nightclubs and bars are concerned, though they are more permanent members of the community, their reputation for non-pay or slow pay has preceded them. In certain instances, there are movie exhibitors who rent a theater for a fixed fee and a given length of time and promote heavily in all media. They too have a high risk factor and many stations want money in advance.

Sales Activity. The final point of sensitivity to bookkeeping from a sales point of view deals with the analysis of sales activity by person and by category.

When sales activity is broken down by bookkeeping by person, it is not only a device for the construction of an income profile, but also serves as a progress profile. Kept over a period of time, it relates and relays many important messages to the account exec and to the sales manager. The sales manager can also request specific breakouts such as a set period in time or an analysis of direct calls as contrasted with agency business. Peaks and valleys can be observed, trends can be discerned and future projections can be more realistic.

To accomplish this naturally requires the correct posting of accounts and proper credit to each account exec. The narrative to accompany the raw figures has to be supplied by the sales manager and the account exec. For example, an account may have been sold a 13-week contract by one sales rep and then there was a reassignment of accounts and another sales rep wound up with that account. In fact, the progress of any one account could have gone through several sales reps and even have gone into a house account somewhere along the way. To fully understand that total picture requires accurate posting all the way through.

Sometimes there is a muddying of the waters when an account that has been dealing directly with a station goes into an

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advertising agency and the station has its sales staff covering shops by a list. There is a strong possibility that someone else could wind up with the account. And then the client can move around from one agency to another in the course of time. Following this kind of a situation through the records of a station can be quite tricky and unless carefully documented, it won't tell the whole story.

For an account exec to protect himself and also indicate the true picture, he should maintain his own records and not rely solely upon what bookkeeping can piece together. Even if bookkeeping were super accurate in the construction of sales activities by a person, the total story would not emerge. And when we try to rely upon our memory because we feel that the information is really storaged at the station (although in a disjointed form), some blank spots are inevitable and some poor judgment decisions could occur on the basis of a less than total picture.

The same kind of analogy would have to hold true for bookkeeping's breakout by product category. In this instance, it would be the sales manager who has to make those qualifying narrative additions in order to acquire a panorama that is correct and meaningful to the progress of the station. General economic trends, advertising buying habits, the upgrading of the sales staff and any alterations in commercial load practices and availabilities would be the major contributing factors influencing the narrative for the sales manager. To be sure, the accuracy of the bookkeeping in assigning designations by category and subsequent changes within the nomenclature has to be there. All shifts from one category to another should be somehow flagged so that the sales manager is not comparing apples with oranges. The astute bookkeeper could appreciate subtleties of this nature and address the situation accordingly.

Sales and bookkeeping do have to work closely and keep each other fully informed at all times of what is occurring. The ultimate sales success of the station demands this working relationship. As we have seen in the Data Processing section of Chapter 5, this relationship can be woven together more strongly with the aid of computerization.

Engineering

When it comes to engineering, sales has some basic needs and demands that contribute to the latter's functioning at a peak level of performance.

Robert H. Coddington, in his Modern Radio Broadcasting (TAB Books), points out: "It often seems to the engineer that announcers, salesmen and management all consider him to be a sort of nuisance whose contribution to the operation is secondary to their own. The typical technician is prone to be object-oriented, while other staffers, salesmen in particular, are more likely to be people-oriented. This means that the engineer likes to apply his mind to the orderly world of the physical sciences, where a given mixture of causes consistently produces a predictable effect, while the salesman, say, prefers to engage in the more tenuous arena of social action and reaction." Yet, knowledgeable broadcasters will contend that there must be a triumvirate at any station that includes sales, programming and engineering working under the leadership of a general manager to maximize the potential of that broadcast facility. When the chief engineer thinks management, he is able to perceive his important contribution to the overall scene. Interplay among departments is the key.

What is it then that sales, from its vantage point, seeks from engineering? Sales expects:

- On-air technical excellence
- Minimum of outages that could humanly be prevented
- Remote broadcast capability when needed
- Layman-like language to explain engineering
- Competent facilities for client production needs.

When we talk about on-air technical excellence, we're talking about the product—the package that the sales rep has to sell. He wants to be confident in his own mind that programming has constructed a professional sales-producing format and that engineering has attended to making that format sound unobtrusive to the listener. He wants as many ears listening to his radio station as he can possibly muster in the demographic that the station has decided to try to reach. In his own unsophisticated way, the sales rep knows that the quality of what comes out of that radio receiver has a direct effect upon the number of ears that will be listening. And he also wants to be confident that complaints and doubts about the signal do not interfere with his advertising and client communitie's judgement on a media buy.

A sales rep would get uptight with such comments as: "Your station fades out at sundown in an area that's meaningful for my trading pattern," or "Your signal sounds compressed and mushy as compared to the other stations that I get," or "There are places in town where you put out a poor signal," or "You tell me you're broadcasting in stereo, but I get reports that you're not heard all over in stereo," or "Sometimes I hear a lot of hiss and distortion on your station," or "The voice level of the commercials is so much lower than the music." These comments may be a fact of life and reflect problems that do not immediately take priority. Budget and know how play their role in many cases. It is that chief engineer who can understand the sales rep's situation with the typical remarks that we've just cited. He can try to offer explanations (and solutions where possible) so that defense mechanisms can be set up and negativisms thwarted before damage is done.

The fact that there is a dialog going and that sales can provide comments encountered in the field is of inestimatible value to engineering. Not that the latter was unaware of the technical matters, but that an educative process is going on. Engineering begins to sense why sales is so concerned about each and every comment. Those comments have to be looked upon as possible excuses and not used to contract an advertising schedule. Sales people are geared to sell benefits and overcome objections; they naturally react to comments about the technical quality of the product that they are selling. If there are explanations that can take the sting out of the peremptory challenge, then it is imperative that they know how to respond. It is not hiding behind a shield, but explaining and attempting to minimize a potential problem area.

Even in basically engineer-oriented trade publications like Broadcast Management/ Engineering, there are always articles like the one in the December, 1976 issue carrying a headline, "Noise Reduction Is An Audience-Builder." Subheadings in the article zero in on station comments: 'WQXR, New York, Finds Listeners Happy with Noise Reduction,' 'KINK, Portland, Pleased Advertisers and Listeners with Noise Reduction,' KRE-FM in Berkely Got Out of the Processing Trap with Noise Reduction,' 'KGBS in Los Angeles Puts Out Better Gentle Country Music' and 'At WSHE in Fort Lauderdale There Was Another Push for Best-Quality Sound.' This audience orientation is healthy since it typified the accent that helps the function of sales.

Any new piece of gear that helps improve the quality of a station's signal or influence its coverage should be pointed out to sales and if the latter feels that it is worthwile, they can pass the information along to clients and agencies. It illustrates a constant attention to the state of the arts and another confidence factor for the station.

I Never Met an Optimod I Didn't Like... A 100 kw northwestern FM good music station has just acquired a piece of equipment called an Optimod. Engineering shows sales on a meter the effect it has on the loudness of the station. Sales is excited since one of the biggest complaints against the station is its softness and low level of voice to music. The competition in the market has used this premise as a wedge in the advertising community. Sales now has a counter to this wedge and anxiously spreads the word about in significant places. The station sales manager is pleased at the psychological turn in the sales staff's attitude.

On the subject of outages, sales is always concerned about any interruption in broadcasting. They view it as potential trouble spots, especially when there is a heavy commercial load and the problem of makegoods and precisely dated copy is in the hopper.

Preventive maintenance is what engineering can contribute on this score and sales backs up an engineering request for material and manpower to assure proper maintenance. Keeping good records on tube hours and having parts on hand helps out. And even when acts of God occur, good relations with the service department at the power companies helps expedite matters. The simple device of posting emergency telephone numbers in the proper place and briefing all concerned parties with emergency procedures shaves off minutes from the time lost.

When it comes to broadcast remotes, sales is concerned about a realistic cost figure up front and the various details that have to be discussed. Line charges, equipment required and the time frame for planning and executing all have to be taken into consideration. In the case of athletic events on a regular schedule, arrangements have to be made of a semi-permanent nature.

Sponsored remotes always have sales hovering in the background like a mother hen to make sure that engineering has anticipated any and all eventualities. Good engineering looks at all the negative aspects of the remote. Where can breakdowns occur and what can be done instantly to patch up the break? Who is on duty out at the remote and who is at master control back at the station? What kind of communication is there between the two? If there are cues back to the station for commernial breaks, sales is concerned about that detail as well. Though we have not mentioned programming at this point, it is understood that that department has a great deal to do with allaying some of the superficial fears of

sales. Once the remote has been sold and the sponsor placed in touch with programming and engineering, elements beyond the scope of servicing the account for special copy should be left in the hands of the two disciplines largely responsible for the success of the remote. Yet, sales has a worrying way along with everybody else until the remote is concluded.

Smoothly run remotes generate talk among the advertiser and agency community and place a feather in the cap of the station that goes this route. Many stations do not encourage this device too often since they feel that mechanical dollars are being spent to the detriment of actual advertising dollars on the air. The counter argument to this is that the business would not have been there in the first place unless the device of a remote triggered the action. Be it as it may, sales is interested in a smoothly run operation of anything that concerns the station.

Another point that sales seeks from engineering is the summing up of technical aspects of the busines in layman-like language. Sales presentations like to point out special features that the station has to offer, yet do not care to engage in technical terms which have little meaning to a non-technically oriented businessman or agency buyer.

Coverage Maps and Other Fairy Tales... The national sales manager of a 50 kw southeastern FM MOR station was in the process of drawing up a new coverage map (Fig. 6-3) to go on the back of a new rate card. The problem that he faced was its local application. The local sales manager reminded him of complaints that the station's signal was not stereo in all areas of the 50uv/m contour. The chief engineer was consulted and he confirmed the fact that such was the case. When coverage maps from other markets were reviewed for ideas in layout and presentation, the chief engineer pointed out that, in some cases, these were not accurate engineering maps. It was as if they presumed that a stereo signal followed the mono pattern in all cases. His interpretation of this fact made a change in plans for the sales managers. Not wanting to mislead and print a semi-accurate map, they arrived at the decision to show a geographic relief pullout of the metro area and then reflect leading communities within the 50uv/m contour by name only in the background.

Indeed, the whole concept of *Keep It Simple* applies dramatically in attempting to explain the engineering part of the broadcast facility. For that very reason, some station brochures rely heavily



Fig. 6-3. A simplistic approach to a coverage map as offered by WKLH-FM, Montgomery.

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upon graphics when it comes to engineering. A picture of an automated station is all that some care to know about the engineering part of that station. Whatever its needs, however, sales should be able to convey to engineering the problem at hand and expect a simple answer in response.

The last big need as such that sales seeks from engineering is an array of professional gear that will be more than adequate to take care of client production needs. Tape machines, microphones, turntables, cart machines and an equalizer should be the best that the station can afford and should be maintained for perfect working conditions. Whether it's a simple dubbing of tapes provided from another source, producing a spot at the station or having outside talent come in and use the station's facilities, every element under the jurisdiction of engineering should be superbly operable. Breakdowns in equipment in the production area are aggravating when commercials have to be processed to get on the air.

Some sales people feel that having a good production facility is a strong selling point out on the street. The philosophy is that, if the client or advertising agency is pleased with the production set-up at the station and can consistently depend upon its output, that station is automatically on the buy for anything emanating from that shop. The service aspect of it could be added if dubs of the material cut at the station are needed by other stations in the market. In essence, the production facility is functioning as an adjunct to the client or advertising agency. If such a situation is being created, then the demands of time on the production facility make it even more important that maintenance be kept up. The physical load of it all requires constant attention. The wear and tear on the equipment would then be proceeding at an accelerated pace. Only if the business warrants this direction, should such a commitment for production be entertained.

Overall, liaison between sales and engineering is a building process. Sales needs engineering to help garner more revenue for the station and engineering needs sales to bring in those dollars to pump up the engineering budget. The goal is a common one and sales should always be impressing this mutual benefit angle to those engaged in engineering. The total station product will improve and the station can proceed from strength to strength. It is the business attitude that must be implanted in engineering so that the inferiority complex that was mentioned earlier in this chapter can be sublimated and eventually completely eliminated.

Chapter 7 Personal Involvement

How involved are you in business and advertising organizations? The response span runs from "as time allows" to "very involved."

There are several qualifying factors that must be considered to obtain a realistic picture of personal involvements:

•Size of the market

•Caliber of business and advertising organizations and their programs

•Stations management's attitude toward involvement

•Stability of the station sales staff.

Business and Advertising Organizations

When we think about size of the market, we have to consider the wherewithal to support an Advertising Club or a Sales Executive Club. Is the community of sufficient size to warrant a club of this kind? Or do those people who show an interest in this kind of activity have to travel to a nearby larger community to avail themselves of the camaraderie and the programs involved?

The relative size of the market may also indicate the size of the membership roster of a business or advertising organization. This in turn might influence the degree of involvmement from the point of view of one being "a small fish in a big pond" or "a big fish in a small pond." For instance, with a smaller source of manpower to draw from, rotation of officer positions occurs faster and involvement can usually be accelerated. There is less possibility for a benign posture in such a case. Good, bad or indifferent—it has a way of occurring and any sort of a commitment has a way of becoming a total commitment.

When it comes to the issue of the caliber of business and advertising organizations and their programs, each salesperson has to weigh what the organization has to offer. In some major markets, the complaint of... "has little to offer, other than social" can be heard from several quarters. Some Ad Clubs also skew in one direction. For example specialized segments dominate with "the printers have taken over." Or cliques form that do nothing to improve the overall catalyst of the Ad Club. Naturally, it's difficult to obtain a very broad base and maintain it that way. Something for everyone doesn't always work out. As a consequence of the skewing, the monthly programs do not necessarily represent the total membership, but appeal to those who have formed a power group and dominate the direction at least for a calendar year. It takes turnover in administration to put the train back on the track. And this, in some cases, may be too late for the newer members or potential members who have not committed themselves yet.

An important part of involvement is always the station's attitude toward such involvement. Is it condoned? Is it encouraged? Mike Gaier, Account Executive, WCKY, Cincinnati, is proud to report; "Involvement in professional organizations is important and we encourage our people to get involved as much as possible." The proper frame of mind is necessary to clear the air when it comes to the amount of time and effort that is expended by those who are involved. Officer roles and committee roles necessitate work that is usually done at the office as well as away from the office. If telephone calls have to be made: if some secretarial work is solicited, if meetings are to held: or if door prizes are to be called for at monthly programs; is the station management sympathetic to the cause? Can they honestly see the value of this involvement and be supportive of it?

Chicken and Creamed Peas... The national sales manager of a west coast radio station became president of his local Ad Club. His responsibility lay largely in arranging for featured guests at the club's monthly meetings. He utilized the station's telephone for long distance calls to plan for these meetings. He also engaged in quite a bit of correspondence. During his tenure, there were two regional meetings that he attended in behalf of the club (expenses borne by the club). Contacts made through his intensive activity helped generate some local input for national buys in his market. Some people in our business operate under the philosophy of "putting back something into the pot that has been good to them over the years." It is a conscious manifestation of gratitude for the bounty that has been granted to them. They view the contribution in work, rather than an outright dollar donation. And from management's point of view, it is the giving of their people that repays the debt that they feel should be shared by all who benefit from the field.

But, the other side of the coin sometimes dominates and ambivalence toward organizational activity sets in. Tokenism is usually the resultant at best in such instances.

The difficulty always arises in that thin line called *degree of involvement*. Only those who are on the firing line can truly assess its value and make the commitment. Sometimes, sales people operate in cycles, getting overinvolved initially and then having to pull back.

The key to management's attitude is the justification for it all. Probing questions of ego trip, actual generation of business, idea stimulation by peers and professional growth of the individual need to be answered. It is difficult to assess on a black and white scale for there are so many values of gray involved.

On the subject of stability of the station sales staff, it follows that those who feel they are passing through cannot become too involved. If the reputation of instability is associated with a particular station, then organizations do not feel like investing any office or degree of power in people associated with that station. It works as a pressure builder from both sides of the fence.

Civic Organizations

The degree of involvement with civic organizations can likewise run from relative passivity to the perennial joiner.

The same qualifying features can also be identified as with business and advertising organizations, although with some subqualifications involved.

• Size of the market

• Structure of civic organizations

Station management's attitude toward involvement.

With the size of the market, it is easy to become lost and not identify with the more meaningful organizations. As Godfrey W. Herweg, General Sales Manager, WJJD, Chicago, puts it: "Chicago is too large a market to become too involved in local civic organizations." Larger communities obviously pose this problem of fragmentation for a broadcast salesperson.

When it comes to structure, every community has its typical array of Lions, Elks, veterans' organizations, scout groups, United Way agencies and church groups. The choice is invariably wide and the responsibility as demanding as one would make it. The usual potpourri of real estate salesmen and insurance salesmen are invariably rife in almost any level of contact.

Without identifying itself specifically, the lines of demarcation concerning involvement somehow place the business side of a station's profile in the camp of business and advertising organizations and the creative side in the camp of civic organizations. Philosophically, perhaps those in the business recognize the fact that the two separate roads revolve around different spheres. The realm of civic organizations has to do with all points of contact with segments of the general public— or to be crass, the listeners and potential listeners; while the other orbit has to do with a specialized group that provides the meeting and mating ground for customers and potential customers.

So, even if there were an altruistic motive to become involved in civic organizations on the part of a salesperson, the role somehow becomes suspect.

Yet, the rationalization of any kind of involvement is really up to the individual involved. The world cannot condemn a salesman if he wants to be active with his son in the YMCA Indian Guide program. And, in small to medium-sized communities, this route can well be just as business-minded in its eventual orientation as a larger community's business and advertising organizations. Getting into the very fiber of any community is important to a salesman. If nothing else, a "feel" for the community is obtained and this too will help in the subsequent career building of that salesman.

From this latter perspective, it behooves management to likewise encourage participation in civic organizations. The longrange benefits, both of a tangible and intangible nature, can be found.

Chapter 8 Outlook For The Future

An interesting off-the-wall reaction to change comes from W.F. Sheray, V.P., Station Manager, WFTL, Fort Lauderdale, Florida: "There has been a dramatic change, because today there are not enough good salesmen in this field. Radio salesmen in general are poor salesmen. I try not to hire an ex-radio salesman because of this reason."

Without attempting to psychoanalyze this latter comment, there is the germ of concern among all broadcasters. There is that deliberate veering away from the inadequately prepared salesperson. Everyone recognizes the truism that so much harm is engendered with the type who stigmatizes a business by lack of preparedness. Everyone is so conscious about sales training and there is very little "Here's the rate card, coverage map and program schedule...now go out and sell."

Changes Over the Years

From a sales point of view, broadcasting executives view changes over the years since their entry into the field in these general terms:

•The day of the drummer or "good time Charlie" is fast disappearing. To achieve real success in broadcast sales, the same degree of professionalism, study, desire and expertise is required as goes into the making of any successful engineer, lawyer etc.

•The business itself has become highly sophisticated in terms of audience measurements, presentations to agencies and

clients and the promotional quest for audience. Computerization has contributed to zeroing in on audience targets.

• Broadcasting is much more competitive, especially with the advent of FM growth and its seeking a place in the field.

•Broadcasting is more programming oriented. Instead of tailoring a program to suit a potential client, programmers are producing the product to garner the greatest number of listeners in the target group and sales people are trained to sell the product.

Competition always sharpens up everyone's outlook. Survival of the fittest is the name of the game. There are just so many formats, just so many advertising dollars per market and just so much inter-and intra-media share of that market.

What once may have been in vogue is no longer around. The proliferation of the radio dial in recent decades has been so dramatic that we have to step back and pause a bit to contemplate the dazzling effect of it all. To be sure, there are still markets where announcers do selling and there is a great deal of overlapping job functions in order to survive from payroll to payroll. Nobody is faulting the owner who is struggling to keep his head above water. But there is that consciousness of knowing that there are more professional ways of eventually proceeding once a station is turned around. Ironically enough, even at the struggling level, it is to the credit of these operators that they seek the aid of an RAB and attend sales meetings of different groups to learn how to better themselves. Maybe it's because a lot of these operators have come from markets or stations where they have seen this at work and are highly conscious of this asset. Whatever the background, sales preparation is not taken lightly any more.

To gain some kind of perspective of growth in our industry, let's take a quick glance at figures in radio time sales over a span of years (Table 8-1).

Another view can be gained with the number of commercial broadcast operations vying for a piece of the pie (Table 8-2).

Table 8-	1. F	ladio	Time	Sales.
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Year	Dollars		
1935	\$ 79,617,543		
1945	310,484,046		
1955	456,481,000		
1965	827.782.000		
1975	1,551,971,000		

Stations		Years 1966	1976
AM Radio Stations	3,506	4,039	4,433
FM Radio Stations	753	1,408	2,704

Table 8-2. Commercial Broadcast Operations.

Still another ingredient to consider is that of profitability. Table 8-3 is based on stations reporting to the FCC on profit by volume of total broadcast revenues for 1975.

There are several ways to be looking at these figures to appreciate their significance. Looking at the number of stations in say 1966 and comparing that with time sales to the closest year, we see a 1:1 1/2 ratio. But in looking at the 1976 number of stations to time sales to the closest year, we see a 1:2 ratio. This is a healthy direction for radio and an indication of the stature radio is enjoying day by day.

To be sure, it's competitive as all get out and to the victor goes the spoils. Looking down now to profitability, of those stations reporting profits, 60 percent of them show profits of less than \$5,000 to \$25,000.

And we must be impressed with the fact that, of those reporting stations, 65 percent of them are the lucky ones with the ability to report any profit at all. What about the losers? Although we have not gone directly into efficiency of management and controls to effect savings, there are strong overtones for sales.

Station Reports	Number	
Number of stations reporting	4,295	
Number of stations reporting profits Stations reporting profits of \$100,000	2,618	
and over Stations reporting profits of \$25,000	297	
\$100,000 Stations reporting profits of \$10,000-	780	
\$25,000	709	
Stations reporting profits of less than \$5,000 to \$10,000	832	

Table 8-3.	. Total	Broadcast	Revenues f	or 1975.
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Hopefully, the application of some of the techniques and methodology that we have been exploring throughout the manuscript will come to roost and directly, as well as indirectly, contribute to the profitability of more and more reporting stations.

Sharpening up our tools from every aspect as a broadcast operation can only help in the overall. As radio itself has matured and evolved into different forms from what we had previously known, so the sales application has turned about in many ways. In research alone, we have seen transitional stages of importance among a Hooper, a Pulse and an ARB.

We have likewise seen an awareness of the many approaches available to sales people. Sales seminars and sales-oriented thinking have grown over the years. There is the whole area of cross-pollination and sharing of tools and ideas between stations and their national sales reps.

There is less now of that attitude that preached doom for radio with the onset of television. There is more of that aggressiveness that saw the emergence of FM as a viable sales commodity that refused to be sublimated to the role of Muzak or background music.

It has all taken the total deliverance of the selling arm to make more and more clients and agencies aware of the power of radio. And as sales people moved into general management positions, they did not forget their roots and encouraged sales at still another level of contact.

Status of Tomorrow's Radio

As food for thought, ponder these predictions and personal observations as gleaned from various trade publicetions and individuals in the field:

•Capital Times, December 13, 1976—David Shaw: "Are you now holding an endangered species in your hands?" Article described the multitude of problems facing the newspaper industry. The three New York newspapers combined lost 550,000 readers in the period beginning 1970. More and more retailers are finding their way into radio.

•Otis Chandler, Publisher of the Los Angeles Times: "A lot of my colleagues insist that we are essential, but I think they're listening to their own promotion departments. Our readers just aren't a captive audience anymore. They can do without us." Costs of newspaper advertising and subscriptions will continue to escalate. •A future-of-radio study commissioned by the NAB stated that there would be continued deregulation of radio with no further advertising bans. John Dimling, NAB research director, does not, however, see cigarette advertising returning to radio. He also sees longer license periods, beyond the current three years, as a real possibility. The study also predicts AM stereo by 1980, quad FM by 1985 and improved FM reception.

•NAB dues in the future will be tied to station rates. Many stations will examine their one-time rates, which they rarely if ever sell and reduce many fees based on these rates by simply eliminating the ego open rate.

• The Equal Time and Fairness Doctrine which evolved from Section 315 of the Communications Act will be revised. Reform will come about when the entire Communications Act receives a much needed facelift.

• The expansion of the AM dial to stat at 525 khz and end at 1805 khz will generate a game of musical chairs with existing stations attempting to obtain better dial positions. There will be room for more stations and new formats will further fragmentize the broadcast spectrum.

•FM will continue to grow with manufacturers making FM standard equipment in automobiles

• The big radio rep firms will get bigger and the small firms will drop by the wayside.

• Somewhere along the line, ARB will find it has some real competition. That's not on the immediate horizon and may come with clients and agencies recognizing the need to look at something besides the raw numbers. A service that provides the answers to superior broadcasting considerations may be a popular supplement to audience estimates.

Part II Advertising Agencies

 \bullet Tell the agency what the station is doing to reach target audience.

•It would help if the stations put a description of their format in SRDS.

•Selling an agency on the idea that they need that coverage. Marketing factors count more in this case.

•Make sure station knows everything there is to know about product, then present its market story to planner. Good portrayal of their own stations as well as competing stations.

•I don't really know. Just give us a pitch.

 $\bullet The market is dictated by the client. I have nothing to do with it.$

•Approach the client.

• Find out if brand had real acceptance.

•It's based on sales or sales potential and it's hard for a station to increase sales.

• Prove that product needs that market.

•Get distribution of product first.

• To approach the broker. Radio has done a poor job of selling the food industry.

•Personal contact is the only way I can think of.

• Contact account supervisor and pass it on to the client.

• Contact through a capable rep firm.

•Try to beef up their ratings.

•We work differently for different clients.

•Don't want to get involved in telling stations how.

•It can't, there's no way. There are too many things they have to do.

•It's set up like a co-op, so I don't know."

These one hundred telephone interviews elicited responses that typify the intricate roles of those time buyers. It paints in broad strokes the tableau of going to them, around them, above them and through them to obtain a buy on a schedule. The thin line of discretion and tact lies in not burning your bridges behind you so that the station and its sales rep does not have to jeopardize any future business that could be forthcoming. Overaggressiveness can deteriorate into those annoyance factors we'll examine a few pages from here.

Other Media Buying Responsibilities

There are several factors that will determine the degree of involvement with radio from the buyer's aspect:

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•Size of agency.

•Number of accounts.

•Number of radio-active accounts.

Add in, of course, the other vagaries that could contribute to the overall picture such as stages in a product's life cycle, degree of test marketing and advertiser sophistication.

Take, for example, the two leading national advertisers in the country and see their orientation when it comes to radio. As reported in *Advertising Age*(August 23, 1976) Procter & Gamble showed an advertising expenditure of \$92,400 for spot radio in 1975 out of a total expenditure of \$360,000,000. Whereas, General Motors showed an expenditure of \$14,649,000 for spot radio in 1975 out of a total advertising expenditure of \$225,000,000.

Another interesting statistic: Chrysler Corporation was the leading spot radio advertiser in the nation for 1975 yet, the company ranked in the \$15 position in overall leading national advertisers.

It is apparent that there are different strokes for different folks. Every account could legitimately command a volume to itself to analyze its marketing strategy and advertising support. For instance, Procter & Gamble is probably the largest user of sampling, couponing, price-off, on-pack and other premiums, and is one of the largest users of point of purchase. And it takes ten advertising agencies to service this mass marketer.

Therefore, at some agencies, the radio time buying function could be full time without the purchase of any other media or it could entail buying for television, newspaper, outdoor, magazine and other media as well. It could range from 10 percent all the way to 100 percent spent on radio time buying.

Some shops also have the reputation for being broadcast oriented and the media mix emphasis will be different in these instances. Then again, there are the specialized time buying services where independent organizations just perform that service to the exclusion of the total advertising agency concept.

According to a special feature on this aspect of the business that appeared in *Madison Avenue* (September, 1976), "The media buying services started in the 1960s on an 'I can get it for you wholesale' basis. Those that came in during the mid-1960s were mostly from the barter side of the business and although they did render a service, many of them were not as sophisticated as those in the field today. During the 1960's, the agencies created a full service race among themselves and it resulted in a fragmentation of agency services that could be rendered on a worthwhile basis. The media end of the business got very little recognition. Agencies devoted little money to this end."

The leading media buying services today are Time Buying Services, Vitt Media International, Independent Media Services, Media Communications, The Mediators and SFM Media Service Corporation. They estimate that over 15 percent of the spot business today is handled by a buying service or in some fashion other than through the normal advertising agency channels. They also agree that the name of the game is no longer "I can get it cheaper," but "I can get it smarter." For them, there are four major parts in a successful negotiation.

Negotiation Skill. This is having the right people who know how to negotiate.

Timing. This is knowing when to move into the marketplace.

Dollar Leverage. This is how many dollars you're going into the market with. Stations recognize how much inventory they're going to be selling to your organization or to a client.

Incentive to Buy Better. This is the person on the line doing the negotiating. He has to have an incentive to get a better deal, such as a bonus or being paid better.

Where there is that degree of involvement, proficiency in time buying can be accomplished and better buys made. All shadings of the spectrum contribute to the qualitative aspect of the time buying procedure.

Chapter 10 Radio Rep Account Executives

Responses from time buyers and media directors indicate that most of them are impressed by the caliber of professionalism displayed by radio rep sales people. Individual firms were mentioned and the more aggressive ones were cited, although it was not significant to necessarily assign rankings to these firms.

Leaders

As April K. Kavanagh, Radio Buying Supervisor, BBDO, New York, succinctly put it: "We all have good and bad days, good and bad buys and good and bad facets of our personalities. Everybody's good at one point or another."

There is a tacit respect for those sales reps who properly do their job without regard to the particular firm that they represent. Performance rather than association is the key.

We are dealing here in an area of complete subjectivity based upon a one-to-one relationship. Body chemistry is a strange phenomenon to explain and the various criteria that individuals establish can run a wide range.

Distinguishing Characteristics

Knowledge of the market and knowledge of the station are very high in the minds of time buyers and media directors as to characteristics that impress them the most about the best radio reps with whom they do business.

Prompt response also looms as a desirable trait.

Helen A Renninger, Media Planner/Buyer, Al Paul Lefton Co., Inc. is impressed by: "A rep who cares enough to want to know the client's objectives and the best way to help rather than just wanting the order. Intelligence, cooperation and followthrough are needed."

Insofar as trying to draw conclusions from the size of the agency, it appears that the larger agencies show more interst in knowledge of the market and knowledge of the station than the smaller ones. However, it is this latter group that leads in assigning the strongest value to a prompt response.

What is inherent in both situations?

Buying media is a very challenging position. There are many aids that can provide a profile of a market and a profile of a station and these can be computerized for quick reference. But the gut level feeling of a market or a station can only come when someone is constantly abreast of the situation and can honestly relay this kind of information to a buyer in easy-to-digest doses without a full-blown presentation each time around.

This is the function of the well-informed radio sales rep. That person is responsible for knowing his list of stations and the markets in which they are located like the traditional "back of his hand."

Metro GRP's Can Be Gross... A 50 kw station has significant coverage and rating effect considerably beyond its metro (SMSA) base. Buys had been lost when bought strictly on a metro base. When it was proven that the total ADI had more retail sales and more retail stores outside the metro area than within, a different selling approach was taken and agency buyers were able to make more expeditious buys based upon this knowledge.

Arbitron now measures radio in the top fifty markets by *Area* of *Dominant Influence* (ADI) as it does in television. HR/ Stone's Saul Frischling expects more and more radio buying to be predicated on ADI. He cites the logic of delivering a message to the same market being measured for television as an apples and apples philosophy. "It's one thing to make a metro gross rating point buy when the market is almost entirely in the SMSA, "he points out, "but when 30, 40 or 50 percent of the population and sales are in the outside counties, it just doesn't make any sense at all." In *Media Decisions* (December, 1975) Roger Bumstead, Vice President/ Media, Tinker Dodge & Delano, Inc., concurs that, while it may take time to get used to, the move to ADI measurement is smart. Bumstead, like the majority of his counterparts, is faced with skyrocketing costs for time and production for their television oriented clients. "Our clients ask about radio now and our creative people seem to like doing it. It's fun; they appear to me to find more ways to express themselves—and client strategies with it."

Buyers want to know qualitative data about a market such as:

- •What are the leading industries in the area?
- •What are the paydays for these leading industries?
- •What has the growth pattern been over the years?
- •What are the overall opportunities for employment?
- What is the ethnic composition of the market?
- How about port facilities, railroad terminals, warehousing?
- What are the leading recreational activities?
- Is it an early rising community?
- What are the general weather conditions?
- •What is the culture like?
- •Are there any leading educational institutions?
- •Is the community civic-minded and supportive of community life?

• What is the outlook toward unionism and labor-management relations?

We are bordering now on the relatively new marketing concept of psychographics. According to Jerry Wind, in *Proceedings* (American Marketing Association), "Psychographics provide a useful supplement to demographics. Psychographics focuses on general buyer habits, life styles and attitudes as they might relate to a specific product class. Life style is concerned with the activities, interests and opinions toward leisure time, work and consumption of the buyer alone or with others with respect to both general behavior and the specific product class."

There is more and more emphasis upon targeting into the marketplace so that the buyer is more appreciative of the qualitative information that the radio sales rep can provide. This obviously functions in a positive way only when the proper channels of communication have been established between the rep and the stations on the list.

As for information about the station, the sales rep should have all kinds of ammunition stemming from personality profiles, publicity releases, station promotions and contests, merchandising services, consumer ads, trade ads, direct mail pieces and actual tapes of airchecks. The rates and ratings are data to which the buyer always has access. But it is the totality of the other station tools that help establish the flavor of the station. And the rep should also be in a position to talk about competitive stations in the market. This helps provide a perspective for the broadcast service available in any given market.

Radio station representatives, the stations themselves and no doubt the buyers are more than infrequently fascinated by the last minute demands for a 20-market roll out. Panic prevails and the Friday morning call for the schedule that starts Monday is a challenge to the ingenuity for all concerned. "The copy's in the mail" is greeted with an agonized form of laughter by the stations whose experience with the postal service tells them that Monday morning will bring the inevitable discrepancies associated with their best efforts to get the client on the air. The stations that have been pre-sold will be on the buy list. There's just no time to entertain a market-by-market presentation. Again, a sense of the macabre is a useful tool at times like these. "If you don't have to be on the air until Monday, how come you didn't call me at home over the weekend?" is typical of a response to the buyer's call.

These "I think I'm losing my mind" situations should not be confused with the so-called *closet buy*. In this charade, the buyer has plenty of time to make the buy, but choses the stations without consulting the representatives and simply calls the anointed few and places the order. Reps have nightmares about closet buys. They turn into the best of vicarious thrills when the dream includes a closet buy on a station that has just switched formats, burned down or fell out of the book. The reputation of being a closet buyer is fraught with danger. Radio is a volatile business. A change of on-air personalities or a wholesale purge can quickly change the good closet buy into a large mistake. Radio sales people are optimists by nature. The professionals make the best of it when they get the worst of it. As a group, however, they look upon the closet buyer as a person who thinks he knows everything and therefore has a lot to learn.

Annoyance Factors

What annoyance factors are considered to be the most prevalent in associations with sales reps? The two factors that emerged in response to this question the most are:

•Overpushy sales people

•Sales people who try to sell a spot not right for the client's needs.

The overpushy sales people for many buyers fall into the stereotype category of the used car salesman. It's the "hit 'em over

the head" approach and includes the "don't know when to stop selling" gang. This unappreciated aggressiveness manifests itself in crying over lost schedules and sometimes bypassing media people.

This latter indictment indeed runs into a grey area. Everybody is human and buyers are the first to concede that errors in judgment do occur considering the volume of placement and the speed with which it is usually accomplished. But they do get touchy when the challenges to their decisions take on a continuing pattern and they are placed so strongly on the defensive. Justifying each and every buy on every occasion to everyone who comes down the pike can border on the ludicrous. Learning how to be a good loser is a valuable attribute. There are certain buys that just do not make sense at the time for particular stations. Recognizing this fact, on the part of the sales rep, can avoid future ill will and command respect where it is rightfully deserved. This related directly to the earlier point on characteristics that impress in regard to the sales reps. One of them is being "a rep who cares enough to want to know the client's objectives." Client's needs are what theoretically the advertising agency is there to establish, to advance and to protect to the death (or as long as an agency-client relationship is in existence). When a salesmen loses sight of fulfilling a need, he loses sight of what it is all about.

Dig, Dig, Dig... A midwest advertising agency with a portable well drilling product was interested in expanding its distribution in northern California. They called a station that seemed to have the agri-business audience, which they felt was the target. The station asked to see a brochure on the rig as the client had a specific sales return that he felt would result from the budget that had been allocated. Upon receipt of the material the sales manager conferred with the station's farm director and then called the agency with a recommendation against the buy at that time. "You won't achieve your anticipated return," he told them. "The farms have plenty of water and where deep drilling is needed, your product just can't do the job."

The sales manager may have lost some billing, but gained a great deal more for his station's reputation and for himself. You can bet that, when that agency calls for another client where the product fits, he'll get his unfair share of the budget.

Other annoyance factors directly related to the concept of client-need are:

•Not listening to the buyer for what is really needed, when it is needed and how to present the material.

•Being late with the information desired or furnishing inadequate information.

•Crying *closet buy* when the buyer has not even seen the sales rep in several months.

Looking at the annoyance syndrome from still another perspective, some buyers point the finger at stations that are too smug and act as if they do the buyer a favor by accepting an order. Are these the fat cats in the broadcasting business who perhaps seek a certain caliber of client to be aired over their facilities? Stations that are stupid enough to earn this kind of reputation need management level awakening as to what is really going on in the industry. A sales rep who hears this kind of talk about any station on his list should immediately call it to the attention of his rep office manager and entrust it to him to follow through with the station's chief executive.

Chapter 11 The Future of Advertising

Most time buyers are agreed that radio will play a more important role in clients' advertising plans and that the buying function will become more sophisticated and demanding. There is also the aspect of the challenge that arises from the fact that, as television buying is getting more and more computerized, some buyers feel that radio will be the only personalized medium left and the only one where the buyer is involved. Inherent in this school of thought is the human desire to hang in and have a part of the say without that total and humiliating reliance upon a bay of computers. The interaction of human beings with other human beings apparently has some strong overtones here. Related to this is also the thinking among some that television is starting to peak and that development will make radio more important with its ability to zero in on specific audiences at relatively inexpensive rates. Thus, radio time buying is viewed as increasing in importance here.

Tomorrow's Time Buying Role

As for the specific role of radio time buying within the agency structure in the next five to ten years, there is a thread of continuity among leading spokespeople.

As Vice President, Media Research, Leo Burnett, has this view; "About the same as now; on the other hand, radio will be backed up by the same state of computerization as now applies to television buying."

Mike McCarthy. As a buyer at Cunningham & Walsh, McCarthy sees the role as: "Becoming more sophisticated due to better research methods and greater available information...also more specialized."

Mary Durkin, as Broadcast Supervisor, Gumpertz/Bentley/ Fried & Durkin believes the role: " important as it is now. As more research data is available, a good buyer must learn how to interpret this data and use it properly without relying exclusively on numbers."

Joyce Saxon. As Senior Buyer at J. Walter Thompson, Saxon looks at the role this way: "Nationally, you'll increasingly buy the top 2 to 5 ranked (for your demographic) stations, depending on budget—plus the weaker stations offering meaningful merchandising."

A subcategory aligned with the computerized input is cume, reach and frequency machines—away from gross rating points and spectrum buying.

All of the buyer thinking reflects a greater degree of sophistication and understanding of what it is that is involved. As the entire process of advertising and the role of the advertising agency in the marketing picture is better understood and subsequently appreciated, the tasks assigned to advertising emerge in a more constructive light. This eventually finds its way out into the field with contact points made at different levels. For the marketer who takes the interest that is required in how his dollars are being expended to compete in the marketplace, the rewards can be tremendous. And this interest reflects itself in how the media function operates. Not only is there the concern about the approach and the production of ideas, but the eventual placement in what markets and on what stations.

The role then of the buyer is to make each and every buy as meaningful as human comprehension can permit. Not that we have been experiencing shoddy buys with its stereotyped retinue of closet buys: but rather there is the implied consciousness of obtaining more and more of what is specifically needed for the client to succeed. Every condition of contact and service for the client is more and more genuinely "for the client." Advertising agencies, no more than any other kind of business, do not appreciate constant turnover of clients and the staffing problems, among many others, that arise in its wake. In a business that has achieved notoriety for account-jumping and personnel-jumping, more conscious attempts are daily being made to understand and service the client's needs. There is also that dire need from the other side of the fence for the client to be candid with its advertising agency and take it into its confidence as a true extension of its selling force.

The Marketing Problem Solver (Cochran Chase) edited by Kenneth L. Barasch, has this to say about working with an advertising agency from the client's standpoint. "When you have selected an agency, immediately view them as an extension of your company's marketing organization. Let them know you feel this way. Some clients select an agency to handle their communications programs, turn over large budget appropriations to them and then foolishly become secretive about corporate plans and competitive data that would be extremely useful to the agency in preparing programs for you. A successful relationship is based on:

•Freedom for agency to perform without undue hindrance with regard to creative solutions from company/client management.

Mutual honesty

Avoidance of conflict of interest

Teamwork

Mutual respect

•Sharing of relevant information in complete confidence

•A clear understanding of both client and agency responsibilities to each other

•Thorough knowlege of the client's marketing problems, needs and wants

•How performance of both client and agency will be measured

•Profitable pre-arranged compensation plan

•A written contract

Buyers are more and more becoming privy to this overall ideal situation. Just as the agency is seeking to be a part of the client's team, so are all the forces within an agency seeking to be a meaningful part of the account group assigned to that client.

Without laboring the old chicken and egg routine to see who is accountable first, the more confidences exchanged and the more openness in contact, the less volatile will be account shifting. Apprehension about revealing confidences for fear that company secrets will be openly flaunted should be discussed. Honesty, trust and respect have to genuinely find their way into the picture. The team effort between the agency and client must be built and then filtered down to every individual working on that team.

The time buyer then can perform a function that comes from an understanding of need and goal. Stability on the part of both agency and client contributes to this educative process for the time buyer.

Obviously, in a business where complexities govern each and every aspect of contact, a running evaluation of agency performance and improvement in the agency-client working relationship becomes rather important. It heads off the pent-up big blowout and hopefully can maintain an even flow of work through all the myriad phases of development.

Development of Radio

Allied to the way time buyers view their role within the next decade is the medium itself.

As reported in *Broadcasting* (November 8, 1976), "Advertisers spent \$1,892 billion on radio in 1975 up 7.8 per cent from 1974. Of this amount, \$72.7 million was for network advertising (up 20.6 percent), \$416.3 million for national and regional spot advertising (up 7.6 percent) and \$1.4 billion for local advertising (a 7.2 percent increase). These amounts include agencies, representatives, brokers and others, but do not include advertiser-supplied commercials on programs."

Within the confines of these figures, FM broadcast showed an increase in 1975 of 24.3 percent over the previous year to \$308.6 million.

Writing in *Television/Radio Age* (September 13, 1976), Alfred J. Jaffe discussed a major report on FM, released on that date, by Cox Broadcasting Co. The gist of the study, Jaffe points out, is that "FM has been and is now more profitable than FCC figures indicate." The Cox study concludes that "after much delay... FM is now ready to approach its rightful place as a mature member of the broadcasting industry. In fact, in terms of growth over the next five years, FM radio will far exceed any other form of mass communications."

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Cox Broadcasting, which owns five FM outlets, expects that, if their projections on FM growth are accepted as accurate (financial and otherwise), a major impact on the broadcaster's perceptions of FM dollar value and opportunities will emerge.

The study analyzed both AM and FM in the top 40 markets based on:

•Past financial, programming and audience data

•Computer projections using advanced statistical forecasting techniques

•Interview with broadcasters, consultants, engineers, syndicators and advertising agency buyers, including in-depth interview of up to two hours with fifty individuals. The experts, utilizing the computer forecasts and their own personal judgment, conclude that:

"In the top 40 markets, FM's share of (radio) revenues could reach 28 percent by 1978 and 37 percent by 1981. For the total U.S., FM's share could grow to 26 percent by 1978 and 36 percent by 1981 vs. 15.5 percent in 1974. FM revenues should grow at 22 percent annually over the next five years, while AM revenues should grow at 4 percent annually. In the total U.S., the FM audience should account for 42-44 percent of all listening by 1978 and up to 50 percent by 1981. The number of FM stations will grow from 2,806 in 1976 to 3,500 by 1981. The number of AM stations will stay relatively constant at 4,500 to 4,600 over the next five years."

We are witnessing the complete breakdown of the bias that formerly existed about including FM in a media buy. The hyphenated portion of radio is disappearing. The key now, from a rigid buying standpoint, is to thoroughly understand this junior electronic medium and successfully incorporate it into the scheme of things. As a buyer wants each sales rep to understand the client's needs, so does the sales rep want the buyer to understand the individual capacities of the stations on his list, regardless of the AM or FM identification. They are radio stations with separate personalities, target audiences, coverage patterns, rankings, cost factors and overall philosophies of operation.

Agencies are always aware of changing formats and trends on the broadcast horizon. There is community of concern as to what is happening and what is catching on. The ill-fated NIS from NBC was being carefully observed before its demise and taken into account as a possibility for an all-news thrust or trend in the industry. The whole experience with disco was a topic of conversation and observation. The direction of progressive country comes under perusal. The nostalgia fad exerts some consideration.

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How fragmentized are radio sounds becoming? Where is tomorrow's leadership coming from? Can we be any more comfortable and rest on our laurels with some automatic buy stations? The Cox study indicates "overwhelming evidence to show that further specialization of programming, i.e., further segmentation of the market, is occurring in radio. This will cause additional fragmentation of audience and revenue shares."

How responsive is the triumvirate of radio, advertising agency and advertiser in impact upon the consumer? The triumrate has a direct, involved role in attempting to reach and influence that constantly changing consumer. As Peter Drucker, in *The Wall*
Street Journal (December, 1976), put it: "Everybody knows how the consumer ought to behave, except the consumer. The American consumer market is undergoing a new segmentation. Three groups are emerging as the dominant marketing forces. The traditional marketing theory does not take them into account and they behave differently from the standard model, if only because their economic reality is quite different. The first of these groups is older people, especially people who are retired. In percentages, this is the most rapidly growing group in the American population. The second new group may be the young adults. Their savings rate is low and as buyers they are shifting strongly towards the big ticket items. Finally, there are the married working women, probably the most important of the groups. Half of the married women in this country now hold jobs."

What does all of this mean? Ponder this thought as an example: with half of the married women in the work force, can we legitimately still label 10 A.M. to 4 P.M. as *housewife time*? Or are we not to look at the numbers of a station that skews into the over-50 age bracket when we also know that retirees are customers for such things as the leisurely vacation, recreational vehicles and prepared food? Tomorrow there is every indication that that group will number 40 million and that the affluent consumer group among them is likely to be 25 million.

Buyer and seller of advertising time have to be attuned to where it's at as they say in today's jargon. The channels of communication among all the elements that make up the triumvirate have to be constantly open and responsive to the action. To be sure, it's an exciting time for sales people, but also a very challenging time. Take the sequence of possible events from station national sales manager to station sales rep to advertising agency time buyer. How is the station doing to stay competitive? Is every current piece of sales ammunition being funneled to the station sales rep? Is the sales rep then doing his job in keeping the buyer fully informed of this entire process? From the other direction, is the buyer explaining the needs of the client to the sales rep? Is the sales rep alerting the station as to changing needs of clients? And how can the station satisfy those needs?

The radio station that hopes to exist and make money in tomorrow's environment has to thoroughly understand its competitive role—not only with the other radio stations in its area, but the other media as well. The blending of marketing and programming, along with incisive management, is the key to the future of radio.

Part III Station Representatives

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Chapter 12 Career Backgrounds

About one-third of those currently employed rep field sales people have come from other radio rep firms as their immediate previous affiliation.

Competitive Representative

What are the reasons for this propensity of concentration from one basic source?

Experience. There is a minimal amount of break-in time that is needed to make an account exec or rep office manager productive. Basically, all that he requires if he comes from another radio rep firm is the familiarity with the fundamental techniques and philosophy of his newly acquired position. Theoretically, he knows the ropes.

Agency Contacts. If the new employee comes from the same market, he has the advantage of knowing a set number of advertising agency time buyers in that market. In picking up his newly acquired list, there is a strong possibility of having renewed contact with people who are familiar to him.

The length of time that an individual has under his belt in the way of past experience can obviously run the gamet. Therefore, his adaptability to a situation will vary in each set of circumstances. To whatever degree his professionalism has been honed, most rep sales people are noddingly acquainted with the station lists of their competitors. After all, they have been selling against the competition and any good salesperson does his homework on what he has to face to consummate a sale. Leading stations in particular markets always stand out. They're conversation pieces among the industry. Trade publications and the ads carried in them also fortify the images that these stations would desire to portray. Another assist in this direction comes from the preparation of *switch pitches*. It is imperative to know all you can about the competitive station from which you're hoping to take the business.

Advertising agency buyers also contribute to the educative process. In most instances, there is fair interplay and many stations are openly discussed. Strengths and weaknesses are pointed out. Demographic breakdowns, rates and cumes are examined and hashed over. The salesperson who can soak up the wealth of information that is available is in a strong position not only from his own vantage point for his current rep firm, but also for futures if he changes to another rep.

The stronger station reps are obviously in a position to provide the lure for personnel from the less influential reps. They have the aura of major league about them and the reputation for where the action's at. The lure is a two-way street in that it may be initiated as a raiding effect upon the smaller rep or it may come from the other direction from a salesperson constantly knocking on doors to become a part of the stronger rep. And those on board theoretically work harder to keep their positions intact until they themselves are in a position to make another move, be it to a rep firm, a radio station, advertising agency or an account itself. The name of the game is dollars and the track is fast and furious.

Local Radio Station

About one-fourth of those currently employed in the rep field as sales people have come from radio station sales as their immediate previous affiliation.

The obvious rationale for seeking and considering people from this discipline is the pragmatic aspect of having somebody sell a commodity with which he is familiar. The terminology, the grass roots understanding, and the overall feel of the business loom large in this area of consideration. Facing clients in their arena of battle and wrestling with local advertising agencies helps provide the armor that becomes a part of a salesperson's mettle. To whatever degree that experience has been developed (it could range from a year or two to many years in the field), the insight gained is invaluable when properly coordinated with the demands of the radio station rep.

Looked at it from just one point of view, consider the comprehension that must develop when a radio time schedule goes from its embryonic stage through copy, production, airing, results and hopefully a renewal to complete one life cycle. Every phase can be fully analyzed from the very first consideration of the call upon that client whether initiated by the salesperson or assigned from a list by a sales manager to the sales presentation including the proposed budget, the avails, time span of schedule, tie-in with other client advertising activity, the spec tape, the number of direct calls upon the client, the changes in budget consideration, the traffic manipulations, the copy changes and the overall servicing.

This last point is something rarely seen at the station rep level and does point out a sharp differentiation for the station level background and his new radio rep field environs. For herein lies a difference that removes a level of contact that has been so familiar to the radio station salesperson. At the station level, there is continuous contact with the client as the purchased schedule is in progress. In many instances, the schedule is spoon fed through the length of the contract. Copy changes may be necessary if a planned sale approach is not bringing in the desired effect or shifting in schedules may be necessary to bolster one time segment as opposed to another. In essence, the schedule has not only been sold in the first place, but is constantly being re-sold as it goes through its campaign. Such a direct connection does not exist at the station rep level. Outside of copy changes and budget revisions, once a schedule has been launched at that level, it goes through its flight without any form of harrassment. The retail level is much more volatile and immediately responsive to its advertising than a national or regional advertiser whose business is being placed through that radio rep level of association.

This layer of activity, the servicing aspect, has to be reassigned in value in the head of that salesperson with the immediate radio station background. It is of consideration in the total perspective not to lose sight of the fact that someone has to buy something before the whole process can be initiated, but the insight into the point of contact has to be re-thought. Not that there is now a buffer to that over-the-counter type of activity: it is just a phrase of marketing strategy that does not have to directly concern the person who is now selling in the rep field as opposed to the previous concentration on client.

Advertising Agency

About 1/6 of those currently employed in the rep field as sales people have come from advertising agencies as their immediate previous affiliation.

Depending upon the size of the advertising agency, the leading categories of recruitment would ebb from buyers, account people and researchers.

The buying process would, of course, introduce the elements of familiarity with markets, stations, rate cards, gross rating points, etc. This source of supply need not be restricted to the conventional type of advertising agency, but also would have to include the innovation of the time-buying service. From this overview, the buyer has been in a position to be on the customer side of the fence with dollars to be spent, markets to be covered and direction as to the target audience with maybe some indications as to format to be purchased in those markets. The buyer has also been on the receiving end of switch pitches from station reps and visits from station personnel with the reps.

As the fence is catapulted and the buyer is now the seller, an appreciation of the lines of communication comes in very handy. The language is familiar and the name of the game is likewise fraught with known quantities. In some instances, friendships that go down into other layers of agency activity help in decisionmaking before detailed instructions are concocted to hand to the various buyers.

As more and more dependence focuses on the computer and its place in the buying procedure, the alumnus from the advertising agency side has a distinct advantage having been exposed to such involvement at the agency level.

Other Areas

Less than 5 percent of those currently employed in the rep field as sales people have come from newspaper-magazine sales as their immediate previous affiliation.

Some of these may be throwbacks to the time when a broadcast rep firm was affiliated with a newspaper rep firm. At any rate, the selling procedure would have some affinity inasmuch as buying at the advertising agency level deals with some form of media. An advertising space salesperson would theoretically have an area in common with an advertising broadcast salesperson. At least, the mechanics of soliciting and processing the order through channels is more or less similar as far as reps go. Television sales is another area of entry into the radio rep field as identification as the most immediate previous affiliation with about 3 percent coming from that discipline.

The media similarities are obvious and one always wonders whether people joining the radio rep field from this area are just passing through or waiting out a tight job market in their own desired field. More money is to be made on the television side of the fence for these salespeople and one always ponders the point of taking on either dropouts or has beens from another area.

Other miscellaneous sources of supply come from the networks and previous non-selling types who have been involved with sales presentations or broadcast research.

Network salespeople have dealt with similar situations as the rep salespeople. Presentations, clearances, rates and all other dealings with advertising agency time buyers are close in approach. So, these people as a group are not too far afield when they shift gears slightly in working for a rep.

As for the previous non-selling types, we are talking mostly about those who may have had backgrounds at the rep level itself in research and promotion, advertising agency research and merchandising or network level research and promotion. People who come from these disciplines are well trained in the concept of preparing sales presentations with a heavy emphasis upon research (both market and ratings research). They bring an understanding of the language of the business plus the utilization of facts and figures to furnish a substantial reason-why approach. What they lack of course, is that point of contact experience and the personal interplay of the actual sales call.

Also, in the miscellaneous category, would be those who have had experience in other forms of advertising sales such as outdoor, transit and specialities. The only element that they share in common with the previously mentioned categories is the dealing with an advertising buyer in the whole procedure. If pliable enough, they can be trained at the entry level to adapt to a sales rep situation. In some rare instances, there are those who come to the field with a strong sales backgrounds in other areas, primarily from an insurance or service-type selling background.

Chapter 13 Characteristics of Success

From those who have displayed substantial credentials in the radio rep field, the advice that they have to offer to those who ask how to get started in the representative sales field appears to run a common course. Most of them agree that a newcomer has to first establish a sales reputation and gain experience:

- •By selling for a competitive representative
- •By selling locally for a major market radio station
- •Advertising agency background in planning and buying.

This fairly well runs in concord with the career backgrounds section that we have seen from a different perspective. In actuality, we are getting the same feedback since their roots dovetail what they would like to see in perpetuity.

Preparation

However, a very interesting and innovative response to the question of getting started in the rep sales field comes from Bill Burton, Executive Vice-president, Eastman Radio, Inc. He offers this four-fold plan:

•"Be persistent.

•If they are just out of college, we prefer some retail sales with people like Procter & Gamble, 3M, IBM.

•Suggest that they get a good background in the basic fundamentals of selling—right on the bottom firing line.

•We rarely suggest that they go to a radio station or another rep firm. We like to get virgins in the business primarily in the age range of 25-30, and train and build our own."

Dwell a moment on this latter approach and see whether or not this man is an iconoclast or not. The only true way that there is a deviation from the norm is the emphasis upon a strong training program.

Naturally, the trainer must be in a dedicated frame of mind to make this plan viable. A careful screening process has to be in place and those who muster through this stage have to be nurtured through each progression toward the fulfillment of a professional radio rep salesperson.

This management strategy is not unusual. There are many leading firms that practice a tabula rasa approach to bringing up executives. It borders on the generalist as opposed to specialist theorizing. It curries the liberal arts major as opposed to the business administration or engineering or pre-law major.

The point then remains that there are alternate routes to the traditional avenues of preparation in this kind of career. This in itself is a healthy reflection of what the field is all about. Advertising has never been accused of being static. If anything, it has been labeled in a maligned fashion by many. Some traditional economists will be the first to yell about advertising as a waste commodity in the scheme of things. Wasteful or not, the \$30 billion annual figure is something to be reckoned with and not idly thrown about.

Therefore, innovation coming from the future dreamers and planners in the radio rep field is refreshing and to be encouraged with no holds barred. Experimentation leads to advancement and to the ultimate betterment of a way of life in this country that includes radio as an advertising medium that has so successfully moved countless tons of goods and services.

Enthusiasm

What characteristics do you remember about the most successful radio representative you have ever met? The thread of continuity that registers with almost all top professionals in the field falls into,

•Enthusiastic about the rep business, his firm and his clients

- Intimate knowledge of his markets
- Well Organized
- Creative
- •Honest.

John A. Lack, Vice-President & General Manager, CBS Radio Spot Sales, adds: "Smart, tough, flexible, resilient, good listener."

Inherent in all is a composite of everything already mentioned plus a strong drive to make money.

Thousands of words have been written by many knowledgeable sales executives and rank and file account people on salesmanship. Yet, few will argue with you about the single most important commodity in selling—enthusiasm.

In their *Textbook of Salesmanship* (McGraw-Hill), Frederic Russell, Frank Beach and Richard Buskirk address themselves to enthusiasm in this way: "The whole secret, as thousands of salesmen have learned, is to act enthusiastic or excited, and shortly you will really be feeling that way. This business of enthusiasm is nothing more than a practical application of the old principle of suggestion, used by every good salesman. If we suggest by our actions and attitude that we are enthusiastic about our proposition, our prospect will follow the suggestion and get excited about it, too."

To the man who could bottle and sell this priceless ingredient of enthusiasm would go the treasures of the world. Yet, it is attainable to every human being with a little bit of exerted effort. All of us use it in some degree or another in our daily lives. But it is the salesman, especially the salesman who is selling an intangible, an idea, a concept, who must always generate it to survive in a field like the broadcasting sales field.

Part of the enthusiasm syndrome is being comfortable in talking about one's product. This then points out the second item in our list of characteristics about the most successful radio representative that one has ever met—product knowledge.

"In general," says Joseph W. Thompson in his book, Selling-A Managerial and Behavioral Science Analysis (McGraw-Hill), "A salesman cannot have too much knowledge about his product or subject matter. He must know when to use his product knowledge and how much to use. The key is to adjust product knowledge to the demand and needs of each individual prospect."

With the fluid field of radio sales, product knowledge is not something that one commits to memory, stores away and pulls out as the need arises. Product knowledge is more of a matching of the buyer's needs in the total marketing scheme of things to the specific area of attack. Stations can effectively carry out this attack with the most efficient appropriation of a budget.

Product knowledge in this field must deal with changes of format, rating vacillations, air personality changes, rate card changes and station advertising and promotions not only from the standpoint of the list carried by any one rep, but also what is happening on the very same scene with the competition. In addition, product knowledge encompasses an alertness as to what is occurring on the client and agency level. Differing strategies, new product development, test marketing, experimental media mixes, shifts in accounts from agency to agency and shifts in buyers will determine the degree of sophistication of product knowledge that each rep salesman possesses. His antenna must always be up. He must keep abreast of stories in broadcast, advertising and record trade publications: he must be aware of trends in these respective fields; he must keep up with trade association activities and what they predict for future development. There is literally no end to the dynamism that exists in the broadcast sales field.

How a rep salesperson responds to all of the foregoing and how his management people view the scene will greatly influence the functioning of his particular organization. Some rep firms that have tried to live on past laurels are no longer even in existence today. And others are waking up to the fact that those who do their homework all the time are getting a bigger share of the pie. When a salesman works in an environment that pays adherence to product knowledge and he gains succor from this setup, he must benefit and materially better himself. And once these habits are created, constant attention to them must be paid for mere survival in the marketplace.

Interrelated with the factors of enthusiasm and product knowledge is the next item on our checklist, that of being well organized. In the parlance of today, having it all together would be a legitimate explanation of being well organized. This covers a multitude of elements that enter the total selling cycle from planning to closing.

How many times have you seen a salesman who is enthusiastic and knows his product, but is not well organized enough to follow through? He may lack a complete comprehension of time planning, or not pay sufficient attention to detail, or not really know how to ask for the order. These are techniques to be acquired and mastered to the extent that they become second nature.

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Frank Bettger, one of the all-time great salesmen, writes about getting himself organized in the book, *Secrets of Successful Selling* (Dell) by quoting from a poem by Douglas Malloch:

"I work as hard as anyone, And yet I get so little done, The morning goes, the noon is here, Before I know, the night is near, And all around me, I regret, Are things I haven't finished yet. If I could just get organized! I oftentimes have realized Not all that matters is the man: The man must also have a plan."

A plan! A way to get from here to there—on a daily basis, on a weekly basis, on a monthy basis, ad infinitum.

The effect of not being well organized is that enthusiasm starts to wane and one also begins to question his level of product knowledge.

It is not really difficult to see then why the ability to be well organized looms so large in the minds of those who are in a position to rate successful radio sales representatives. The business is too fast-paced to tolerate a poor planner.

Being honest is another attribute.

The buyer must have a comfort zone with a sales rep and feel that there is an honest relationship in progress. Overselling, making commitments that are dubious in nature to execute, guaranteeing clearances that are really not completely cleared, quoting rates that are not completely accurate, committing bonus spots without checking with anyone and guaranteeing merchandising assistance without prior permission are some of the shadings and nuances that disturb any potential relationship built upon honesty.

And the same degree of honesty must also work in the other direction with the stations on whose behalf the sales rep is selling. He cannot tell a station that it must take the business because he has made a commitment of some unorthodox arrangement without even checking back with the station.

To some salesmen, walking away from a sale is anathema. They find it difficult not to bend a little or to shade the truth a bit. Little do these people know how high they walk in the eyes of those people with whom they care to establish a long-time working relationship when they have to turn down a sale. And even those who have shorter relationships start to gain stature as word gets about of their reputation. The field is sufficiently tight-knit for the reputation to get around with comparative speed. It is amazing how a gasp in New York can be heard in Los Angeles. Communications in our communications field works faster than any native drums.

Being creative is still another important attribute in the rating scale of the successful radio sales rep.

Many people have different definitions of what they construe as being creative. In *Marketing Handbook* (Ronald), edited by Paul Nystrom, this definition is offered, "Creative selling requires exceptional qualifications in knowledge of the goods and of methods of doing business. The creative salesman must have a high confidence in his goods and in his organization. He needs an unbounded patience in his attitudes towards people, a winning personality and a well grounded and never-failing optimism." Again, we see close interrelationships of the items that we have previously discussed. The process is a block-building one and complements each other.

Creativity in the sense that we see it in effect at the rep selling level is the true matching of a client's needs with the medium's capability of delivery. There could be, for example, an unusual application of a product in a particular market and a specific station could serve that need. A promotional device could generate that support and induce a supplementary advertising schedule.

There's Dough in Dough... A bread company trying to penetrate the market with a new fibrous, low-calorie bread seeks ideas from the stations via the national sales rep. Rep consults with station national sales manager who, in turn, involves the program director. The idea starts to gel among the three to have the morning disc jockey ride the buses for a week on different routes each day and hand out free samples of the bread. Agency buyer likes the idea and wheels are set in motion to coordinate the activity with the local distributor. The advertising buy is worked out to tie-in with the dates of the transit promotion.

Being creative can be a way to utilize a rate card in favor of the buyer. Studying what the pattern of buying might have been for a specific client in a specific market could lead to a suggestion to perhaps getting better distribution of spots by utilizing a leveling out buying procedure rather than a blitz approach.

Being creative is also thinking on one's feet and coming up with instant suggestions of solving problems that surface in quick fashion.

Being creative is having a good feel about the personality of a station and how it can be molded into an overall media mix plan.

In short, being creative is the act of utilizing many marketing strategies to attain a goal, to bring in revenue and continued confidence in the performance capabilities of both the sales rep and the radio stations on his list. Exposure to many ideas and concepts and the ultimate willingness to learn on a continuing basis goes into the tooling up for what we loosely term as being creative. Yet, the whole pattern of success hinges upon how well the sales rep blends enthusiasm, product knowledge, organizing ability, honesty and creativity in his overall approach.

Management can encourage the whole procedure for everyone in the shop, but it is the salesperson who understands what is involved and truly exerts the effort to excel who will succeed and command the respect, prestige and money that are the rewards. It is an enviable position to shoot for and an individual challenge that attracts the type of people whom we see in the radio sales rep field.

Most Satisfying Sale

What was the most satisfying sale that you have made prior to achieving a management level position? It is interesting to note the sameness in responses to this question.

Simply stated, "all of them" or "the very last one."

What does this tell us?

Here, we have the corollary to the section that we have just explored. It is the post-analysis of a sale. It is the belief in selling that has blended the attributes of a successful sales rep into the consummation of a sale.

Each and every sale is important and the tougher the going, the more emotionally rewarding is the winning.

It also indicates to us a sense of critiquing each sale and learning from the experience gained there. Not one is really taken for granted. Not one is presumed their due without effort honestly expended. Lessons are to be learned and stored away for future reference.

Some rep salesmen are not content to let the sale reach an end without exploring still another avenue—the one that says: "I want all of the budget next time." This is a healthy aggressiveness that challenges the ingenuity of the salesperson who puts his mind to justify ways to achieve a greater share of future budgets.

In its totality, are we not seeing a further dimension of creativity? All of the creative juices are flowing in the right direction and the competitivenss of it all manifests itself. Every sale is satisfying and every future sale builds upon the last one. The unanimity of thought among rep professionals helps the field to be as exciting as it is.

Chapter 14 Station Sales Aids

Station sales reps are always seeking material from radio stations to assist them in selling the station to the advertising agency time buyers. They like to have smartly produced, quality imprinted reason-why graphics that connote the image of "We care and we run a good radio station."

Sales Promotion Material

Some would like to have matching pieces of:

- Comprehensive program schedule (Fig. 14-1)
- Overage map (Figs. 14-2 and 14-3)

• Quarterly newsletter containing such elements as market data and competitive station recaps (Fig. 14-4).

Along this latter route, Lloyd McGovern, Manager, San Francisco office of Buckley Radio Sales, would like "competitive research." This competitive research can take many forms and can provide the rep with valuable insight into the market and what it can show for the future.

Cravens, Hills and Woodruff, in their Marketing Decision Making (Richard D. Irwin), recommend that "The analysis begins by assessing the financial strengths of competitors in order to evaluate their staying power." This touches on something that stations, more and more, should be sharing with their sales reps. This type of information is usually just touched upon in passing



Fig. 14-1. KSFO, San Francisco, offers a comprehensive program schedule.

conversation as to the share of national dollars and local dollars in the market per station. But it should go farther. Naturally, this must be prefaced with a strong confidentiality about it. When presented in written form, it must not be bandied about. The type of data to be passed along obviously cannot be absolute, just educated guesstimates. It includes overhead cost factors: new union contracts; any intelligence on new equipment: advertising presence in newspapers, outdoor, television, transit, direct mail, magazines, whether traded or paid for; promotional contests, traded or out of pocket: any additional personnel; usage of sales



Fig. 14-2. WDUZ-FM, Green Bay gives a good market overview in its coverage presentation approach.

boiler crews: and if part of a group ownership, any forced charges reflected back to the parent.

What does this all mean?

The type of competitive research that we are now amassing indeed reflects the staying power of the competition. How well are they financially capable of a fight? What financial resources can be drawn upon when the in-fighting gets tough? In some markets, there are competitive stations that are owned by newspapers or aligned with television stations or have other forms of backing. Sometimes, the radio station does not have to turn a dollar and is in effect a tax write-off. This too should be known and passed along to the sales rep as a more realistic picture of what motivates the competition in the marketplace.



After this estimate of financial strength, there should be an evaluation of the strengths and weaknesses that each competitor offers within the market. Elements in this category are: programming format; length of time with the format: coverage strength; adherence to commercial policy; effectiveness of any merchandising plans: sales success stories; turnover in personnel; degree of community involvement; experience of management; frequency of major promotions; sponsorship of live artist performances: and mail pull.

Another important perspective for competitor analysis is that of the customer. From the rating books, we theoretically gather how the listener customer reacts to the product offered to him. But what about the business customer? What kind of feedback is there on the street from the retailer and the distributor or field sales manager? Is there a good feeling about doing business, or apprehension or distrust? Is the distributor or field sales manager aggressive enough to make his comments known back at company headquaters? Observations from local advertising agencies are also important to truly reflect this whole business customer picture. Not that our station is continuously sending out spies and conducting its own CIA operation, but any feedback is intelligence to be weighed, evaluated and analyzed. Rumors are replete in any business; it is important, however, to sift out the nonsense from that which is of consequence and assign a value to the latter. In this area, we're sensitive to any deals off the rate card; carry through on commitments: servicing of accounts; any upcoming changes in format; sales promotional activity; merchandising incentives; retail tie-ins; and our image among the advertising community

In essence, what we are compiling for the station sales rep is a meaningful profile of the competitive activity in the market. Even if there is no physical visitation from any of the people at the rep for a period of time, there is still an appreciation of the market and, when constantly updated, a story that is current and relevant. So, it now comes to pass that the rep can vicariously, and not superficially, know the radio stations in the market from a slightly different aspect than brief recaps that may include program schedules or coverage maps or personality profiles. It's more of the in-depth classification and worth the effort to compile.

Among dimensions of sales promotion material that can be useful to the national sales rep, in addition to station material and competitive station material, is market data (Fig. 14-5 and 14-6).

Portions of market data are available at the national advertising agency level through its research department, but its compilation in an orderly fashion to supplement station information has its place. Some markets have a decided advantage over others with whatever degree of sophistication would exist in the way of library services or higher educational institutions and their resources (Figs. 14-7 and 14-8).

Knowing where to go and what to look for is usually half the battle when it comes to gathering secondary data (unless the station is inventive enough to come with primary data as well. The following is a list of sources that are meaningful to broadcasters as taken from *Marketing Research* (Prentice-Hall) written by David Luck, Hugh Wales, and Donald Taylor:

- Sales Management's Survey of Buying Power
- Editor & Publisher's Market Guide
- SRDS Market Information

• U.S. Government - Census of Population, Census of Housing, Census of Business, Census of Agriculture, Census of Manufacturers

• Statistical Abstract of the U.S. (According to *The Wall Street Journal* (January 18, 1977), there are some 108 federal agencies that collect statistics of one sort or another.)

• The County and City Data Book



Fig. 14-3. The KSFO, San Francisco, coverage map enencompasses the station's graphics.



Fig. 14-4. A personality profile of the station's talent is a selling tool for KSGO, San Francisco.

- National Retail and Wholesale Marketing Maps
- Chamber of Commerce
- State Government publications
- Trade Associations
- •R.L. Polk Company auto registrations.

Add to this imposing list publications from some major newspapers that cover data on the buying habits and the overall use of many types of products and leading brands in consumer preference. Then there are trade publications like MAC that do regional breakouts (Fig. 14-9).

Personal Liaison

It is the responsibility of the national advertising sales manager at the station level to keep the lines of communications between station and rep continuously bristling with news about the station that eventually finds it way into sales presentations and pitches for national and regional business (Fig. 14-10). In a sense, that national sales manager is always selling the station to the rep who, in turn, has to sell the station to an advertising agency. Although the rep is not continuously on the receiving end because

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Fig. 14-5. KKUA, Honolulu offers data about the market that it serves.

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Fig. 14-5. KKUA, Honolulu offers data about the market that it serves (continued from page 241).

he has a semi-consultative function back to the station, the bombardment is usually unidirectional.

Obviously, the sales rep pays a great deal of attention to the most productive parts of his station list. Not that the line of least resistance is employed and the easy sells come first, but the volume of business generated automatically makes contact with the station continuous if only viewed from a traffic and clearance situation. Depending upon the business activity and the geography of it all, certain offices of the sales rep would have more to do with a

	1420 INC.		
		ONE AND SAG	
Flint ranks greater than Chicago Philadelphia, Derrait ather city in the Tap 100 Black M	New York and every	In total population flin bined ranks number farty Black Markets.	t Saginaw com-
COMPARE THE FLINT/SAGI	NAW MARK	ET WITH THE TOP 26 BLAC	K MARKETS.
l fbnt	\$8 960	14 Konses City	\$7 101
2 Washington D.C	8 740	15 Cincinnati	6.816
3 Detroit	8 639	16 Bosion	6 7 40
4 Chicogo	0 032	17 St Louis	6.659
5 Cleveland	8 005	18 Ailente	6 467
6 San Francisco Oak	7 964	19 Richmond	6.439
7 Suginaw	7 956	20 Pittsburgh	6 334
8 Indianopolia	7 865	21 Noustan	6 210
9 Nework N J	7 642	22 Dailos.F1 Worth	6 137
10 Los Arigeles	7 571	23 Miami	5 *80
11 Philodelp is	7 517	24 Nortolk Vo Beach	5 784
12 Batomore	7 412	25 Birmingham	5 212
13 New York	7 309	26 Memphys	4 876
	RYOUI	NEED WAMM ra	diol
TEES SOUTH GRAND TRAVERSE	PLINT, N	ICHIGAN •	PHONE (313) 239-863

Fig. 14-6. The ethnic market of Flint is reflected by WAMM.

station than others. For example, of recent vintage there has been a tremendous beehive of agency activity toward the West Coast. This automatically triggers activity from rep offices that had previously not generated the volume they currently command. Therefore, newer impetus from station level reaches out more and more toward the shift.

If the station then is geographically closer to the emanation of the business, then perhaps more actual face-to-face visits could feasibly be scheduled. This part of contact is important to the station and the rep. As George Goldman, Account Executive, Eastman Radio, Los Angeles, sees it: "I would like more personal appearances in rep cities by local management to keep us up to date on true market conditions in this, the most volatile of all media."

The telephone is great and mail is great, but weigh the value of personal contact. Not only can the account executives in each rep office be totally current on station doings and market happenings, but calls on time buyers and account people at the agency level can be impressive. Apart from the time that is theoretically consumed



Fig. 14-7. KBAY-FM, San Jose, shows a county breakout of a specific retail category.

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Fig. 14-8. KYXY-FM, San Diego, capsulizes its community picture.

with the national sales manager of a station along on a call, the buyer is actually impressed with the effort that the station extends to make an intelligent sales presentation.

Contacts are established that are long lasting in the business. A direct answer to a question is usually invoked without the rep salesperson having to say that he would go back to his office, contact the station and then deliver the answer. There is a rapport that is valuable and shows concern for the business and anxiety to please the account. Sometimes, a buyer may have a copy or scheduling instruction and may be on a tight time frame. When a friendship with the station is built up, needless time consumption with the rep can be circumvented by calling the station directly and solving the problem. It helps cement a total selling concept, nobody is hurt and the problem is taken over in the most expeditious fashion.



Fig. 14-9. A national sales rep firm publicizes it's list of stations in a trade publication ad.

Rely On Our Minu<u>l</u>emen **OFFICES:** H Jakes NEW YORK 575 LEXINGTON AVENUE 10022 212-758-2323 MoreThan Luck CHICAGO 230 N MICHIGAN AVENUE 60601 312-641-5190 Fight&Nin ST. LOUIS 112 N. 4TH STREET 63101 314-241-2682 Your SalesBallle! in ATLANTA BOS PEACHTREE STREET, N.E. 30308 404-873-2228 LOS ANGELES 4311 WILSHIRE BLVD. 90010 213-930-2040 DETROIT 3974 CITY NATIONAL BANK BLDG 48226 313-965-4160 H Jakes PHILADELPHIA 225 S. ISTH STREET 19102 215-732-0117 HR/Stone's DALLAS 3511 N. HALL Minutemen 75219 214-522-5910 SAN FRANCISCO Sales.Team 94104 RADIO STATION SALES REPRESENTATIVES A Declaration of Principles TO BE CREATIVE AND INNOVATIVE IN THE CONDUCT OF OUR COMPANY BUSINESS. TO COMPLEMENT OUR CLIENT STATIONS LOCAL SAL ES EFFORTS TO MAINTAIN THOROUGH COMMUNICATION WITH OUR CLIENT STATIONS TO MAINTAIN DEPENDABLE SALES/SERVICE RAPPORT WITH ADVERTISING AGENCIES/ADVERTISERS. TO NOT BE SATISFIED WITH JUST AN ORDER. TO FIGHT AGGRESSIVELY TO SELL MORE THAN OUR SHARE OF THE BUDGET. TO SCORE MAXIMUM SALES FOR OUR CLIENT STATIONS ACHIEVED BY RESPONSIBLE CONSISTENT SELLING DAY-BY-DAY. hand Greedling fin higange

Fig. 14-10. A direct mail piece that a national sales rep firm mails to its list of stations.

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View it from another light. In a business that is known for job-jumping, a relationship with a station is on a personal basis. The buyer that was at one agency and switches venue still knows the station national sales manager and does not have to set up a completely different game plan to function in the position. It's a people business and the faster people can get to know and trust other people, the faster the sales communication is set up.

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Chapter 15 The Future for Station Representatives

In a constantly changing environment, the station rep is in a position to function as a mirror of the business as well as a coalescing agent among several factions. Although his basic and immediate points of contact are the advertising agencies and radio stations, he is privy to interplay also from clients themselves, trade associations, broadcast attorneys and broadcast brokers. His purview as such is more basic than merely picking up a contract and servicing it through its many channels. He is advisor extraordinaire for those who seek his advice and respect his opinion. He is a generator of activity and a port in a storm. He must be a superb diplomat to solicit information, distill it and maintain an aura of confidentiality that keeps his avenues of contact well respected and open at all times.

The constantly recharging factor of motivation in a fluid situation impels the aggressive rep to exert a strong positivism as it relates to his particular business philosophy.

Frank Boyle, President, Eastman Radio, Inc., believes: "The harder you work, the luckier you get. Knowledge of your field is a must. Success is not an accident."

Sal Agovino, President, Katz Radio, sees it this way: "You can't motivate others. You must motivate yourself and others will try to imitate. Be positive at all times and be a bad loser."

James Alspaugh, President, H-R/Stone, views it in this vein: "Thorough follow-through; match performance to promise. Hard work with sincerity of purpose to produce maximum revenue by selling enthusiastically at optimum rates."

Sometimes, the indulgence of a philosophy or the strict adherence to a rigid philosophy can be a self-destructive discipline. The concept of long-range and short-range goals demand constant evaluation and appraisal. As the physical number of reps has declined over the years, those able to make their mark and sustain professional services are the more demanding types. Their thinking portrays an attention to business that is pliable and flexible enough to go with the wind and even be a part of saying which way the wind is going.

Indeed, as one of the leaders states, success is not an accident. For example, a physical situation generating what might be viewed as a trend has to be watched and addressed as it unfolds. More and more advertising placement has been shifting over toward the West Coast. How have rep offices responded to this shift? Evaluation of projections from each office entails revisions to accommodate advertising shiftings as well as consideration for supplemental staffing. Is a major regrouping in the works?

Is the basic business philosophy strong enough then to withstand any bombardments upon it? The guidelines and the constant surveillance of their direction and execution must be that strong to adjust to all kinds of environmental influences from any marketing direction they would take.

Those who are the leaders in the rep field today unanimously agree that hard work, direction, knowledge of product and sincerity of purpose are paramount to success. These are not ephemeral goals and generalizations that lack validity. On the contrary, they are succinct enough to suggest a depth of accomplishment and attainment that leaders of many fields of endeavor would find palatable and rational enough to which they could subscribe. The simplicity and directness of it all sometimes blinds us more than devious complexity.

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