# handbook of radio advertising

jonne murphy

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# handbook of
# radio advertising

*To the hundreds of broadcasters and radio representatives who were patient enough to teach me everything I know about radio.*


## ACKNOWLEDGMENTS

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# PREFACE

Over a span of several years, many people in the broadcast field have felt the need for a basic reference in planning, buying, and selling radio. A further need exists by those who knew radio sometime ago but would like a refresher course, and by marketing men and brand managers who need a source that will help them deal effectively with their advertising agencies in planning and buying radio. Advertising agencies themselves, whether handling local or national accounts, should find such a volume useful in training their media people in radio, many of whom have gained experience mostly in television. In addition, retailers will find such a text useful in planning and using radio, since it is difficult to translate knowledge of the print media to radio successfully. This book is designed to answer all of these needs. And because radio is a vital, original, and creative field, the book is intended to be light and easy to read, with a minimum of statistics.

Advertisers, including smaller retailers, are continually searching for new, more efficient and effective ways to reach and influence their customers. Years ago, their choice was largely limited to local newspapers and some magazines. With the advent of the automobile at the turn of the century, *outdoor* was a new means of reaching the public, and in the early 1920s radio was the exciting new means for communicating a sales message. Just as many thought radio would cause the demise of the newspaper, so, when television emerged in the late 1940s and early 1950s, many believed radio would be replaced. Fortunately, neither occurred. In 1976, for example, newspapers had their largest volume of advertising dollars to date. Radio also had a banner year, and it continues to grow stronger and more indispensable to modern life. In fact, advertising expenditures for all media have risen, an undisputed testimony to the theory that all media have their own strengths and uses.

The advertiser today has a wider choice in media selection than ever before. If this text assists only one advertiser to use radio more successfully, the task of compiling it will have been worthwhile.

# part I

# AN INTRODUCTION TO RADIO ADVERTISING

# 1 RADIO: ITS HISTORY AND CHARACTERISTICS

## THE EARLY DAYS

When radio was first becoming accessible, it was a great thrill to hear a voice out of the air say, "This is KDKA, Pittsburgh," from hundreds of miles away. As interest in radio grew, sets were designed for a place in the living room so the entire family could listen together. In the early 1920s radio stations proliferated, many without government sanction, and as many as 1,400 were operating by 1924. By 1926 the surviving total was approximately 620.

On November 15, 1926, at 8 P.M., NBC aired its inaugural program, a four-hour "special" before an audience of 1,000 invited guests in dinner clothes at the old Waldorf-Astoria Hotel in New York. The program featured a speech by Merlin H. (Deac) Aylesworth, first president of NBC, who was followed by five orchestras, a brass band, a light opera company, an oratorio society, Metropolitan Opera soloists, comedians Weber and Fields, and Will Rogers, whose act was picked up in Independence, Missouri, one of radio's earliest remotes. The inimitable Mary Garden was introduced by Milton Cross, who himself ranked among radio's best-known names for decades. This spectacular was carried by twenty-five stations, from the East Coast to as far west as Saint Louis and Kansas City. Estimates claim that almost half of the country's five million radio homes were tuned in.

NBC was incorporated in 1926 under the ownership of RCA (30 percent), General Electric (50 percent), and Westinghouse (20 percent). (RCA bought out the other two companies in 1930.) The three original owners had more than a passing interest in the success of NBC, since all were involved in the manufacture and distribution of radio sets. The NBC flagship station in New York City was WEAF (now WNBC), whose call letters came from "Water, Earth, Air, Fire."

On January 1, 1927, less than two months after the first network broadcast, NBC launched a second network with WJZ, Newark, New Jersey (now WABC New York) as the flagship. The first network was labeled the Red Network, the second the Blue Network. (In May 1941 the FCC's network monopoly report forced the sale of the Blue Network, in 1943, to the forerunner of the ABC Network.) January 1, 1927, is significant not only for the formation of the Blue Network, but for the first coast-to-coast broadcast coverage of a football game—between Alabama and Stanford in the Rose Bowl.

Regular coast-to-coast service did not start until December 1928, although NBC did organize the Pacific Coast Network on April 11, 1927. The first formal network rate cards appeared in September 1927, as did the NBC chimes, which are still used today. The first live studio audience was created, it is claimed, when Will Rogers stepped into a corridor and invited everyone in sight to come into the studio to watch him broadcast.

CBS was only a quick step behind NBC in the formation of its radio network. The versions of its very early beginnings differ, but most agree that George Coats, working with Arthur Judson, an eminent concert manager of the day, formed the Judson Radio Program Corporation as a means of taking concert music to mass audiences by providing outlets for artists under their management. Mr. Coats succeeded in signing up sixteen stations under a plan whereby the network would buy ten hours a week from each station at $50 an hour. In order to finance this venture, Louis Sterling was persuaded to take over the ten hours a week on behalf of Columbia Phonograph Company, which it would resell to other advertisers while promoting its own products through network identification announcements.

The CBS Network made its debut on September 18, 1927, with a broadcast of "The King's Henchman," an American opera. There were reports at the time that the initial broadcast was to have been made on September 5, but no sponsors had been found. The program originated at WOR, Newark, New Jersey, with controls supposedly emanating from the men's room because the network studios had not been completed in time.

Expenses turned out to be considerably larger than revenues, and the network repurchased the phonograph company's stock, agreeing to pay for it in time to be used in advertising Columbia records. Jerome H. Louchheim, a millionaire sportsman and builder from Philadelphia, acquired a controlling interest in the network until 1928, when it was sold to William S. Paley, then advertising manager of the Congress Cigar Company.

The Mutual Broadcasting System was founded on September 30, 1934, with four stations: WLW, Cincinnati; WOR, New York; WGN, Chicago; and WXYZ, Detroit. By the end of 1936, only two years after its initial broadcasts, Mutual emerged as the fourth national network, and it was the first to provide cooperative programs to the stations, which they then sold locally. It was also first to accept recorded broadcasts for airing.

The long-running "Lone Ranger" program originated at WXYZ Detroit and was fed to the entire network for many years. Today, Mutual has more affiliates than any of the other single networks, many of them in C and D counties (A.C. Nielsen designation by size of county, D being the smallest commonly used by marketers), providing many national advertisers with excellent support in smaller cities and towns too costly to buy individually but very efficient when purchased through a network. Mutual affiliates today number more than 900 nationally.

In May 1972 the Mutual Black Network was formed. Today, it has eighty-nine affiliates, most of them programming for the black audience. Sheridan Broadcasting bought part of the Black Network in April 1976, in addition to its four company-owned stations—WILD Boston, WUFO Buffalo, WYJZ Pittsburgh, and WAMO Pittsburgh—and is currently negotiating to purchase the entire network.

Network programs from the mid-1930s to the early 1950s were similar to those now offered on television: daytime dramas from about 9 A.M. to 6 P.M. (called "soap operas" because so many were sponsored by the large soap companies), and comedy, variety, and dramatic fare at night in half-hour or longer segments. During late-night hours, audiences were treated to some of the best of the big bands, playing from ballrooms and restaurants throughout the country.

These were the Golden Days of Radio, with personalities such as Fred Allen, Edgar Bergen and Charlie McCarthy, Fibber McGee & Molly, Jack Benny, and Bob Hope, and programs such as "Lux Radio Theatre," "The First Nighter," "The Shadow," "The Lone Ranger," and "Amos 'n Andy." All were outgrowths of the earliest programs, such as "The Cliquot Club Eskimos," "The A & P Gypsies," "The Ipana Troubadours," "Wheaties Quartette," and "Jack Armstrong, the All-American Boy." Radio became so universal that you could walk down almost any street on a summer night and not miss one word of "Amos 'n Andy" as it wafted from open windows.

Such talent was exactly what America needed in those Depression days, when no one had money for other entertainment. Movie theater attendance began to decline as Americans spent their evenings together in family units listening to the radio.

Radio's outstanding performance in the dissemination of news during the war years and the years immediately following pointed the way for the networks' futures, and in the early 1950s network programming moved away from entertainment toward more emphasis on news, sports, and public affairs. At this point, television began to take over the function of entertaining the American family in the evening hours, and radio networks no longer could find eager sponsors to pay for high-talent programming.

When the networks were first formed, their only affiliates were AM stations. FM was perfected while TV was still in its experimental stages, but its acceptance was delayed. FM's major development did not occur until the early 1960s, and prior to that time many FM stations simulcast their AM affiliates' programming and did not charge advertisers for the bonus audiences provided. Today, in many markets, FM stations lead in ratings and often charge more per spot than their AM affiliates.

Radio stations today are regulated and licensed by the Federal Communications Commission (FCC), which, among other things, determines the power and dial position of each station.

The first stations in the early 1920s, however, were granted the right to broadcast at maximum power at low frequencies in order to attain maximum coverage.

Some early stations were granted a maximum power of 50,000 watts and were designated *clear-channel* stations. As more stations were licensed, clear-channel assignments were modified so that two stations located at sufficient distance from each other were allowed to broadcast on the same frequency, so long as their signals did not overlap or interfere with each other. (WOR, New York, and WGBS, Miami, still share 710 on the dial; KOB, Albuquerque, and WABC, New York, share 770.)

Overlapping signals and the resultant interference prevented good reception and service to areas of the country then sparsely populated with stations. Stations designed to serve a local area were licensed with a power of 250 watts, many permitted to broadcast only from sunrise to sunset, allowing for interference-free signals at night by the big-coverage stations. Some stations, depending on their dial position, were given 5,000 or 1,000 watts and sometimes had to reduce power at night. Even today, some areas, particularly the mountainous regions of the Western states, have weak nighttime signals.

In 1922 only thirty radio stations were licensed by the FCC. By 1927, when NBC and CBS were still new, that number had grown to 733. By 1959 there were 3,323 AM, 577 FM, and 516 TV stations operating in the United States, and by September 1977 these numbers had grown to 4,485 AM, 2,901 FM, 721 TV, plus 893 educational FM and 242 educational TV stations.

## The Origin of Call Letters

Call letters may either be requested by a licensee at the time the license is granted, or they may be assigned arbitrarily by the FCC. No two stations have the same call letters, and efforts are made to ensure that similar call signs are not assigned in the same or nearby coverage areas. In the early 1920s, stations were often given three-letter call signs: WOR, New York; WGN, Chicago; WSB, Atlanta; KFI, Los Angeles; KGO, San Francisco; KSL, Salt Lake City.

Many call letters have interesting origins, often made up of the initials of the licensee:

| | |
|---|---|
| WGN: | World's Greatest Newspaper (*Chicago Tribune*) |
| WCFL: | Chicago Federation of Labor |
| WTMJ: | *The Milwaukee Journal* |
| WSBT: | *South Bend Tribune* |
| WSM: | We Shield Mankind, insurance company licensee, Nashville, Tenn. |
| WOC: | World of Chiropractors, Davenport, Iowa |
| WTIC: | Travelers Insurance Company, Hartford, Conn. |

Other call letters reflect the city of license:

| | |
|---|---|
| WWVA: | Wheeling, West Virginia |
| WRVA: | Richmond, Virginia |
| WPOR: | Portland, Maine |
| WIND: | Chicago, the WINDy City |
| KABL: | San Francisco, for the cable cars |
| WACO: | Waco, Texas |
| WATR: | Waterbury, Connecticut |
| WKIP: | PoughKIPsie, New York |
| WKNE: | Keene, New Hampshire |
| WKNY: | Kingston, New York |
| WSTV: | Steubenville, Ohio |
| WHN: | for Hotel Navarro, the original studios in New York City |

Some reflect the owner's initials, beliefs, or fancies:

| | |
|---|---|
| WIBG: | I Believe In God, Philadelphia |
| WJBK: | Jesus Be Kind, Detroit |
| WIOD: | Wonderful Isle of Dreams, Miami |
| WHMA: | Harry M. Ayres, Anniston, Alabama |
| WSB: | Welcome South, Brother, Atlanta, Ga. |
| KGBS, WGBS: | George B. Storer, Los Angeles, Miami |

One particularly esoteric set of call letters, those of WMBD in Peoria, Illinois, came from a remark made by President Teddy Roosevelt that the ride along the top of the bluff overlooking the river was the "World's Most Beautiful Drive."

Many AM stations applied for and operated FM stations for many years without receiving any revenue, since they simulcast their AM sound on FM. In such cases, the call letters were the same for AM and had the suffix FM added. However, when the FCC required that stations simulcast not more than one-half of their broadcast day, many FM stations began to be programmed and sold separately from AM sisters. At the same time, management realized that the reported audiences for FM might be short-changed by the rating services if respondents did not specify that they had listened to FM. At this point many FM stations applied for new call letters to distinguish them from AM.

## THE DEVELOPMENT OF RADIO FORMATS

When television began to expand in the early 1950s and the coaxial cable permitted showing major programs in the top markets, radio began to diminish in importance. The function of entertaining the family in evening hours was transferred to television from radio, and the large advertisers whose dollars had supported radio over the years began to shift their funds into TV. The Bulova Watch Company was one of the first to make such a shift, and because it jumped in early, it was able to obtain the 8 P.M. signal break and one-hour product protection, thus effectively blocking any other watch company from 7 to 9 P.M.

With fewer buyers for their product, networks were forced to decrease their feed to stations to the point where eventually they provided little but news and some special features. The enormous appetite of television for more fresh product and more knowledgeable management led many dual licensees to transfer their best people from radio to TV. The new breed of radio management had a double problem: inexperienced help and little product from the network. Radio was forced to become innovative and to develop programming that would garner audiences.

WNEW New York was one of the first to solve this problem: It offered competition to the network affiliates' soap-opera fare by playing records interspersed with short newscasts. Soon thereafter, the Music and News format became almost a standard in the industry. Music selections were chosen by a committee of staff members who carefully reviewed the music library and all new releases received.

But nothing in the communications and entertainment industries remains the same for long. The popular swing music of the 1930s and early 1940s gave way to newer sounds of Rock 'n Roll, which became an overnight success. Many radio stations adopted the new music and concentrated on the top 40 or top 50 songs from the charts published by *Cash Box*, *Variety*, and *Billboard* magazines. In most cities, stations that did this developed ratings that went right through the roof. But despite high ratings, particularly among the young, many advertisers became convinced that radio was nothing more than a jukebox appealing to kids and teenagers who had no money to spend. Some even today believe that radio is only for the young, even though stations programming adult fare, all talk, all news, or classical music survive entirely without the teen audience.

When Top 40 was adopted by stations anxious for high ratings, they merely split the audience among them, and radio management began to cast about for alternate ways to attract listeners. Many realized that brand managers at the large advertisers were shying away from radio because it was not providing sufficient adult audiences who were potential customers. Some stations took the route to programming "beautiful" music, others specialized for the black and ethnic audiences, some returned to more mature, conventional sounds, some concentrated on country & western, while others played popular music but softened the tone of disc-jockey comments and slowed the pace, calling themselves "adult contemporary" stations.

When too many stations program similarly, all lose in the ratings race. By the mid-1960s modifications of almost all program formats had taken place, with each station searching for a unique audience. Today, there are such subtle differences between the sounds of stations falling in the same general programming category that it is very difficult to define them. Country & western, for example, is played by stations whose overall format is "good" music, middle-of-the-road, or contemporary; in some cases country is included with ethnic programming. Mellow or "soft rock" stations avoid heavy rock sounds; progressive rock or album-oriented rock stations feature a mix of rock, folk, rhythm and blues, country, and jazz. Other stations programming for young adult audiences play some of the current hits intermingled with rock from the 1950s and 1960s as nostalgia for Elvis Presley and early rock fans, who are now in their mid- to late thirties.

As station formats have been honed and refined, the handling of news has also changed. A typical Top 40 station programmed for the 12–24 audience usually features short headline news items; and a middle-of-the-road station programming for the 25–49 audience often has longer newscasts and some special-feature programming. Stations that consider music to be the most important part of their programming keep their news short, sometimes scheduling it only every other hour. All-talk stations often carry fifteen-minute news blocks, and many of their talk features are news stories in themselves.

Because it is almost a necessity for people planning and buying radio to have a convenient handle to describe the general format of stations, agencies have developed short descriptive phrases for each format. In the interests of precision and accuracy, many should be subdivided.

## Format Descriptions

These radio station format definitions are the personal opinion of the author and should not be treated as absolute, because even stations in the same programming format group vary in sound from one to another and from city to city.

| *Format* | *Description* | *Main Audience Age Emphasis.** |
|---|---|---|
| Contemporary, Top 30, 40, 50 | Restricted to top 30, 40, 50 listings. Disc jockeys punch words, talk rapidly. Song dedications common. Short news. | 12–17<br>18–24 |
| Top 100 | Restricted to top 100 listings. Usually slightly slower, softer comment. Short news. | 12–17<br>18–24<br>some 25–34 |
| Adult Contemporary | Today's music, sometimes including a few nostalgia tunes. Adult comment. Occasionally special program features. Often 5- to -10 minute news hourly. | some teens<br>18–49 |
| Mellow Rock, Soft Rock | All raucous selections eliminated. Comment tends toward serious, adult. Usually 5-minute news. | some older teens<br>18–34 |
| Progressive, Album-oriented Rock | Newest releases, often including long selections. Comment on artists or composers. Includes | 18–34<br>more men than women |

*Audiences not limited to the age ranges indicated. Within overall station format, and depending on locale and the needs of the community, stations carry special programming designed to appeal to special-interest groups, such as farm families, businesspeople, sports enthusiasts, and homemakers. Often they offer play-by-play of local high school or college sports events. However, the special programming is seldom dominant enough to change the overall format and sound of the station.

| *Format* | *Description* | *Main Audience Age Emphasis* |
|---|---|---|
| | rock, folk, jazz, rhythm and blues, country, soul. News targeted for young adult audiences. | |
| Middle-of-the-Road | Music from all periods, but no hard rock. Special features important. Air personalities strong. News usually 5–15 minutes | 18–49<br>25–49 |
| Good Music, Sweet Music, Beautiful Music | Pleasant, soothing music, including albums, Broadway show tunes, songs from movie soundtracks. Commercials often clustered at quarter-hour breaks. Limited commercials per hour. News adult but short; often every 2 hours. | 35 plus |
| Country & Western, Nashville sound, Modern country | Depending on area, music includes all modern country music interspersed with Blue Grass or Hillbilly. Many country selections now played in other formats. News varies by area. | 25 plus |
| Golden Oldies | Rock selections from the 1950s and 60s; appeals to older rock fans. Music usually dominates, with news not often more than 5 minutes. | 25–49 |
| Black | Strong appeal to blacks. Soul, disco, rhythm and blues, and jazz, particulary by black artists. Black news. | All ages |

| *Format* | *Description* | *Main Audience Age Emphasis* |
|---|---|---|
| Ethnic | Depending on area and population concentrations. Many Spanish language. | All ages |
| Talk, Information | Two-way conversation between air talent and listeners; commentaries by celebrities, dignitaries, government or civic leaders. Scope unlimited. Heavy commitment to news, generally no less than 15 minutes. | 35 plus |
| All news | News only, with comments repeated approximately every half-hour, but wording varied to keep stories fresh. New items interspersed as they break. Actual voice commentaries from eyewitnesses common. | 35 plus |
| Classical or Semiclassical | Classical music only. Semiclassical can include some show tunes or lighter classics. Strictly adult news, varying lengths. | 25 plus |

Radio was so successful in pleasing listeners with its music that it became a critical part of the success of any new record release, and at one time (until the government stepped in) record companies were *paying* disc jockeys to feature their records. In effect, radio's power was used to create music fashions, not to reflect them. However, because radio is a trend-setter, it will no doubt be the first to promote the next style change in American music.

## The Advent of FM

In the early days of radio, only AM served us. But in the late 1930s and early 1940s, FM became a reality, and most broadcasters thought it would expand quickly and successfully because of its quality of sound. Unfortunately, TV came upon the scene at about the same time, and most of the broadcasters' time and attention was spent on developing this new and exciting communications medium. FM became the stepchild, pushed into the background by top management and by advertisers.

Most FM stations started as satellites to the AM sisters, and their programming was controlled by the AM station. The earliest FM stations that were not simulcasting the AM sound were for the most part programming Beautiful Music or Classical. In August, 1964, the FCC allowed no more than 50% of the broadcast day to be simulcast in markets of 100,000 or more, and in May, 1979, allowed only 25% simulcast in markets over 25,000. Programmers were thus forced to expand FM formats, and management realized that it could garner a larger audience from different demographic groups by developing a different sound.

The interest that developed in the 1960s in stereo equipment and home hi-fi systems was a boon to FM with its clear, static-free sound. Meanwhile, sales of radio sets continued to increase, but buyers now wanted sets to receive both AM and FM. FM's growth in the past decade has been phenomenal. Figures from the Electronics Industry Association show that in 1970, 93 million FM sets were in use in the United States; in 1978, the figure had grown to 205 million. In 1978, 75 percent of radio sets and 58 percent of car radios included FM. RADAR (Spring 1979) indicates that FM accounts for 50 percent of the total radio audience.

Today, many FM stations are broadcasting in stereo, and a few use quadrophonic sound. Some stations in the larger markets now carry meteorological features, traffic reports, and other service features, particularly in morning drive-time hours, when FM ratings tend to be lower. And in many markets, an FM station is either at the top of the ratings list or close to it, and many are healthily in the black, despite the increase in the number of stations on the air.

## RADIO'S PHYSICAL CHARACTERISTICS

### FCC Licensing Requirements

Anyone who wants to build a new radio station must apply to the FCC for a *construction permit*, or CP. The FCC engineers determine whether the new station will interfere with other stations' signals, and they then assign a dial position and the power at which the station will operate. Applicants are required by the FCC to submit reports of interviews with hundreds of leading citizens in the immediate locale; the station must determine the needs of the community and state how it plans to serve them.

When the FCC grants the license, call letters are assigned, either as requested by the applicant or according to those still available. No two call letters are alike. With a few exceptions, stations east of the Mississippi begin with the letter *W*, while those west of the Mississippi begin with *K*. If a station wants to change its call letters, it must apply to the FCC. In recent years, many FM sister stations have changed their call letters because broadcasters felt that the AM call letters were hurting their ratings, since the public may have been uncertain whether a station was AM or FM.

The FCC assigns each station its class, either clear, regional, or local, and its frequency, the wave length or the number of kilocycles at which it will operate. It designates the number of watts for night and day transmission and whether the station will operate full-time or part-time, meaning 24 hours daily or from sunrise to sundown only. It also determines the antenna system, directional or nondirectional, and whether it is the same day and night.

A *regional* station and regional channel is a dial position on which several widely separated stations may operate with power not in excess of 5,000 watts. A *local* station is intended to serve its own community, and it operates on a local channel on which several separated stations operate with power no greater than 250 watts at night and, in some instances, 1,000 watts daytime. A *daytime* station is usually found on local channels and may operate only between local sunrise and local sunset using low power.

Every radio station is licensed by the FCC to "serve the public interest, convenience, and necessity." Radio station licenses are renewed every three years, although pending legislation may stretch that period to five or more years. Stations must continually ascertain (from interviews with civic leaders, politicians, and the general public) which community problems are most pressing and provide a certain portion of their total broadcast week toward solving them. They are also required to maintain a "public file" of correspondence with the public and to make these files available to anyone during business hours.

Most radio stations are generous with staff time and with free air time in support of civic and charitable organizations, such as the American Cancer Society, Red Cross, United Way, and Heart Fund, as well as such public-service features as school closings, storm warnings and disaster coverage. Many local civic or church organizations not only benefit from free air time, but stations often make corporate contributions to worthy local organizations, either in merchandise or cash. No other media contributes so much of its product for the public good. Election returns, for example, cost hundreds of millions of dollars, only a fraction of which is returned to the network or station in sponsorship dollars. When local disasters strike, radio again comes to the rescue without a single cent in revenues.

Of course, radio stations are in the business to make money, and some do very well at it. Most price their air time to be competitive in their own market and still make profits for the licensee.

## Radio Waves

Anyone interested in radio should have at least a working knowledge of terms and theory. For example, AM, or amplitude modulation, transmits waves whose height (amplitude) increases or decreases (modulates) with the sound. FM, or frequency modulation, transmits waves whose height remains constant, but the distance between the waves (frequency) bunches up or stretches (modulates).

In either case, electrical energy—from a vibrating microphone, an oscillating phonograph cartridge, or an electronically varying tape pickup—is converted to radio-frequency energy that is radiated by the antenna. The waves are transmitted in all directions and at all angles, even straight up. Those that go out horizontally and down toward the earth's surface are *ground waves;* those that radiate upward, *sky waves*, are virtually lost during the day, but at night they reflect from the sky.

Ground waves lose much of their zip after about 100 miles, because they are somewhat absorbed by the earth. Sky waves shoot upward until they reach the *ionosphere*, a layer of ionized particles that collect, after the sun sets, at an average height of sixty-eight miles above the earth's surface. The ionosphere acts as a reflector; the radio waves striking it are reflected back to earth. Since this layer is variable in height, sky waves vary and radio signals are reflected back to earth at different angles. That explains why a distant radio station may have a clear signal at night but cannot be heard during the day. Nighttime sky waves can also bounce back when they hit the earth's surface, return to the ionosphere and are reflected back to earth again, often skipping hundreds of miles.

The *coverage*, or geographic area a station signal reaches, is controlled by the station's position on the dial, the power at which it is licensed to operate, and the design of the antenna. Stations fortunate enough to have a nondirectional pattern will have a single tower tall enough to allow most of the energy to be radiated at low angles, thereby increasing the strength of the ground wave. A station with a directional pattern (to avoid interference with other stations) will have two or more towers in its antenna system.

## AM Signals

Several factors influence the station coverage of AM signals. Among them:

1. Power: Usually, the greater the power, the greater the coverage, except that power and frequency have a bearing on each other in relationship to the area covered.
2. Frequency: Stations at lower frequencies usually have greater coverage than those with the same power at higher frequencies. A 5,000-watt station at 600 on the dial may cover a wider radius than a 50,000-watt station at 1400 on the dial.
3. Soil condition: The transmitter site and the type of ground over which the signal travels influence the station's coverage. Salt water, for example, with its high conductivity, is highly prized by station engineers, but Florida, low-lying and marshy in many areas, tends to have conductivity problems.
4. Antenna: The higher the tower, the stronger the ground waves and the weaker the sky waves.
5. Local conditions: City electrical noise, mountains, and overlapping signals, for example, influence coverage and may even create *dead* spots inside a station's signal contour. In general, southern areas require a more powerful signal than do northern areas, particularly in the summer months.

## FM Signals

FM signals are transmitted primarily in a line-of-sight, as is television. Because obstructions—mountains or very tall buildings—can affect reception, engineers developed a method of transmitting FM signals in spirals. The signals could be directed horizontally and vertically to ensure that they would reach both valleys and peaks. The higher the tower, the greater the FM signal area.

Without FCC regulation, the air waves would be a bedlam of signals. To prevent this, some channels are designated for commercial AM transmission, some for FM, and others for TV, with the rest reserved for government and amateur use.

Wherever a possibility exists of overlapping signals at night, one station will be assigned a directional-signal license to avoid interference with the other station on the same frequency. In a further effort to ensure clear reception, the FCC requires some stations to reduce their power at night, or to go off the air at sunset.

### Frequency and Power Relationship

| *Frequency Ranges/ Dial Position* | | | *Miles Radius* | | | |
|---|---|---|---|---|---|---|
| | *250* | *1,000* | *5,000* | *10,000* | *25,000* | *50,000* |
| 540–560 | 110 | 170 | 225 | 278 | 312 | 335 |
| 600–620 | 103 | 153 | 200 | 250 | 300 | 318 |
| 630–650 | 101 | 150 | 195 | 240 | 290 | 310 |
| 660–680 | 100 | 140 | 190 | 235 | 278 | 305 |
| 690–710 | 96 | 135 | 185 | 228 | 265 | 300 |
| 720–760 | 90 | 130 | 170 | 200 | 220 | 265 |
| 770–810 | 82 | 120 | 160 | 185 | 210 | 235 |
| 820–860 | 78 | 110 | 150 | 175 | 192 | 225 |
| 870–910 | 72 | 98 | 137 | 160 | 180 | 210 |
| 920–960 | 70 | 96 | 130 | 150 | 165 | 200 |

### Frequency and Power Relationship, continued

| *Frequency Ranges/ Dial Position* | *Miles Radius* 250 | 1,000 | 5,000 | 10,000 | 25,000 | 50,000 |
|---|---|---|---|---|---|---|
| 970–1030 | 64 | 87 | 120 | 140 | 155 | 185 |
| 1040–1100 | 61 | 84 | 115 | 135 | 149 | 175 |
| 1110–1170 | 55 | 74 | 110 | 120 | 145 | 160 |
| 1180–1240 | 53 | 72 | 98 | 115 | 130 | 155 |
| 1250–1330 | 50 | 65 | 90 | 110 | 115 | 142 |
| 1340–1420 | 48 | 62 | 86 | 100 | 112 | 135 |
| 1430–1510 | 38 | 53 | 80 | 90 | 103 | 130 |
| 1520–1600 | 30 | 50 | 74 | 87 | 98 | 115 |

NOTE: Estimates based on FCC conductive curves, assuming a ground conductivity of 20 and a half-wave antenna.

# 2 THE DIMENSIONS OF RADIO

## RADIO GROWTH

Although many thought radio would disappear entirely when television emerged, radio has survived and in fact is growing stronger. The American public continues to buy new radio sets at ever-increasing rates.

According to Electronics Industries Association and Radio Advertising Bureau (RAB) estimates, radio sets in the United States have increased 328 percent since 1952, the year TV became the major entertainment medium, and annual sales of radio sets have increased even more—397 percent from 1952 to 1978. FM has also increased rapidly: in 1960, FM accounted for only 8 percent of all sets sold; in 1978, sales stood at 75 percent. In fact, Americans spend more on radio sets than on other leisure/entertainment. In 1978, radio-set sales accounted for $3.5 billion, whereas $3.3 billion was spent for hi-fi, phonographs, and tapes, $2.7 billion for movies, $3.0

billion for records, $2.3 billion for spectator sports, and $2.1 billion for musical instruments.

Radios are found in virtually every room in the house: in 71 percent of bedrooms, 56 percent of kitchens, 47 percent of living rooms, 40 percent of studios and dens, 22 percent of dining areas, and 20 percent of laundry rooms, according to a 1968 University of Denver and Gallup study for the National Association of Broadcasters (NAB). And these percentages have no doubt increased. A 1976 estimate by a leading appliance manufacturer showed that 60 percent of all homes have clock radios.

## Car Radio

It is no wonder "drive-time" radio is so highly regarded by advertisers. Car radio is a huge medium in itself, with 110.4 million now on American roads. According to RAB estimates for 1978, car radio is substantially greater than the combined circulation of every daily newspaper in the United States, the total of which stands at approximately 62 million.

Cars have become indispensable, according to several surveys: 90 percent of shoppers arrive at stores by car [Response Analysis Corporation, 1974]; 86 percent of commuters drive to and from work [U.S. Census Bureau, 1975]; and 84 percent of intercity travel is by car [U.S. Travel Data Center, 1976]. RADAR reports that car radio reaches seven out of ten adults in a week.

## Listeners Rely on Radio

People listen to radio for many reasons, according to a 1968 NAB survey:

| | |
|---|---|
| To keep up with news as it happens. | 92% |
| To keep up with local events. | 83 |
| To keep up with international developments. | 81 |
| To provide news about local community. | 77 |
| To provide news outside of community. | 86 |

| | |
|---|---|
| For pleasure and relaxation. | 88 |
| To remain cheerful and happy. | 61 |
| To keep from feeling lonely. | 59 |
| As a release from boredom. | 55 |

A 1975 Opinion Research Corp. Caravan survey for CBS Radio notes the percentage of those who rely on radio for news first thing in the morning compared to other media (see First News of the Day).

FIRST NEWS OF THE DAY

| | *Adults 18 plus* | *Executives* | *College Educated* | *Income $15,000 plus* |
|---|---|---|---|---|
| Radio | 52% | 49% | 52% | 56% |
| TV | 20 | 8 | 16 | 16 |
| Newspapers | 21 | 42 | 28 | 25 |
| All others | 7 | 1 | 4 | 3 |

And a 1972 R. H. Bruskin Associates study for CBS Radio showed that radio is the primary news source during the day (Daytime News Sources).

DAYTIME NEWS SOURCES

| | *All Adults* | *Income $15,000 plus* |
|---|---|---|
| Radio | 46% | 52% |
| TV | 39 | 33 |
| Newspapers | 34 | 39 |
| Other People | 8 | 10 |
| Magazines | 2 | 3 |

After the impact of television, many marketers and advertising people felt that radio provided little reach; however, radio reaches 95.9 percent of persons twelve years of age and over in a week and 83.0 percent on the average day. RADAR (Fall 1978) shows that specific demographic groups, which may be prime targets for advertisers, are well reached through radio (Radio's Weekly Cumulative Audience).

RADIO'S WEEKLY CUMULATIVE AUDIENCE BY TIME PERIOD

| | *Monday through Friday* | | | |
|---|---|---|---|---|
| | *6–10 A.M.* | *10 A.M.–3 P.M.* | *3 P.M.–7 P.M.* | *7 P.M.–12 M* |
| Persons 12 plus | 87.1% | 71.6% | 82.2% | 67.2% |
| Persons 18 plus | 86.6 | 73.3 | 80.3 | 63.9 |
| Teens 12–17 | 90.8 | 60.8 | 94.3 | 87.7 |
| Men 18 plus | 86.7 | 72.5 | 82.5 | 67.2 |
| Women 18 plus | 86.4 | 74.1 | 78.2 | 61.0 |

Source: RADAR, 1978

Surprisingly, almost three-fourths of men are available to radio during the traditionally "housewife" hours of 10 A.M. to 3 P.M.

Even though weekend listening is lower than for the full Monday-through-Sunday week, it is still substantial and can often offer advertisers a bargain in efficiency. The only groups that fall below a normal range in the mid- to high nineties are those fifty years of age and older, lower-income groups, and smaller families.

WEEKLY CUMULATIVE AUDIENCE

| | *Monday through Sunday* | *Weekend* |
|---|---|---|
| Persons 12 plus | 95.9% | 86.4% |
| Teens 12–17 | 99.4 | 94.4 |
| Adults 18 plus | 95.3 | 85.2 |
| Men 18 plus | 96.2 | 87.0 |
| 18–24 | 99.7 | 94.8 |
| 25–34 | 99.3 | 90.3 |
| 35–49 | 97.1 | 87.9 |
| 50 plus | 91.6 | 79.9 |
| Men: Household income | | |
| $20,000 plus | 97.1 | 88.6 |
| $15,000–19,999 | 97.1 | 89.0 |
| $10,000–14,999 | 96.8 | 88.5 |
| Under $10,000 | 92.7 | 80.1 |
| Men: College-educated | 97.9 | 90.6 |

Source: RADAR, 1978

WEEKLY CUMULATIVE AUDIENCE, CONTINUED

| | *Monday through Sunday* | *Weekend* |
|---|---|---|
| Women 18 plus | 94.6 | 83.5 |
| 18–24 | 98.3 | 90.7 |
| 25–34 | 98.5 | 89.6 |
| 35–49 | 95.5 | 82.3 |
| 50 plus | 90.0 | 77.5 |
| Women: Household income | | |
| $20,000 plus | 95.5 | 85.3 |
| $15,000–19,999 | 96.0 | 85.0 |
| $10,000–14,999 | 95.3 | 84.5 |
| Under $10,000 | 92.2 | 80.1 |
| Women: College-educated | 96.8 | 87.4 |
| Women: Working full-time | 97.0 | 87.8 |
| Adults 18+: Household size | | |
| 5 or more in household | 97.2 | 87.6 |
| 3–4 persons | 96.1 | 85.6 |
| 1–2 persons | 93.6 | 83.4 |

Source: RADAR, 1978

Radio listening is far more consistent season after season than is TV viewing, as attested to by figures developed by RAB from the average of listening in eight major markets that have been measured four times annually by Arbitron (see Weekly Cume Listening chart).

WEEKLY CUME LISTENING

| | *Jan/Feb* | *Apr/May* | *Jul/Aug* | *Oct/Nov* |
|---|---|---|---|---|
| | *Mon–Sun 6 A.M.–12M* | | | |
| Persons 12 + | 96.6% | 96.5% | 95.5% | 95.9% |
| Men 18 + | 96.3 | 96.5 | 96.1 | 95.3 |
| Women 18 + | 96.5 | 96.4 | 95.2 | 96.0 |
| Teens | 97.7 | 97.2 | 94.5 | 96.9 |
| | *Mon–Fri 6 A.M.–10A.M.* | | | |
| Persons 12 + | 84.6% | 84.7% | 79.3% | 83.4% |
| Men 18 + | 84.7 | 85.8 | 82.6 | 83.6 |
| Women 18 + | 86.2 | 85.9 | 81.3 | 85.1 |
| Teens | 79.0 | 78.7 | 64.9 | 77.1 |

**Weekly Cume Listening, continued**

| | Jan/Feb | Apr/May | Jul/Aug | Oct/Nov |
|---|---|---|---|---|
| *Mon–Fri. 10 A.M.–3 P.M.* | | | | |
| Persons 12 + | 67.4% | 65.8% | 71.7% | 65.4% |
| Men 18 + | 62.9 | 62.8 | 64.7 | 62.3 |
| Women 18 + | 74.2 | 72.8 | 74.3 | 72.2 |
| Teens | 57.9 | 51.7 | 84.7 | 51.7 |
| *Mon–Fri. 3 P.M.–7 P.M.* | | | | |
| Persons 12 + | 77.5% | 77.8% | 76.2% | 76.8% |
| Men 18 + | 78.2 | 78.8 | 82.6 | 76.6 |
| Women 18 + | 75.3 | 75.7 | 74.5 | 75.2 |
| Teens | 83.2 | 82.5 | 78.9 | 82.7 |
| *Mon–Fri. 7 P.M.–12M* | | | | |
| Persons 12 + | 58.8% | 61.7% | 62.3% | 60.2% |
| Men 18 + | 57.2 | 61.4 | 62.0 | 58.9 |
| Women 18 + | 54.8 | 57.0 | 59.1 | 56.4 |
| Teens | 76.7 | 78.7 | 74.8 | 76.4 |

## Radio's Reach

Radio delivers almost 60 percent of major demographic groups in its weakest day-part (7 P.M. to 12 Midnight), but it delivers close to seven out of ten men and women from 10 A.M. to 3 P.M., and almost eight out of ten in morning and afternoon drive-times. If radio's high reach of so many demographic groupings is surprising, it is perhaps even more surprising to compare radio's reach (see Average Daily Reach) with that of newspapers, compiled by Target Group Index (now merged with Simmons Market Research Bureau) in 1978:

**Average Daily Reach**
(Monday through Friday)

| | Radio | Newspapers |
|---|---|---|
| Men | 82% | 61% |
| Women | 81 | 57 |
| Age 18–24 | 89 | 48 |
| 25–34 | 86 | 56 |
| 35–44 | 83 | 64 |
| 45–54 | 82 | 67 |
| 55–64 | 77 | 65 |

### Average Daily Reach, continued

| | Radio | Newspapers |
|---|---|---|
| Household Income | | |
| $25,000 plus | 86 | 72 |
| $20,000–24,999 | 87 | 69 |
| $15,000–19,999 | 84 | 64 |

Newspapers poorest performance occurs in the 18–34 age group—the one group most likely to be active consumers. For advertisers seeking this group, a mix of radio and newspaper is probably more effective.

A study of grocery shoppers by ARMS II in 1974, sponsored by RAB and NAB, shows that in Los Angeles, for an overall budget of $15,000, an all-newspaper campaign reached 43.8 percent on an average of 1.8 times each. But when the same budget was split evenly between radio and newspapers, reach was increased to 58.5 percent, with an average frequency of 3.1 exposures. In 1978 Target Group Index surveyed these groups (Weekday Listeners).

| | Average Weekday Listeners | Average Weekday Time Spent |
|---|---|---|
| Heavy travelers (about 185 miles per week) | 90.2% | 3′51″ |
| High-income adults ($25,000 + household) | 86.9 | 3′12″ |
| Suburban dwellers | 85.2 | 3′26″ |
| Singles (never married) | 88.1 | 4′23″ |
| Nonhome owners | 82.5 | 3′25″ |
| Engaged adults | 91.0 | 4′13″ |
| Urban dwellers | 84.0 | 3′20″ |
| Brand-loyal buyers | 85.5 | 3′23″ |
| Style-conscious buyers | 87.6 | 3′28″ |
| Impulse buyers | 86.1 | 3′31″ |

Most advertisers are concerned that the same people are exposed too frequently and some not enough. Radio, combined with either television or newspapers, can reach those consumer groups lightly exposed to other media. According to RADAR, of women 18 plus who watch daytime television 41.3 percent are heavy and medium viewers, and 58.7 percent are light viewers—not exposed in an average weekday. Radio, however, reaches light viewers, according to RADAR (Fall 1978): 94.1 percent listen to radio in 5 weekdays and 85.0 percent in a weekday, averaging 4 hours and 1 minute daily. Of adults 18 plus, 29 percent are heavy TV viewers of early fringe television; 33.6 percent are medium viewers, and 37.4 percent are light viewers. Of the latter group, who are not exposed to afternoon/early-evening TV on an average weekday, 94.3 percent listen to radio in 5 weekdays and 84.9 percent in a weekday, averaging 3 hours and 49 minutes daily.

Even prime time, the major TV viewing time, shows the same skew of listening: 30.7 percent heavy viewers, 45.5 percent medium viewers among adults 18 plus, and 23.8 percent light viewers, who watch one hour or less nightly on an average weekday. Of these light viewers, 93.5 percent listen to radio in 5 weekdays and 83.0 percent in a day, averaging 3 hours and 44 minutes daily. These findings reveal that adding radio to TV, or substituting some radio for some TV, will deliver higher reach than either medium alone, and it will reach those people that TV alone does not. According to other sources, radio also reaches the upscale individual, delivering 88 percent of both working women and professional/managerial men daily, averaging 3 hours and 55 minutes for women and 3 hours and 3 minutes for men.

For reaching college or high school students, radio has no parallel. According to Gilbert Youth Research in a 1975 study of student listening, high school students spend three and a half hours daily with radio, two and three-quarter hours with TV, 38 minutes with newspapers, and 23 minutes with magazines. College students spend two and three-quarter hours with radio, two hours with TV, 31 minutes with newspapers, and 21 minutes with magazines.

### Listeners' Radio Recall

In comparisons of radio and TV listener recall, tests have shown that recall of a radio message is close to that of TV commercials, which disproves that TV has more impact. Schwerin Research Company, using a theater-test method in 1969 found that one radio commercial was exactly equal to the norm for TV, even though its cost is about one-third that of TV. When three radio commercial exposures were measured to equalize costs for the two mediums, radio recall was more than double the norm for TV.

Gallup & Robinson, in 1973, using an on-air recall methodology, found that a 60-second radio commercial scored 6.2 percent against a norm for TV for a 30-second spot of 8.1 percent. In-car radio recall scored 7.9 percent against TV's 8.1 percent, according to Radio Recall Research 1975–77.

The advertiser who is not taking advantage of radio's strengths as at least part of his advertising program may be short-changing his product or service and increasing his bottom-line costs without commensurate sales results.

## AUDIENCE MEASUREMENTS

Measurement of the size and makeup of radio audiences has come a long way since the days when only 800 or so radio stations were on the air nationwide. In those early days, radio was the "mass" family entertainment medium, and commercials reached the entire family as a unit. But when television emerged, radio became the more personal medium it is today, and measurement of household listening became inadequate, because marketers knew that people, not households, buy goods and services.

Major advertisers began to demand that radio rating services provide more definitive information on the audience and its listening habits. The rating services accordingly provided listening data by specific groups, such as men, women, teens, and children. (Radio no longer reports listening by children.) The groups were then subdivided further to match more closely census and government data, such as age groups 18–24, 25–34, 35–44, 45–54, 55–64, 65 plus, and teens. Arbitron, the major radio rating service today, provides reports on 174 major markets, in addition to special reports on specific areas.

## Radio Rating Services

Since radio-audience measurement is in constant flux, this volume will not detail everything that the rating books cover. The national advertiser relies on his agency to interpret ratings, and the local advertiser who wants to use ratings in planning and buying radio should contact his local radio salespersons and ask to review the rating book. Arbitron offers a brochure on how to use ratings; it can be obtained by writing Arbitron, 1350 Avenue of Americas, New York, New York 10019. Other sources provide the same information in various forms, and many are offered by the national sales representatives for local stations. These are noted below with an asterisk, which indicates that they are affiliated with many stations in numerous markets.

ARBITRON A.I.D. SYSTEM: Available from American Research Bureau (ARB). Reach and frequency are provided on special order for any geographic break within total ADI—metro or total survey area—general demographic breaks, and qualitative data.

BRAIN: Available from Blair Radio* or any of their stations. Radio schedule planning in single or multiple markets. Reach and frequency estimates for any schedules.

MARKET BUY MARKET: Available from Major Market Radio* or Golden West Broadcasters. Reach and frequency estimates, radio schedule planning, overall multimarket planning, intermedia reach and frequency.

MARKETRON: Available from stations owned and operated by ABC Network, Buckley Radio,* CBS-owned and operated stations, The Christal Company,* Cox Radio, Eastman Radio,* Marketron, NBC-owned and operated stations, NBC Radio Network, Selcom,* and Torbet Radio.* Reach and frequency, radio scheduling, multimarket planning.

NUMATH 80, NUMATH 70, NUMA: Available from Group W Westinghouse stations and Radio Advertising Representatives.* Reach and frequency, radio schedule planning, multimarket planning.

PASS: Available from Broadcast Computing Inc. and The Webster Group. Reach and frequency, frequency distribution, time spent listening.

PROBE: Available from Katz Radio.* Reach and frequency, radio schedule planning, overall multimarket planning, intermedia reach and frequency.

RADAR®: Semiannual measurement of network radio and total radio, including reach and frequency; copyright © by Statistical Research, Inc.

RADCOM, RADPLEX, RADPLAN, RADNEWS: Available from CBS Radio Spot Sales* and CBS-owned and operated stations. Reach and frequency, overall multimarket planning, intermedia reach and frequency.

RF-RADIO RAD/SKED: Available from McGavren-Guild.* Reach and frequency, radio schedule planning, multimarket planning.

SCAN-ER: Available from Eastman Radio.* Reach and frequency, radio schedule planning, multimarket planning, intermedia reach and frequency.

SONAR: Available from Radio Advertising Bureau (with 2,500 member stations in the United States) and from Broadcast Computing Inc. Newspaper reach and frequency, radio/newspaper media mix.

TARGET: Available from Broadcast Computing Inc. and The Webster Group. Product usage data from Simmons Market

Research Bureau; study of consumers' product usage patterns and the media reaching them, as related to thirteen radio station formats.

TELMAR: Available from The Christal Company,* Cox Radio, Eastman Radio,* Bernard Howard,* Jack Masla,* McGavren-Guild,* NBC-owned and operated stations, NBC Radio Network, RKO Radio Sales,* and Telmar Communications. Reach and frequency, radio schedule planning, intermedia reach and frequency.

Radio stations want your business, whether national or local. And most of them can use the above research tools at no cost to you. If local stations are unable to help with a problem, write or call the Radio Advertising Bureau, 485 Lexington Avenue, New York, New York 10017; telephone (212) 599-6666. Since the sole purpose of the Radio Advertising Bureau is to increase the use of radio as an advertising medium, its services are free to advertisers and advertising agencies. RAB has a library of tapes of thousands of radio commercials, many of which are adaptable with minor changes, and case histories and success stories on how advertisers have used radio successfully. It also has myriad "how-to" information, and the Retail Division can provide listings of co-op plans.

In markets too small to have been rated in the past, stations often can special-order rating information from Arbitron if their area or county is part of a larger area that has been measured. Or another outside research company can be hired to do a survey of listening in the market. In small markets that normally do not receive national radio dollars, retailers may select radio stations almost entirely on the basis of location of the store and station and will not require additional data. The retailer can also check with his customers to determine their listening patterns.

In markets too small to be rated but large enough to offer a choice of stations, the retailer should do a customer survey, although this is necessarily limited because it omits noncustomers. If the retailer wants to expand his clientele to a different area or a new demographic group, then other stations should be given a test schedule or two and customer reaction measured.

Surveys or questionnaires handled by store personnel must be carefully worded to avoid biased replies. A question such as "Where did you SEE our ad?" mentally tunes the customer to either newspaper or TV. Better phrasing would be, "How do you know about our store?" or "How did you happen to come in today"? Again, RAB may have advice on wording such a questionnaire.

In 1978 Arbitron released the results of its radio-listening study of every county in the United States. The results are shown by each county and for each station with sufficient listening. Thus an advertiser can determine how many stations penetrate an area and their relative strengths. Or he can select stations he wants to use and determine how many listeners they provide in each county. Listening patterns are reported for only adult men and women and for teens by broad day-parts.

## Measurement through Direct Response

Probably the only advertisers who know *without question* just how well their advertising is working are those who sell directly to the consumer. In many direct-response campaigns, the station address is given in the commercial, and all replies go to the station. Responses are counted and forwarded to the advertiser, with the station credited with each order or lead received. Where a telephone answering service is used for telephoned orders, callers are asked where they heard the commercial, and again the station is credited with each day's total.

The direct-response advertiser keeps an accurate daily count of all responses in all markets, and he can tell in a few days whether to renew his schedule after he has projected his total week's results from the first few days' response. Direct-response advertisers pay slight attention to ratings, and indeed they have often bought time on stations that have no measurable audience but are successful in creating orders. Contrary to the patterns often followed by large national advertisers, the direct-response advertiser generally buys the least expensive time periods, often Saturday and Sunday mornings. He often prefers weekend time because the prospect is home and has paper, pencil, and telephone handy.

Retailers can make similar judgments as to which stations are most successful by using "radio specials"—merchanidse not offered by other advertising—and then watching sales results closely. If the retailer wants to use more than one station at a time, merchandise of *equal* value and appeal should be advertised, and again results should be watched carefully. Local retailers can also measure audience response if they are fortunate enough to have an exclusive franchise from a manufacturer. Advertising a particular line of merchandise on radio only or on one station only gives the retailer a good measurement of how well sales are being created.

Direct-response advertising in all its variations must be handled carefully. Results must be analyzed daily so that the advertiser knows whether to stop or to continue. Every claim made in the copy, either stated or implied, must be delivered by the product and be backed by a money-back guarantee. It is usually wise to have submitted both copy and a sample of the product to the local Better Business Bureau in advance of advertising. Any customer complaints must be handled promptly and courteously if the advertiser wants to continue his offer.

# 3
# THE BENEFITS OF RADIO ADVERTISING

Advertising sells products or services to prospective customers, creates good will, opens doors for dealers or salespeople, and enables a manufacturer to sell more economically by increasing production, thereby lowering costs. To be effective, advertising must educate the public as to the value of the product or service and then influence the public to buy that product or use that service.

Any advertising medium must be considered in two ways: as a means of providing entertainment or information, and as a vehicle to transmit a sales message and motivate prospective customers. Advertisers today, regardless of their size or their product, can choose a wide selection of media to transmit their sales message. But in order to properly evaluate each medium, an advertiser must know how many people it reaches, what kind of consumers they are, how they use it and how often, and their attitudes toward it.

## THE IMPORTANCE OF RADIO

With its current diversity of programming formats, radio offers a variety of fare from morning until night and often around the clock. Unlike the early years, when the whole family could be entertained in its living room by top performers, radio today is a personal medium. Almost everyone has a set of his own.

According to Brand Rating Index, as long ago as 1971, 75 percent of teenagers, 53 percent of adult women, and 55 percent of adult men owned battery-powered radio sets (Brand Rating Index, 1971). It is probable that all three figures have increased in the past few years, since small transistors have become so inexpensive. With the average household owning more than six radio sets, each member can select just what he wants to hear, wherever he is, and whatever he is doing.

Whereas news coverage on TV is usually restricted to the dinner hour and late evening, radio offers news throughout the day. Most people rely on radio weather reports to tell them how to dress for the day and whether or not to carry raingear; mothers of school-age children rely heavily on radio to inform them of school lunch menus and school closings during winter months; workers rely on radio for news of traffic conditions; commuters on rail lines want to be informed of delays; long-distance truckers use radio to help keep them awake and inform them of driving conditions; businesspeople want news about the economy, the stock market, or weather conditions that may affect their business; and farmers listen to reports on farm prices and weather.

Radio is the companion of the housewife and the young mother at home, of the teenager on the street or in the schoolyard, of drivers on their way to or from work or shopping; of suburbanites in their gardens or on their patios, of the family at beaches and parks, of the working woman in the evening at home, and of the salesperson on the road.

Radio has played a crucial role in notifying the public about sudden disasters, giving evacuation plans and coordinating the activities of rescue teams, and communicating events of grave importance, such as the assassination of John F. Kennedy and the capturing of the *Pueblo*. Radio can be on the scene quickly with tape recorders or open mikes, bringing all the excitement and immediacy to listeners.

We are so accustomed to radio that we tend to forget how much listening we actually do. RADAR estimates (Fall 1978) show that radio reaches 95.9 percent of all persons twelve years of age and older in a week and 83.0 percent every day. Indeed, radio has become indispensable to modern living, and it would be sorely missed if it were not available.

## RADIO AND THE NATIONAL ADVERTISER

Although the national advertiser is also a listener, he thinks of radio as a medium to deliver his sales message. Most advertisers today, including retailers, use a media mix for their sales campaigns because its effect is *synergistic*, each medium reinforcing the message and impact of the other. The prospect in a total media campaign is bombarded from all sides with the same message.

### Reach and Frequency Potential

Although radio provides the advertiser with unparalleled frequency of sales message for the same advertising dollars, many think radio offers limited reach. However, radio research studies have proved that it indeed has *high* reach. Early studies surveyed broad population groupings, such as the total number of adults, while more recent studies have measured specific demographic groupings, such as men 18–34 or women 25–49. In fact, radio reaches a high percentage of the population of any demographic group in an average day.

However, as with all media, some individuals are more heavily exposed to radio than others. Today's sophisticated media planners, often using computers, can easily determine the distribution of exposure frequency among their target audiences. For example, if a sales message was heard by ten people, the frequency distribution chart would look like this:

| | Number of Exposures | | | | | |
|---|---|---|---|---|---|---|
| | 1 time | 2 times | 3 times | 4 times | 5 times | 6 times |
| Listeners | 3 | 1 | 0 | 4 | 1 | 1 |

In this case, out of the ten people exposed, average frequency of exposure would be 3.2 times (32 total exposures divided by 10).

It is not uncommon for advertisers to set a goal of 30- to 80-percent reach of the target audience, with an average frequency exposure of 3 to 5 times. Most advertisers using radio as the primary or sole medium set higher reach goals because they want their message to be heard by as many *different* people as possible. Goals of 50-percent reach are common, and some advertisers set goals as high as 75 to 85 percent of the target group. For those using radio as a support medium, additional frequency is sought rather than high reach, and in these cases, reach goals may be as low as 15 to 30 percent, depending on the other media used.

Reach goals can also be lower for advertisers using a campaign of several weeks, since reach builds as the campaign continues. For short campaigns, the advertiser should plan for a higher reach goal to make up for shorter exposure, perhaps using several stations and multiple day-parts in order to counteract competitive advertising. Computers can provide statements of reach and frequency delivery in any rated market by call letters, ranked according to audience delivery of the target, or by cost-per-thousand to reach the target audience.

## Gross Rating Points

Advice from media planners to buyers is usually expressed in terms of Gross Rating Points (GRPs), or gross impressions—the total number of times the message is heard. For example, if a goal of 65 percent reach is established, with a frequency of 4.0, the buyer will purchase 260 GRPs ($65 \times 4 = 260$). The formula is *reach times frequency equals gross rating points*. However, the advertiser should also be concerned with frequency distribution to ensure that he is reaching more than a small segment of the population who are heavy users of that medium.

## Market Selectivity

Any alert marketer knows that different products and services sell at different levels to various segments of the population. Even widely used products are bought by perhaps only 85 to 90 percent. Chances are that 25 to 30 percent of the population may account for as much as 50 to 60 percent of total consumption.

In light of such figures, an advertiser will want to make his sales pitch to the heavier users of his product category where he makes his easiest repeat sales. Advertisers can reach these heavy users by choosing stations that appeal to the demographic groups most heavily represented among total product users. In fact, radio is unique in its ability to deliver highly selective audiences; only special-interest magazines can be bought so selectively. By choosing stations programming the right formats to deliver his target audience, the advertiser can reach persons over thirty-five, teens, men 18–24, women 25–49, businesspeople, affluent adults, and so forth. A thorough knowledge of station formats and the kinds of people each will attract is required over and above the numbers provided in the rating books in order to plan a successful campaign.

A study by Simmons Market Research Bureau for 1977–78 regarding the incidence of air travel by men shows that 32.7 percent are in households with incomes of more than $20,000, while 9.9 percent come from households earning $5,000 or less. Of the higher earners, 25.8 percent have taken domestic air flights in the past year: 12.5 percent have taken a single

## DOMESTIC AIR TRAVEL IN LAST YEAR (100 MILES OR MORE ONE-WAY): TOTAL ADULT MALES, IN THOUSANDS

| | | Age | | | | | Occupation | | |
|---|---|---|---|---|---|---|---|---|---|
| | Total Adult Males | 18–24 | 25–34 | 35–44 | 45–54 | 55–64 | Professional, Managerial | Clerical, Sales | Other Employed |
| Total | 72,440 | 13,697 | 16,405 | 11,805 | 11,752 | 9,755 | 16,528 | 6,827 | 30,897 |
| Percentage | 100.0 | 18.9 | 22.6 | 16.3 | 16.2 | 13.5 | 22.8 | 9.4 | 42.7 |
| Domestic Air Flight In Last Year | 10004 | 1754 | 2285 | 1833 | 1915 | 1342 | 5152 | 1030 | 2180 |
| Percentage demographic coverage | 13.8 | 12.8 | 13.9 | 15.5 | 16.3 | 13.8 | 31.2 | 15.1 | 7.1 |
| Index | 100 | 93 | 101 | 112 | 118 | 100 | 226 | 109 | 51 |
| Percentage distribution | 100.0 | 17.5 | 22.8 | 18.3 | 19.1 | 13.4 | 51.5 | 10.3 | 21.8 |
| NUMBER OF TRIPS | | | | | | | | | |
| 1 | 5367 | 1116 | 1095 | 870 | 850 | 774 | 2162 | 613 | 1423 |
| Percentage demographic coverage | 7.4 | 8.1 | 6.7 | 7.4 | 7.2 | 7.9 | 13.1 | 9.0 | 4.6 |
| Index | 100 | 109 | 91 | 100 | 97 | 107 | 177 | 122 | 62 |
| Percentage distribution | 100.0 | 20.8 | 20.4 | 16.2 | 15.8 | 14.4 | 40.3 | 11.4 | 26.5 |
| 2 | 1873 | †232 | 506 | 382 | 406 | *227 | 1019 | *182 | 458 |
| Percentage demographic coverage | 2.6 | 1.7 | 3.1 | 3.2 | 3.5 | 2.3 | 6.2 | 2.7 | 1.5 |
| Index | 100 | 65 | 119 | 123 | 135 | 88 | 238 | 104 | 58 |
| Percentage distribution | 100.0 | 12.4 | 27.0 | 20.4 | 21.7 | 12.1 | 54.4 | 9.7 | 24.5 |
| 3 or more | 2764 | *407 | 684 | 581 | 659 | 341 | 1971 | 235 | *299 |
| Percentage demographic coverage | 3.8 | 3.0 | 4.2 | 4.9 | 5.6 | 3.5 | 11.9 | 3.4 | 1.0 |
| Index | 100 | 79 | 111 | 129 | 147 | 92 | 313 | 89 | 26 |
| Percentage distribution | 100.0 | 14.7 | 24.7 | 21.0 | 23.8 | 12.3 | 71.3 | 8.5 | 10.8 |

Source: W. R. Simmons & Associates Research, 1977–78.
*Projection relatively unstable because of small sample base. Use with caution.
†Number of cases too small for reliability; shown for consistency only.

## DOMESTIC AIR TRAVEL IN LAST YEAR (100 MILES OR MORE ONE-WAY): TOTAL ADULT MALES, IN THOUSANDS CONTINUED

| | Education | | | Household Income | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | Attended/ Graduated College | Graduated from High School | Did Not Graduate from High School | $20,000+ | $15,000–$19,999 | $10,000–$14,999 | $8,000–$9,999 | $5,000–$7,999 | Less Than $5,000 |
| Total | 23,713 | 25,156 | 23,572 | 23,669 | 12,892 | 16,455 | 6,192 | 6,073 | 7,159 |
| Percentage | 32.7 | 34.7 | 32.5 | 32.7 | 17.8 | 22.7 | 8.5 | 8.4 | 9.9 |
| Domestic Air Flight In Last year | 6091 | 2547 | 1366 | 6108 | 1569 | 1214 | *364 | *384 | *366 |
| Percentage demographic coverage | 25.7 | 10.1 | 5.8 | 25.8 | 12.2 | 7.4 | 5.9 | 6.3 | 5.1 |
| Index | 186 | 73 | 42 | 187 | 88 | 54 | 43 | 46 | 37 |
| Percentage distribution | 60.9 | 25.5 | 13.7 | 61.1 | 15.7 | 12.1 | 3.6 | 3.8 | 3.7 |
| NUMBER OF TRIPS | | | | | | | | | |
| 1 | 2887 | 1467 | 1013 | 2951 | 677 | 817 | *282 | *360 | *279 |
| Percentage demographic coverage | 12.2 | 5.8 | 4.3 | 12.5 | 5.3 | 5.0 | 4.6 | 5.9 | 3.9 |
| Index | 165 | 78 | 58 | 169 | 72 | 68 | 62 | 80 | 53 |
| Percentage distribution | 53.8 | 27.3 | 18.9 | 55.0 | 12.6 | 15.2 | 5.3 | 6.7 | 5.2 |
| 2 | 1098 | 500 | *276 | 1178 | 459 | †135 | †35 | †5 | †63 |
| Percentage demographic coverage | 4.6 | 2.0 | 1.2 | 5.0 | 3.6 | .8 | .6 | .1 | .9 |
| Index | 177 | 77 | 46 | 192 | 138 | 31 | 23 | 4 | 35 |
| Percentage distribution | 58.6 | 26.7 | 14.7 | 62.9 | 24.5 | 7.2 | 1.9 | .3 | 3.4 |
| 3 or more | 2106 | 579 | †78 | 1980 | 433 | *262 | †47 | †18 | †24 |
| Percentage demographic coverage | 8.9 | 2.3 | .3 | 8.4 | 3.4 | 1.6 | .8 | .3 | .3 |
| Index | 234 | 61 | 8 | 221 | 89 | 42 | 21 | 8 | 8 |
| Percentage distribution | 76.2 | 20.9 | 2.8 | 71.6 | 15.7 | 9.5 | 1.7 | .7 | .9 |

Source: W. R. Simmons & Associates Research, 1977–78.
*Projection relatively unstable because of small sample base. Use with caution.
†Number of cases too small for reliability; shown for consistency only.

## DOMESTIC AIR TRAVEL IN LAST YEAR (100 MILES OR MORE ONE-WAY): TOTAL ADULT MALES, IN THOUSANDS

continued

| | *Marital Status* | | | *Locality Type* | | | *Geographic Region* | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | *Married* | *Single* | *Widowed, Divorced Separated* | *Metropolitan Central City* | *Metropolitan Suburban* | *Nonmetropolitan* | *Northeast* | *Central* | *South* | *West* |
| Total | 50965 | 15371 | 6104 | 23228 | 31009 | 18203 | 16082 | 19013 | 23735 | 13610 |
| Percentage | 70.4 | 21.2 | 8.4 | 32.1 | 42.8 | 25.1 | 22.2 | 26.2 | 32.8 | 18.8 |
| Domestic Air Flight In Last Year | 7173 | 2131 | 700 | 3271 | 5076 | 1656 | 2247 | 2705 | 2722 | 2330 |
| Percentage demographic coverage | 14.1 | 13.9 | 11.5 | 14.1 | 16.4 | 9.1 | 14.0 | 14.2 | 11.5 | 17.1 |
| Index | 102 | 101 | 83 | 102 | 119 | 66 | 101 | 103 | 83 | 124 |
| Percentage distribution | 71.7 | 21.3 | 7.0 | 32.7 | 50.7 | 16.6 | 22.5 | 27.0 | 27.2 | 23.3 |
| NUMBER OF TRIPS | | | | | | | | | | |
| 1 | 3804 | 1298 | *265 | 1742 | 2563 | 1063 | 1364 | 1547 | 1472 | 984 |
| Percentage demographic coverage | 7.5 | 8.4 | 4.3 | 7.5 | 8.3 | 5.8 | 8.5 | 8.1 | 6.2 | 7.2 |
| Index | 101 | 114 | 58 | 101 | 112 | 78 | 115 | 109 | 84 | 97 |
| Percentage distribution | 70.9 | 24.2 | 4.9 | 32.5 | 47.8 | 19.8 | 25.4 | 28.8 | 27.4 | 18.3 |
| 2 | 1422 | *211 | *240 | 735 | 910 | †229 | 357 | 405 | 578 | 534 |
| Percentage demographic coverage | 2.8 | 1.4 | 3.9 | 3.2 | 2.9 | 1.3 | 2.2 | 2.1 | 2.4 | 3.9 |
| Index | 108 | 54 | 150 | 123 | 112 | 50 | 85 | 81 | 92 | 150 |
| Percentage distribution | 75.9 | 11.3 | 12.8 | 39.2 | 48.6 | 12.2 | 19.1 | 21.6 | 30.9 | 28.5 |
| 3 or more | 1947 | 622 | †195 | 795 | 1604 | †365 | 526 | 753 | 673 | 812 |
| Percentage demographic coverage | 3.8 | 4.0 | 3.2 | 3.4 | 5.2 | 2.0 | 3.3 | 4.0 | 2.8 | 6.0 |
| Index | 100 | 105 | 84 | 89 | 137 | 53 | 87 | 105 | 74 | 158 |
| Percentage distribution | 70.4 | 22.5 | 7.1 | 28.8 | 58.0 | 13.2 | 19.0 | 27.2 | 24.3 | 29.4 |

Source: W. R. Simmons & Associates Research, 1977–78.
*Projection relatively unstable because of small sample base. Use with caution.
†Number of cases too small for reliability; shown for consistency only.

trip, 5.0 percent two trips, and 8.4 percent three or more trips. Of the 22.8 percent of adult males who hold professional/managerial positions, 31.2 percent took domestic flights in the past year, with 13.1 percent taking one trip, 6.2 percent two trips, and 11.9 percent three or more trips. Thus an airline would seek a target audience of men with this profile:

| | |
|---|---|
| Age | 25–54 |
| Occupation | Professional/Managerial; Clerical/Sales |
| Education | College |
| Income | $15,000 |
| Marital Status | Married |
| Residence | Metropolitan, suburban |
| Region | Northeast, Central, West |
| County Size | A & B |

## Flexibility, Creativity, Economy

In addition to providing selective audiences, radio offers the advertiser superior flexibility. Radio schedules can be placed to run for a day, a week (or portion thereof), a month, or a year; by time of day and day(s) of the week; according to the weather (when it rains or snows); or according to predetermined temperature levels. And timing can be changed quickly if necessary. Radio costs, too, are flexible; the advertiser can pay on the basis of how much he buys in a week, a month, or an entire year.

A picture may be "worth a thousand words," but no picture is as powerful as the listener's own imagination. In the early days of radio, listeners had clear images of Jack Benny's vault or Fibber McGee's closet, and later the TV version no doubt proved to be a disappointment. And Orson Wells's "Invasion from Mars" would have been far less devastating on TV. Some of the most effective advertising images include the Fuller Paint Company's commercial that began, "Stare with your ears at yellow . . . a bunch of bananas . . . a lemon . . . a pound of melted butter . . . a singing canary," and Stan Freberg's description of draining and filling Lake Michigan with hot chocolate topped with whipped cream, with a maraschino cherry dropped by the Royal Canadian Air Force, to the sound of thousands of cheering extras. As Freberg ended that spot, "Care to try that on television?" Many of today's writers agree that creating commercials for radio is far more challenging and rewarding than developing TV commercials.

The cost of radio has escalated in recent years, but at a far slower pace than TV or magazines. A recent study by McCann-Erickson shows radio's cost increase to be below that for other major media on a cost-per-thousand basis:

| | |
|---|---|
| Radio | 52% |
| Magazines | 58 |
| Outdoor | 102 |
| Television | 103 |
| Newspapers | 111 |

All print media, including direct mail, are likely to increase rapidly in the future because of the rising costs of paper and postage.

## RADIO AND THE LOCAL ADVERTISER

The local advertiser or retailer must consider his choice of media quite differently from the national advertiser. Most local advertisers sell in only one market, or in a few markets concentrated in a small area of the country. One can choose local daily or weekly newspapers for those towns where he has outlets, or he can purchase local radio. Most retailers find the combination of newspapers and radio highly successful. Usually TV coverage is too broad, and the advertiser pays for waste circulation to prospects who live too far away to visit his store. And with costs for air time and production so high, it is often too expensive for the advertiser to indulge in the luxury of television advertising.

For many years, retailers were wedded to newspaper advertising alone, and most still consider it their major medium. But newspapers alone cannot do the job because today's society is more mobile. Executives are transferred from one area to another, and other workers change jobs and their places of residence. The automobile is a way of life, and airline travel is commonplace, its costs within reach of many families. Newcomers to a town have to adjust to the local newspaper because it is often quite different from the one they are accustomed to reading. But they can almost always find a radio station similar to the ones they were used to.

Furthermore, newspaper circulation has been declining in most markets even in the face of growing populations. Newspaper costs are increasing often, more than once a year in many markets, because of increased costs for labor and newsprint. The local advertiser today who uses newspapers is paying *more* but receiving *less*. Analyses comparing newspaper circulation from ABC reports (Audit Bureau of Circulation) and an area's population show that in most markets, including the nation's largest, somewhere between 40 to 60 percent of the households do not receive a newspaper. Newspapers in major cities are not as strong in the suburban rings surrounding such cities, and suburban areas are generally more affluent and therefore the more desirable areas to reach in order to make sales. Radio has no delivery problem in the suburbs.

## Audience Delivery

Radio not only delivers inner-city residents, where the newspaper has its greatest strength, but it delivers the suburban areas around each city. Even in smaller towns, radio can reach and motivate customers who do not read the newspaper or are not reading ads for a particular advertiser.

Most people tend to read ads for stores in which they already shop and often skip the advertising for competing stores.

Radio also reaches some of the more elusive demographic groups, particularly teens, young adults 18–34, and educated, higher-income families. And used with newspaper advertising, radio reinforces the message whether it sells items, promotes events, or builds store image. According to a recent report, 92 percent of the members of the National Retail Merchants Association now use radio as part of their advertising plans.

Many local advertisers use radio to provide greater frequency of message exposure than is possible with limited insertions in the newspaper. Others plan radio to reach specific segments of the population who cannot be pinpointed through newspapers. By careful selection of radio stations, the retailer can zero in geographically on the area where he needs exposure, or he can reach a particular age/sex group or psychographic (lifestyle) group.

## Building Store Image

Radio offers the retailer the double-barreled opportunity to sell items while at the same time building store image, since both can be accomplished in one commercial. Just as white space (or lack of it), in combination with typeface and graphics, creates an image, so the mood created by a radio commercial conveys the store's identity. Music used to set the mood is often in the form of a store *music logo*, which helps listeners identify the store each time a commercial is heard. Store slogans also can be incorporated into commercials for further customer identification.

Retailers using radio for the first time often try to crowd too much into their commercials, which confuses listeners and lessens impact. No more than two items should be offered in a one-minute commercial, and descriptive material should be minimized.

### Advertising Events, Sales, Promotions

Many retailers claim that radio works best for promoting events or special sales. Its intrusiveness reaches new customers as well as regular shoppers, and its immediacy and excitement can draw listeners to the store because it sounds like a "fun" place. Newspaper ads are appropriate for the retailer who must list special items and prices, but they cannot give the customer the sense of urgency and excitement conveyed by the human voice enthusiastically talking about a special event.

### Building Store Traffic

Radio creates additional traffic in the store, even when only one department is featured in the commercial. Obviously, use of internal displays to create tie-in sales are important, as is the sales staff, which can suggest related items to the customer. Several years ago, Barney's in New York had its first Warehouse Sale and advertised it heavily on the radio. In blasé New York, a double line formed around the block before the store opened the next morning. Many smaller retailers tell similar stories of customers waiting for bargains outside the door or completely depleting the stock.

### Using a Media Mix

Radio plays an important role in the retailer's media mix with newspapers because it provides far greater frequency of message exposure than any other media on a dollar-for-dollar basis. It has been said that every business loses 20 percent of its customers each year. Retailers must find ways not only to replace that 20 percent but continue to expand their customer base. Radio helps them to accomplish this. Radio is an essential part of our lives. Listeners rely on it for service features, information, and entertainment, and advertisers find it indispensable for selling goods and services to those listeners.

# part II

# NATIONAL RADIO ADVERTISING

# 4

# MEDIA PLANNING FOR RADIO ADVERTISING

When an advertiser considers radio from the point of view of his business rather than his listening pleasure, he considers several questions: how to introduce a new product, to increase brand share, to increase sales in high-volume markets or to build up low-volume markets, to match a competitor's advertising efforts, or how to build, improve, or maintain a good corporate image. Many advertisers in many different fields have used radio as their only medium, and they have done so successfully.

What is the difference between *national* advertising and *regional* or *local* advertising? Generally, a national advertiser sells his product throughout the country (companies such as Bristol-Myers, Coca Cola, and General Foods). But a national advertiser can also be one such as Union Oil, which sells gas and oil products, or Standard Brands, which sells Chase & Sanborn coffee, sold west and east of the Mississippi, respectively. As a general rule, the term *national advertiser* applies to one whose product line or service is sold in more than a quarter of the country. In anything less than a quarter of the country, the advertiser will probably be considered regional; the advertiser who sells his product in only a small geographic section will be considered regional or local, depending on the number of his outlets and their location.

The national advertiser generally uses multiple media to get his sales message across to prospects. The package-goods advertiser perhaps uses television and radio, coupons, direct mail, point of purchase, consumer magazines, and local newspapers. The industrial advertiser may use business publications, direct mail, and point of purchase, while the corporate advertiser trying to improve his image may use magazines, network TV, radio, newspapers and publications in selected fields of business, and possibly also supports public television. The media mixes used by national advertisers are as varied as the products or services they sell, but all are designed to motivate the public to buy the product, use the service, or think well of the company.

## MARKETING GOALS

The national advertiser, even though he may have a large budget, must plan his advertising—as every advertiser should—by knowing the answers to some extremely important questions concerning his marketing goals.

1. Does he want to increase his share of market against his competitors, and by how much?
2. Does he want to improve his market position in high-development markets or increase his market share in low-development markets?
3. Does he want to increase awareness of the overall corporate name and image, or is he selling each product in his line individually on its own merits?

4. Is he satisfied with the demographic age/sex group to whom his product is now selling well, or does he want to broaden his appeal to older/younger, more affluent/less affluent customers, better educated/less well-educated groups?
5. Does his product have regional appeal or only pockets of acceptance? Are there markets where this appeal can work uniquely to his advantage?
6. Does his product have a unique sales advantage, or does his competitor's? If the advantage is with the competitor, how can he overcome his disadvantage?

Before any advertiser can determine which markets are most important to him, he must also generate input to give him the edge over his competition in planning the expenditure of his advertising dollars.

The advertiser must establish what he wants his advertising to accomplish, who his customers are now, where they are, what new customers he wants to acquire, and where and with what media he will reach both current and potential customers. Most products do not sell at the same success level in all markets throughout the country. Some may do well on the East and West coasts, or in mid-America, in the Southeast, or in the Northwest. Some find greater acceptance in large urban centers, while others sell better in rural areas. Many advertisers spend more of their dollars in those sections of the country where the product is readily accepted and bought, because here the easiest sales are made. But it would be foolish not to develop markets that show some potential.

For those advertisers whose products are sold virtually everywhere, it is logical to assume that they will use the national mass media as a base: network TV, network radio, consumer magazines, and certain business publications where appropriate. But in most cases, even the national advertiser feels the need for more exposure in the largest markets, where the bulk of the population is concentrated, and where he is likely to find not only his largest volume of sales but his competitors are also most actively engaged in advertising. So he provides funds for local radio, newspapers, direct mail, outdoor, transit, and the like in the markets of greatest importance for his product.

## MARKET SELECTION

Market selection for local advertising to supplement national advertising is important to every advertiser, but the list of markets selected to receive extra advertising pressure may vary considerably from one advertiser to another—even in the same product category. It is fairly common today, if simple market choices have to be made without the benefit of previous sales volume figures, to include the top ten, top twenty-five, or top fifty markets in the market list.

Another important factor in planning advertising is to consider the competition and ask these questions. Is the competitor outspending in the same markets and product category? Does he have any unique product advantage? Is he dominating one medium so that anyone else is virtually lost in the deluge of competitive advertising? How successful is his campaign? Can our product find and dominate a medium not being used by the competitor? Can we develop a product advantage of our own? If we cannot outspend, can we outthink our competitor or be more creative with our advertising? Each of these elements, after careful study, can lead to a successful counterattack. Some markets may be found where the competitor is finding the going tough, even though the product category is totally acceptable and right for the marketplace.

## TARGET MARKETING

This is the era of target marketing. Every advertiser must determine who his customers are, or who he wants them to be in the future, so that he can address his message directly to those most likely to buy his product. Of course, not everyone buys products as often or in the same quantities as everyone else, and some people use far more of a given product than others. In many cases, widely used products may be bought by 80 to 90 percent of the population and 15 to 20 percent may account for 60 to 75 percent of total usage. The alert marketer must determine who buys his product most readily, most often, and in the greatest quantities, and target his advertising messages to them. Innumerable studies, most notably the Simmons Market Research Bureau annual study of national patterns of product usage and the media reaching those purchasers, have shown that not everyone buys the same product with the same frequency, as can be seen from Simmons chart on toy purchases. The Simmons chart shows that 17.1 percent of women who paid $20 or more for a toy in the last year are from 18 to 34 years of age and account for 64.1 percent of all such toys bought. The grandmotherly generation, women 55 to 64 years of age, represent 3 percent of total $20+ toy purchases and 8.0 percent of volume.

Where product-usage data indicate that a second or third demographic group accounts for a significant percentage of product usage, the advertiser should consider these secondary groups. If, for example, a product sells best to women 18–49, but a good proportion of them are 25–49, then media planning should include both groups, with emphasis on the latter. The simplest way to weight advertising pressure when more than one demographic group is involved is to reduce product-usage data to a percentage. If women 18–49 account for 90 percent of product usage, but women 25–49 account for 70 percent, then the latter group should receive .78 percent of advertising weight (70 divided by 90). However, when an advertiser seeks to improve his product's position among certain demographic groups, then such weighting must be judgmental, based on marketing goals.

Marketing and media planning are inseparable. The planner who does not know who his consumer is, what the best markets are for his product, and the function of each medium is

## TOYS PURCHASED IN LAST YEAR: TOTAL ADULT FEMALES, IN THOUSANDS

| | Total Adult Females | Age | | | | | | Employment Status | |
|---|---|---|---|---|---|---|---|---|---|
| | | 18–24 Years | 25–34 Years | 35–44 Years | 45–54 Years | 55–64 Years | 35–49 Years | White Collar | Other Employed |
| Total | 78753 | 14042 | 16498 | 11839 | 12315 | 10782 | 18200 | 22813 | 12374 |
| Percentage distribution | 100.0 | 17.8 | 20.9 | 15.0 | 15.6 | 13.7 | 23.1 | 29.0 | 15.7 |
| †Toy bought in last year | 40228 | 8036 | 11554 | 6847 | 5757 | 4678 | 9848 | 12772 | 6254 |
| Percentage demographic coverage | 51.1 | 57.2 | 70.0 | 57.8 | 46.7 | 43.4 | 54.1 | 56.0 | 50.5 |
| Index | 100 | 112 | 137 | 113 | 91 | 85 | 106 | 110 | 99 |
| Percentage distribution | 100.0 | 20.0 | 28.7 | 17.0 | 14.3 | 11.6 | 24.5 | 31.7 | 15.5 |
| For a child under 12 months | 10149 | 2773 | 2825 | 1249 | 1233 | 1134 | 1922 | 3297 | 1341 |
| Percentage demographic coverage | 12.9 | 19.7 | 17.1 | 10.5 | 10.0 | 10.5 | 10.6 | 14.5 | 10.8 |
| Index | 100 | 153 | 133 | 81 | 78 | 81 | 82 | 112 | 84 |
| Percentage distribution | 100.0 | 27.3 | 27.8 | 12.3 | 12.1 | 11.2 | 18.9 | 32.5 | 13.2 |
| Amount spent less than $20 | 6076 | 1590 | 1396 | 767 | 843 | 810 | 1190 | 2107 | 955 |
| Percentage demographic coverage | 7.7 | 11.3 | 8.5 | 6.5 | 6.8 | 7.5 | 6.5 | 9.2 | 7.7 |
| Index | 100 | 147 | 110 | 84 | 88 | 97 | 84 | 119 | 100 |
| Percentage distribution | 100.0 | 26.2 | 23.0 | 12.6 | 13.9 | 13.3 | 19.6 | 34.7 | 15.7 |
| $20 or more | 4074 | 1183 | 1430 | 482 | 390 | *325 | 733 | 1190 | *387 |
| Percentage demographic coverage | 5.2 | 8.4 | 8.7 | 4.1 | 3.2 | 3.0 | 4.0 | 5.2 | 3.1 |
| Index | 100 | 162 | 167 | 79 | 62 | 58 | 77 | 100 | 60 |
| Percentage distribution | 100.0 | 29.0 | 35.1 | 11.8 | 9.6 | 8.0 | 18.0 | 29.2 | 9.5 |

Source: W. R. Simmons & Associates Research, 1977–78.
*Projection relatively unstable because of small sample base. Use with caution.
†Number of cases too small for reliability; shown for consistency only.

## TOYS PURCHASED IN LAST YEAR: TOTAL ADULT FEMALES, IN THOUSANDS, CONTINUED

| | Education | | | | Household Income | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| | Not Employed | Attended/ Graduated from College | Graduated from High School | Did Not Graduate from High School | $20,000 & Over | $15,000–$19,999 | $10,000–$14,999 | $8,000–$9,999 | $5,000–$7,999 | Less Than $5,000 |
| Total | 43566 | 19729 | 32526 | 26499 | 20170 | 11112 | 16385 | 7515 | 8827 | 14745 |
| Percentage distribution | 55.3 | 25.1 | 41.3 | 33.6 | 25.6 | 14.1 | 20.8 | 9.5 | 11.2 | 18.7 |
| †Toy bought in last year | 21202 | 10914 | 18833 | 10481 | 11969 | 6723 | 9483 | 3602 | 3635 | 4815 |
| Percentage demographic coverage | 48.7 | 55.3 | 57.9 | 39.6 | 59.3 | 60.5 | 57.9 | 47.9 | 41.2 | 32.7 |
| Index | 95 | 108 | 113 | 77 | 116 | 118 | 113 | 94 | 81 | 64 |
| Percentage distribution | 52.7 | 27.1 | 46.8 | 26.1 | 29.8 | 16.7 | 23.6 | 9.0 | 9.0 | 12.0 |
| For a child under 12 months | 5511 | 2949 | 4562 | 2638 | 2902 | 1915 | 2514 | 769 | 892 | 1158 |
| Percentage demographic coverage | 12.6 | 14.9 | 14.0 | 10.0 | 14.4 | 17.2 | 15.3 | 10.2 | 10.1 | 7.9 |
| Index | 98 | 116 | 109 | 78 | 112 | 133 | 119 | 79 | 78 | 61 |
| Percentage distribution | 54.3 | 29.1 | 45.0 | 26.0 | 28.6 | 18.9 | 24.8 | 7.6 | 8.8 | 11.4 |
| Amount spent less than $20 | 3015 | 1712 | 2662 | 1701 | 1529 | 1216 | 1393 | 530 | 701 | 707 |
| Percentage demographic coverage | 6.9 | 8.7 | 8.2 | 6.4 | 7.6 | 10.9 | 8.5 | 7.1 | 7.9 | 4.8 |
| Index | 90 | 113 | 106 | 83 | 99 | 142 | 110 | 92 | 103 | 62 |
| Percentage distribution | 49.6 | 28.2 | 43.8 | 28.0 | 25.2 | 20.0 | 22.9 | 8.7 | 11.5 | 11.6 |
| $20 or more | 2497 | 1237 | 1899 | 937 | 1373 | 699 | 1121 | *239 | †191 | *451 |
| Percentage demographic coverage | 5.7 | 6.3 | 5.8 | 3.5 | 6.8 | 6.3 | 6.8 | 3.2 | 2.2 | 3.1 |
| Index | 110 | 121 | 112 | 67 | 131 | 121 | 131 | 62 | 42 | 60 |
| Percentage distribution | 61.3 | 30.4 | 46.6 | 23.0 | 33.7 | 17.2 | 27.5 | 5.9 | 4.7 | 11.1 |

Source: W. R. Simmons & Associates Research, 1977–78.
*Projection relatively unstable because of small sample base. Use with caution.
†Number of cases too small for reliability; shown for consistency only.

not going to be able to give the buyer clear instructions to do an effective job. The writer recalls one planner who knocked Charlotte, North Carolina, off the market list despite 3.0 percent of sales in favor of Wausau, Wisconsin, with 0.8 percent, because the client told him that the product did poorly in southern markets. The ideal media planner should be the bridge between the account group at the agency, who provides advertiser input, and the buyer, who will have to execute the plan. There have been occasions when planners with no buying experience drew up a media plan that simply could not be executed and therefore had to be redone. When air time is in great demand, for instance, writing a plan that calls for short flights is not only shortsighted but also dangerous. The buyer trying to clear a schedule has to make concessions to the sales rep in order to get even a portion of the times he wants.

A major national advertiser's budget recap might look something like this:

| | |
|---|---|
| Network TV: 3 mins./week; 39 weeks | $ 3,000,000 |
| National magazines: *Time, Newsweek, Business Week, USNWR* (26 alternate weeks) | 1,500,000 |
| Network radio: twelve 30 secs./week; 26 weeks | 1,000,000 |
| Production: radio and TV | 1,750,000 |
| Spot TV: top twenty-five markets; 50 GRPS weekly; 20 weeks | 2,500,000 |
| Spot radio: top fifty markets; 30 weeks | 1,200,000 |
| Outdoor boards: L.A., Phila., Boston, N.Y. | 750,000 |
| Sports franchises (sponsorship of football, baseball, etc., teams) | 2,300,000 |
| Total | 14,000,000 |

## SELECTING A MEDIA PLAN

A media plan should follow these four steps:

### 1. MARKETING GOALS

The plan's opening generally reviews the marketing goals for the brand, sets forth how the advertising can accomplish those goals, and gives the rationale behind the selection of media recommended. The opening statement can be as simple as a single page or can run to many pages, complete with charts and graphs.

2. DETERMINE ANNUAL BUDGET

The overall annual budget is determined with input from the advertiser, the account group, and the agency. Usually this figure is based on sales figures from previous years and the expected or hoped-for increase in brand sales. The budget should be sufficient to achieve the marketing goals for the brand; if it is not, the expected increases in sales should be reduced.

3. SELECT THE MEDIA

After consultation with the account group and the creative department, select the national media and allocate dollars for each, from the most important to the least important. Since network TV and national magazines generally must be committed well in advance, these elements are often predetermined, so all other elements of the media plan follow.

If the advertiser plans to use network radio, he has the option of using the regular *line* networks (hooked up via telephone lines with a single feed to all stations simultaneously), or a *rep* network, which offers one order/one invoice convenience at a cost higher than for a line network and gives extra benefits.

Rep networks often include top-rated independent stations in major markets; markets can be omitted; spot weight can vary from market to market; and more flexible time periods can be used. Rep networks usually require that stations represented by that firm be used, with the option of adding other stations to fill in gaps in the desired market list. Line networks are the Columbia Broadcasting System, Mutual Broadcasting System, Mutual Black Network, National Broadcasting Company's radio network, and the four networks of the American Broadcasting Company—Contemporary, Entertainment, FM, and Information.

Network radio offers an advertiser national coverage at the most attractive cost-per-thousand and one order/one invoice and affidavit of performance for all stations, plus exposure within feature programming. Rep or nonwired networks offer clearance in drive-time, use of different day-parts in different markets, more or less weight in individual markets, and air time on stronger stations in some markets. Line networks offer stations and advertisers the benefits of feature programming, such as news, features, play-by-play sports, drama, and so forth, while the rep networks offer no programming but provide commercial carriers for the sales message.

4. ALLOCATE DISCRETIONARY FUNDS

After determining the cost to buy network TV, national magazines, and network radio (the truly national media), the media department considers the discretionary funds remaining in the budget. Because many national advertisers sell their product throughout the country, they want to cover as much territory as possible, with local efforts supplementing national advertising. Obviously, without astronomical budgets, it is impossible to cover every market, so market choices must be made selectively.

Larger advertisers divide the country into various geographical sections, perhaps calling the largest areas zones (such as the Northeast), subdividing the zone by regions (Maine, New Hampshire, Vermont, and Massachusetts), and subdividing the regions into groups of cities, or *marketing areas*, such as Portland/Poland Springs, Laconia and Keene, Brattleboro and Burlington, Boston and Springfield/Holyoke. Local advertising dollars are allocated by zone, by region, and by cities by decreasing size of market.

As a result of this selection process, a national advertiser may omit a market the size of Worcester (65th in United States), because it is smaller than other cities in its area, and include Des Moines (106th) as one of the larger cities. If the advertiser is planning for a new product, has no special market considerations, or sells the brand best in large markets, then markets for local efforts are generally selected based on rankings in population or sales.

## MEASURING MEDIA SALES

Years ago, market lists were often based on sales volume shipped to wholesale distribution centers, which distorted the picture as to where sales actually occurred. When TV became dominant, many national advertisers switched from measuring sales based on wholesale distribution to television measurement areas—ADIs (areas of dominant influence) or DMAs (Designated Marketing Areas). This method of market selection for local advertising helped solve some problems, but it caused new ones when radio was to receive a major portion of the budget. TV signals in general cover an area within a radius of 75 to 100 miles from the transmitter location; radio signals vary widely, dependent on power, frequency, antenna height, and whether the signal is directional or nondirectional. So measuring radio sales based on TV signals did not give a clue as to how sales had been produced. In about half the TV markets in the country, TV covers a wider area than radio; in the other half, the reverse is true.

In cases where market selection can be based only on population, markets are measured in several ways:

1. Standard Statistical Marketing Areas, or SMSA (a U.S. Census designation).
2. Metropolitan area rankings, generally smaller than the coverage area of either radio or TV stations.
3. Radio rating measurement areas: total survey area, metro area, and in some cases radio listening within the television ADI.
4. Sales data for consumer spendable income: retail sales of drugs, food, general merchandise, apparel, home furnishings, automotive, and service station sales; passenger car registrations; farm income.

Advertisers and agencies should bear in mind that it is misleading to use rankings of markets based on TV households when constructing market lists for radio. Where a strong TV station went on the air early, that market is usually artificially raised in rankings, despite the market population. Furthermore, many TV markets are dual cities, where radio stations must be purchased in both halves of the market for adequate coverage of the whole market. Examples of dual cities are Hartford/New Haven, Wheeling/Steubenville, and Davenport/Rock Island/Moline. The gathering of competitive data is another important function prior to the media planning market-selection stage. If the competitor is strong and is outspending in certain markets, the advertiser can meet him head-to-head or forego those markets in order to make headway where he is not so strong.

## RADIO ADVERTISING ADVANTAGES

Once the advertiser and his agency have agreed upon the major media to be used for national coverage and the markets to receive local advertising, he must decide how many spots, how many stations to give each market. Before that stage is reached, however, the advertiser and agency should weigh the advantages of using radio.

1. Radio offers immediacy and timeliness.
2. Radio uses the power of the spoken word through natural, friendly, sincere, persuasive, and effective voice; the voice becomes a *friend* recommending the product, even if indirectly.
3. Radio is one-on-one selling—one person talking to another individually.
4. Radio leads listeners to take direct action.
5. Radio delivers each word of copy; radio has no small print.
6. Radio offers great economy.
7. Radio reaches the target audience, even when they are doing other things.

8. Car radio offers a virtually unmeasured bonus audience far larger than the combined circulation of all daily newspapers in the country.
9. Radio can accommodate the changing needs of an advertiser far more quickly than any other medium.
10. Radio provides enough frequency to keep the product in customers' minds.

# 5

# PLANNING MARKET-BY-MARKET RADIO

## SPOT ANNOUNCEMENTS AND SCHEDULING PATTERNS

The advertiser has several options in using radio effectively to deliver his sales message. In addition to using consistent scheduling or flighting for his campaign, he can sponsor programs of any length—from five minutes of news or special features to an hour or more, if he sponsors sports or long special programming—or he can use 60-second, 30-second, or 10-second spot announcements.

A 10-second spot allows for approximately seven to eight words, about as many as an outdoor billboard. This spot should be used only as reminder copy for a product already well known and established. A 30-second announcement can be effective if the message is short and easy to comprehend; for a more complicated message or one using music or a jingle, 60 seconds is almost always required. In direct-response advertising, where an address and phone number must be given and repeated two or three times, the shorter spots are usually inadequate.

In radio 30 seconds are usually priced at 80 percent of the cost for 60 seconds, and 10 seconds often sell for half the price for 30 seconds. Where stations carry a limited number of commercial interruptions per hour, 10 seconds generally are not offered for sale. Five-minute programs usually carry one minute and 15 seconds of total time, often divided into a full 60-second sales message plus an opening "billboard," which often says no more than "this program brought to you by Excedrin, a product of Bristol-Myers."

In addition to varying commercial lengths, radio also offers the advertiser the choice of weekly spot-announcement packages, or a mix of sponsorship and spots. The most common weekly packages today are based on 6, 12, 18, or 24 announcements per week or more. As more weight is purchased, the cost per spot is reduced on the weights given above. Local rate cards, designed to be used by local advertisers and retailers, often include heavier weights up to 60 spots per week or more and also offer bulk rates for annual commitments for 250, 500, 1,000 or more times per year. Only a small handful of stations offers discounts for consecutive weeks of advertising. Those who do often give a 5-percent discount for 13 consecutive weeks, 10 percent for 26 weeks, and 15 percent for 52 weeks. If a station rate card allows a 12-time-per-week cost, it is hardly sensible in most cases to pay the 6-time-per-week cost for 10 spots, since the total cost for 12 will be little more than the cost for 10 at the higher per-spot cost.

Most radio stations offer several plans to advertisers to allow them ultimate flexibility. These include buying multiple spots in a single day-part, ordering a *run of station* or *best times available* schedule, with the station alone determining where each announcement will be run, to weekend packages, which run from Friday night to Monday morning, or Total Audience Plans (T.A.P.), with the requirement of placing a specified number of announcements per week in each of the day-parts. The wise advertiser or agency buyer watches the breaks in the rate card to minimize costs. The rate card shown is a good example of how stations charge for their time.

All radio time, like that for TV, is priced according to the size of the audience delivered. On the majority of AM stations, morning drive-time is the highest priced period of the day; but on Good Music or Rock stations, the most desirable times are 10 A.M. to 7 P.M. and 3 P.M. to Midnight, respectively, when these stations deliver their largest audiences.

For the advertiser buying for optimum reach, T.A.P. is generally the most efficient way to use any station. A careful analysis of the audiences delivered by various day-parts and calculations of total target audiences reached is the only true measure of which type of scheduling is best for any given advertiser. It is possible that in one market placing the schedule entirely in morning drive-time may be the best answer, while in another—or even on another station in the same market—a T.A.P. may be best. Reach and frequency levels achieved by the planned schedules in the total market against the desired target audience should be the determining factor.

Years ago, when the dominant stations in market after market tended to be the network affiliates programming the same network fare Monday through Friday and something different on Saturday and Sunday, most advertisers and agencies bought Monday through Friday schedules only. Many still do, even though listening may be as high on Saturday and Sunday as in morning drive-time weekdays. With many retail outlets now open seven days a week, weekend advertising can be very productive, and it is particularly appropriate for those selling products where the purchase decision is made jointly by husband and wife, both of whom are available to a radio sales message on weekends,

# WTLB—AM

## DRIVE TIMES

**6 to 10 a.m. and 3 to 7 p.m.**
**Monday through Saturday**

| Times per Week | Minutes Cost Each | ½ Minutes Cost Each |
|---|---|---|
| 1–11 | $14.00 | $11.00 |
| 12 | 13.50 | 10.50 |
| 18 | 13.00 | 10.00 |
| 24 | 12.50 | 9.50 |
| 30 | 12.00 | 9.00 |
| 50 | 11.50 | 8.50 |

## MID-DAY TIMES

**10 a.m. to 3 p.m. Monday through Saturday**
**Sunday 6 a.m. to 7 p.m.**

| Times per Week | Minutes Cost Each | ½ Minutes Cost Each |
|---|---|---|
| 1–11 | $12.00 | $9.50 |
| 12 | 11.50 | 9.00 |
| 18 | 11.00 | 8.50 |
| 24 | 10.50 | 8.00 |
| 30 | 10.00 | 7.50 |
| 50 | 9.50 | 7.00 |

Source: WTLB, Utica/Rome, New York, 1978.

## EVENING TIMES

**7 p.m. to 12 Midnight**
**Sunday through Saturday**

| Times per Week | Minutes Cost Each | ½ Minutes Cost Each |
|---|---|---|
| 1–11 | $10.00 | $8.50 |
| 12 | 9.50 | 8.00 |
| 18 | 9.00 | 7.50 |
| 24 | 8.50 | 7.00 |
| 30 | 8.00 | 6.50 |
| 50 | 7.50 | 6.00 |

# FM—107

## R.O.S.

**Monday through Sunday**
**7 a.m. to 12 Midnight**

| Times per Week | Minutes Cost Each | ½ Minutes Cost Each |
|---|---|---|
| 1–11 | $9.00 | $7.50 |
| 12 | 8.50 | 7.00 |
| 18 | 8.00 | 6.50 |
| 24 | 7.50 | 6.00 |
| 30 | 7.00 | 5.50 |
| 50 | 6.50 | 5.00 |

Fixed position and guaranteed placement within selected drive times: add $2.00 to applicable rate. News and special program rates upon request.

either at home or in the car. Direct-response advertisers (selling directly to the consumer without a middleman) find weekend time more productive than weekday for many items, and they also find that their costs for time are less in most cases.

The gathering of competitive data is another important function performed by the agency prior to the media planning stage. The good media planner should be armed with data on how much the competitor is spending in each medium and where the money is being spent and how successfully. If the competitor is strong in certain markets, do we wish to go head-to-head with him if he can outspend us, or do we forego those markets to make headway where he is not strong? Does the competitor have a product advantage? If so, can he be fought successfully on an advantage of our product? If he cannot, then we must be creative enough to find an advantage of our own to create commercials and print ads that overcome his advantage.

Such problems can be solved through marketing research to determine why customers like or dislike the product, or the competitor's, and how they perceive both. Most advertisers, and even their agencies, tend to be too close to the product, so they cannot react to it objectively. Yet, to the public, there may be a product advantage that can be used successfully.

When BBDO took over the advertising for Tareyton cigarettes, for example, a marketing study showed that Tareyton smokers were so loyal that they preferred to wait for a Tareyton rather than switch to another brand. That led to the "I'd rather fight than switch" campaign with the black eye. The same agency, as a result of another marketing study, found that people who drank Schaefer beer tended to drink more beer than average. And thus was born the theme "The one beer to have when you're having more than one." In each case, a unique fact about the product became a successful sales point to counter competition. The major steps in planning radio for any national advertiser are these:

1. Define the most important target audience for the product.
2. Set up realistic marketing goals for the available budget.
3. Set aside funds for national mass media—TV network, radio network, national magazines—and production costs for each.
4. Select markets to receive local advertising weight via spot TV, radio, newspapers, outdoor, transit, and so forth.
5. Determine the copy line to be used and the most appropriate media to transmit that message.
6. For markets receiving spot radio advertising, determine reach/frequency goals to be achieved.
7. Prepare a media flow chart listing all the media to be used, and for which weeks, together with total goals for the media and total dollars allocated.

## REACH AND FREQUENCY: HOW MUCH IS ENOUGH?

Once the market list has been constructed, the advertiser and his agency must agree on the degree of penetration of each market that will be required to generate the results indicated by the marketing goals.

One early method of determining how many stations were needed in a market was to add together the shares of listening for the top stations until a predetermined percentage had been attained—often 60 to 80 percent combined shares. Station shares are the percentage of total listening in a day-part attributed to each station. For example, if the station's rating is 3.8 and all stations in the market total 18.4 ratings, then the station's share is 20.8 (3.8 divided by 18.4), so that station is accounting for slightly more than 20 percent of all listening in that market in that day-part.

But planning based on combined shares for the top stations in a market omitted many important factors, and it did not really inform the advertiser as to how many people he was actually reaching with his message, since an individual could listen to more than one station in a time period. Today's sophisticated marketers and media planners are no longer satisfied with such generalized information.

Another early method of planning was to allocate arbitrarily a given number of spots per week to each market, with the largest markets (where the competition was heaviest) given the greatest number of spots per week. This method also had flaws: It did not give the advertiser even pressure in all markets, since some markets require that more stations (and thus more spots) be bought to achieve the same penetration levels. In some markets, this kind of planning overdelivered audience, while in others the weight fell woefully short.

Estimates of the reach (called net unduplicated reach) was exactly what was needed, and alert, aggressive marketers and their media experts insisted that radio provide the same kind of reach and frequency data for radio that had been developed for TV. The establishment of reach/frequency goals in radio may well be governed by whether the advertiser plans to use radio as his primary effort or as a supplement to other media. If radio is the primary medium, then he would probably plan for both high reach and high frequency. If radio is supplementary, he might settle for lower reach levels but prefer the high frequency.

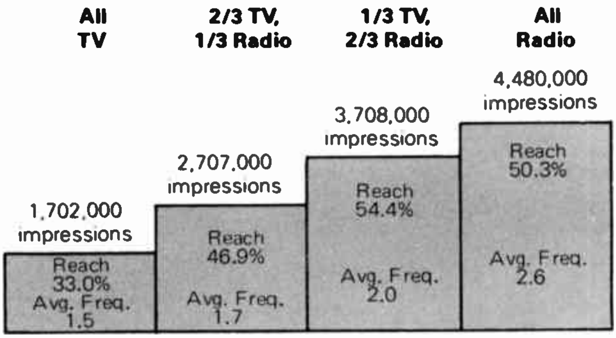
*Advertisers must bear in mind that frequency is the key to learning and remembering. Frequency is what makes reach effective.*

Most national advertisers today use a media mix, because they know that the synergism of several media transmitting the same message over and over is more effective than relying solely on one medium. The addition of radio to TV, newspapers, or magazines not only adds reach but also increases substantially the frequency of sales message exposure. The more radio included, the higher the frequency levels, even when the total budget remains the same.

Because advertisers and agencies needed reliable reach/frequency data, several systems were developed by the radio industry. Thousands of hours of actual listening reports in diaries returned to the rating services were analyzed to

Substantial increases in impressions achieved are made as Radio's weekly budget share is increased in a mix with TV.

## MEN 18-49

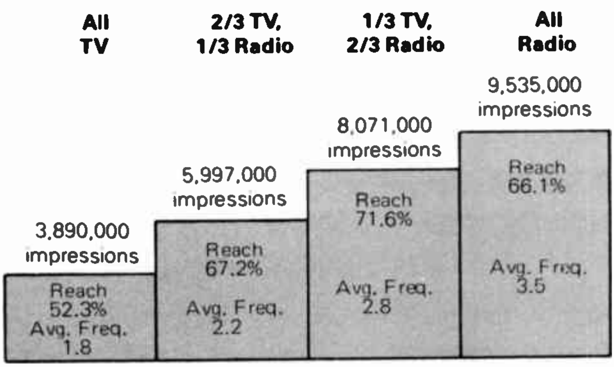



**Frequency Distribution — Percent Reached**

| Strategy | 1 or more | 2 or more | 3 or more | 4 or more | 5 or more |
|---|---|---|---|---|---|
| All TV | 33.0% | 12.1% | 3.5% | 1.0% | 0.2% |
| All Radio | 50.3 | 33.0 | 20.6 | 12.4 | 7.2 |

All Budgets equal

## UPPER INCOME ADULTS



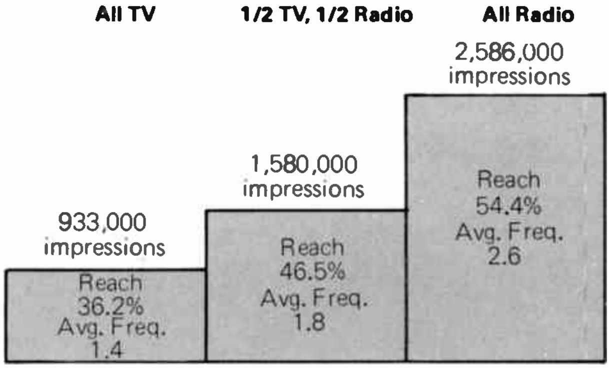

**Frequency Distribution — Percent Reached**

| Strategy | 1 or more | 2 or more | 3 or more | 4 or more | 5 or more |
|---|---|---|---|---|---|
| All TV | 52.3% | 27.1% | 10.1% | 3.9% | 1.3% |
| All Radio | 66.1 | 49.2 | 35.4 | 25.2 | 17.9 |

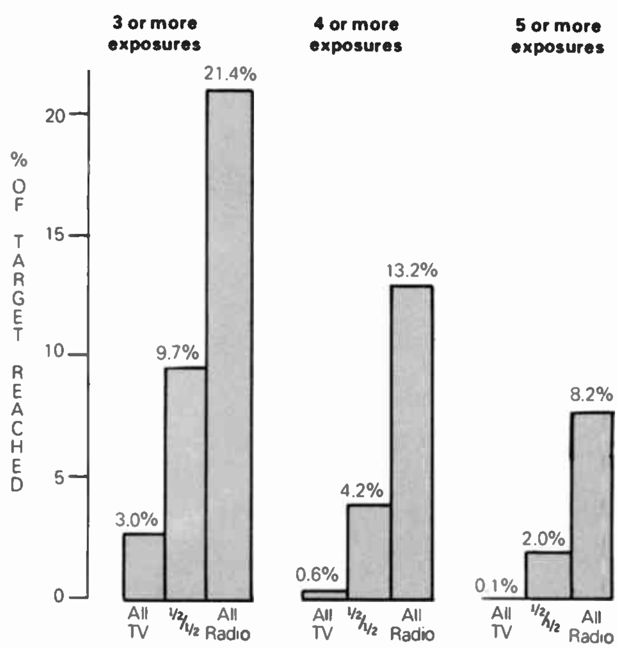
All Budgets equal.

Source: Radio Advertising Bureau, 1979.

**WORKING WOMEN 18-49**




**CUMULATIVE FREQUENCY DISTRIBUTION**
**Percent of Target reached**
**by Number of Exposures**



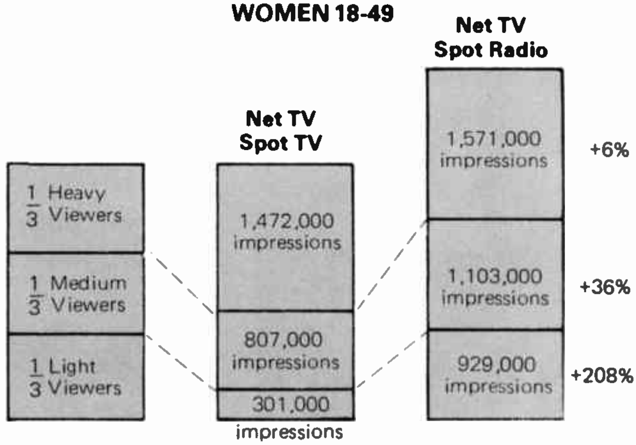

All Budgets Equal.

Source: Radio Advertising Bureau, 1979.

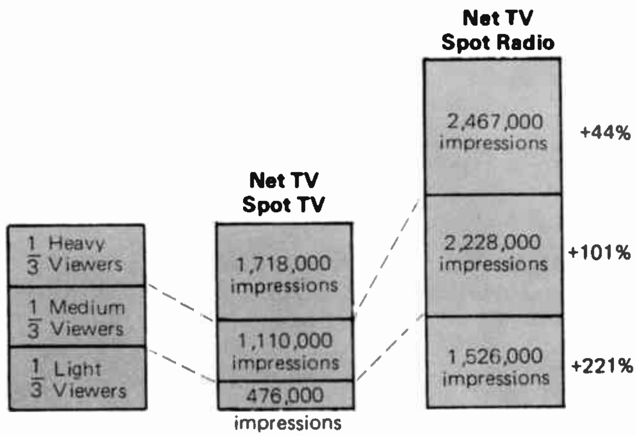
## RADIO BALANCES TV EXPOSURE

Many national advertisers reinforce network TV schedules with spot media. In addition, local dealers often back up national network TV campaigns with local advertising in their own markets. Radio's ability to balance the weight among all segments of the target market, including those lightly exposed to TV, is clearly demonstrated by these two special ARMS II analyses. Substitution of Radio for TV helps balance exposure against light viewing audience.

**WOMEN 18-49**



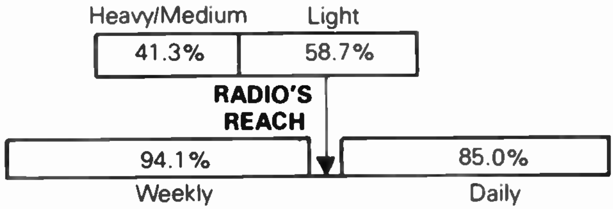

**MEN WHO PURCHASED A NEW CAR IN PAST FOUR MODEL YEARS**




Source: ARMS II, 1974.

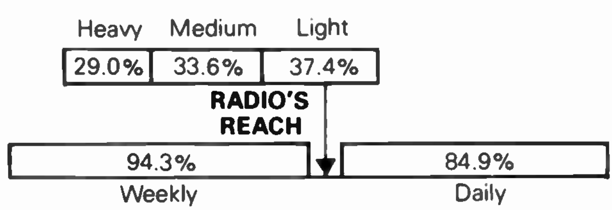
## RADIO TARGETS THE LIGHT TV VIEWER

### DAYTIME TV
### Women 18+



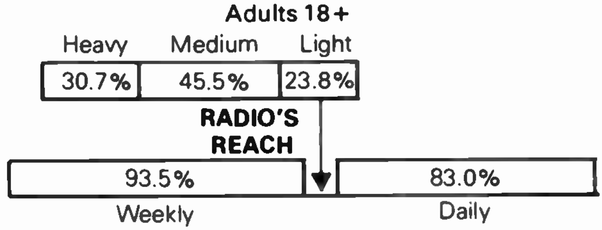

Among those 58.7% of Women 18+ who are not exposed to daytime TV on the average weekday:
- 94.1% listen to Radio in a week.
- 85.0% listen to Radio in a day.
- they average 4 hours 1 minute of Radio listening on the average weekday.

### AFTERNOON/EVENING TV
### Adults 18+




Among those 37.4% of Adults 18+ who are not exposed to afternoon/evening TV on the average weekday:
- 94.3% listen to Radio in a week.
- 84.9% listen to Radio in a day.
- they average 3 hours 49 minutes of Radio listening on the average weekday.

### NIGHTTIME TV
### Adults 18+




Among those 23.8% of Adults 18+ who either don't watch, or watch 1 hour or less nighttime TV on the average weekday:
- 93.5% listen to Radio in a week.
- 83.0% listen to Radio in a day.
- they average 3 hours 44 minutes of Radio listening on the average weekday.

Source: ARMS II, 1978.

determine how many different people listened, and to which stations they were tuned during the course of a day and a week by individual day-parts. The resultant data were fed into computers. The printout could then show the number and percent of target audience reached by any schedule or combinations of schedules, and how often on-average listeners were exposed to the commercials. (Most major radio station representative firms and many agencies now have this data readily available to planners and buyers through their computer systems.)

The formulas for calculating reach/frequency are based on seven-day listening and tend to *understate* the ability of almost any radio station to deliver listeners over longer periods, particularly in certain low-rated periods, such as 7 P.M. to 12 Midnight. Since most planners and buyers deal with four-week reach for television, they prefer the same time-frame for radio. Therefore, the planner desiring 65 percent reach in a market over a four-week period may arbitrarily tell the buyer to deliver 50 percent reach in a one-week period, assuming that the additional 15 percent reach will be achieved over a four-week period. The seasoned buyer knows that a broad day-part "scatter" schedule of a dozen or so spots will reach up to 65 percent of a station's weekly cume audience. Beyond that point, he is piling up frequency, and to increase the reach of his campaign, he should buy another station.

Built into the current system is the implicit assumption that the average seven-day interval is the optimum for each station, and that if a station does not reach a listener at least once in a week's time, it probably never reaches him at all. But it doesn't make sense that there is a lead wall at the end of the seventh day, and that the listeners do not tune in to that station again on succeeding days, let alone the weeks or months that follow. Each station has loyal listeners as well as some who tune in casually. Still others may be exposed inadvertently—while riding in another's car, in a doctor's office, or visiting a friend. And people do change station preferences to sample new formats or new air personalities, or as the result of station audience-building promotions. The rigid one-and-four week reach and frequency figures may be convenient, but they may also be understating the reach of radio and even its already-heavy frequency.

In order to delineate reach/frequency levels for a given campaign, those two numbers are provided by the planner to the buyer, and the buyer is also given the desired Gross Rating Point, or GRP. A *rating point*, a percentage of a population figure, is multiplied by the number of spots ordered. If a radio station has a 5 rating Monday through Friday 6 to 10 A.M. for women 18 plus, that means that 5 percent were tuned to the station at that time.

If 5 spots were bought between 6 and 10 A.M. Monday through Friday to reach women 18 plus in the metro area, 25 GRPs would have been achieved in the example above (5 rating times 5 spots = 25 GRPs). If five more spots were added between 10 A.M. and 3 P.M. Monday through Friday to reach the same audience group, and the station had a 3 rating, another 15 rating points would have been added, and the total GRP delivery would be 40 per week (25 + 15 = 40). If more stations or day-parts were added, this process would be repeated, with all ratings multiplied by the number of announcements at that rating level, and the resulting totals for all stations added together to determine GRPs for the market.

At first glance, it would appear from the charts shown that if GRPs were added to achieve a total of 100, then 100 percent of that population group would have been reached. Of course, some people listen more than one day of the week, some listen in several day-parts and therefore may have heard the commercial several times, while some might have been exposed only once. So 100 GRPs does not mean 100 percent reach, but probably somewhere between 60 to 75 percent. To determine actual *net unduplicated reach*, or

# AVERAGE QUARTER-HOUR AND CUME LISTENING ESTIMATES

FT. WAYNE
OCT/NOV 1978

Monday-Friday
6:00 AM-10:00 AM

| | *Men 18+* | | | | | | *Men 18–34* | | | | | | *Men 18–49* | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | *Total Area* | | *Metro Survey Area* | | | | *Total Area* | | *Metro Survey Area* | | | | *Total Area* | | *Metro Survey Area* | | | |
| *Station Call Letters* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. Rtg.* | *Avg. Pers. Shr.* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. Rtg.* | *Avg. Pers. Shr.* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. Rtg.* | *Avg. Pers. Shr.* |
| WADM | | 3 | | 3 | | | | | | | | | | | | | | |
| WADM FM | 1 | 10 | 1 | 10 | .1 | .3 | | | | | | | | 5 | | 5 | | |
| TOTAL | 1 | 13 | 1 | 13 | .1 | .3 | | | | | | | | 5 | | 5 | | |
| *WFWR | 1 | 27 | 1 | 27 | .1 | .3 | 1 | 23 | 1 | 23 | .2 | .7 | 1 | 23 | 1 | 23 | .1 | .5 |
| WCMX | 3 | 37 | 3 | 24 | .2 | 1.0 | 1 | 21 | 1 | 8 | .2 | .7 | 3 | 33 | 3 | 20 | .4 | 1.4 |
| WGL | 6 | 80 | 6 | 49 | .5 | 2.0 | | | | | | | 2 | 18 | 2 | 18 | .2 | .9 |
| WIFF | 16 | 43 | 4 | 12 | .3 | 1.3 | | | | | | | 3 | 20 | 1 | 3 | .1 | .5 |
| WLYV | 25 | 133 | 21 | 119 | 1.7 | 6.9 | 10 | 41 | 10 | 41 | 1.9 | 7.4 | 15 | 83 | 15 | 83 | 1.8 | 6.9 |
| WMEE | 35 | 257 | 33 | 190 | 2.7 | 10.9 | 24 | 184 | 22 | 145 | 4.1 | 16.3 | 25 | 215 | 23 | 160 | 2.8 | 10.6 |
| WMEF | 32 | 221 | 29 | 155 | 2.4 | 9.5 | 6 | 35 | 6 | 35 | 1.1 | 4.4 | 18 | 88 | 18 | 88 | 2.2 | 8.3 |
| WOWO | 321 | 1638 | 119 | 512 | 9.8 | 39.1 | 107 | 661 | 30 | 157 | 5.6 | 22.2 | 214 | 1129 | 75 | 321 | 9.1 | 34.6 |
| WPTH | 29 | 304 | 23 | 175 | 1.9 | 7.6 | 19 | 249 | 13 | 133 | 2.4 | 9.6 | 29 | 304 | 23 | 175 | 2.8 | 10.6 |
| WXKE | 55 | 166 | 48 | 143 | 4.0 | 15.8 | 51 | 154 | 44 | 131 | 8.3 | 32.6 | 53 | 160 | 46 | 137 | 5.6 | 21.2 |
| WJR | 14 | 60 | 2 | 13 | .2 | .7 | 7 | 12 | | | | | 9 | 37 | 1 | 6 | .1 | .5 |
| | | Metro Totals | 304 | 989 | 25.1 | | | Metro Totals | 135 | 454 | 25.4 | | | Metro Totals | 217 | 705 | 26.3 | |

Source: Arbitron, 1978.

*Audience estimates adjusted for actual broadcast schedule

## AVERAGE QUARTER-HOUR AND CUME LISTENING ESTIMATES, CONTINUED

Monday-Friday
10:00 AM-3:00 PM

| Station Call Letters | *Men 18 +* | | | | | | *Men 18–34* | | | | | | *Men 18–49* | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | *Total Area* | | *Metro Survey Area* | | | | *Total Area* | | *Metro Survey Area* | | | | *Total Area* | | *Metro Survey Area* | | | |
| | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. Rtg.* | *Avg. Pers. Shr.* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. Rtg.* | *Avg. Pers. Shr.* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. Rtg.* | *Avg. Pers. Shr.* |
| WADM | 1 | 15 | 1 | 15 | .1 | .4 | | | | | | | 1 | 6 | 1 | 6 | .1 | .5 |
| WADM FM | 1 | 11 | 1 | 11 | .1 | .4 | | | | | | | | | | | | |
| TOTAL | 2 | 26 | 2 | 26 | .2 | .8 | | | | | | | 1 | 6 | 1 | 6 | .1 | .5 |
| WFWR | | 24 | | 24 | | | | 15 | | 15 | | | | 21 | | 21 | | |
| WCMX | 4 | 24 | 4 | 24 | .3 | 1.5 | 1 | 8 | 1 | 8 | .2 | .6 | 4 | 20 | 4 | 20 | .5 | 1.9 |
| TOTAL | 4 | 48 | 4 | 48 | .3 | 1.5 | 1 | 23 | 1 | 23 | .2 | .6 | 4 | 41 | 4 | 41 | .5 | 1.9 |
| WGL | 8 | 93 | 6 | 43 | .5 | 2.2 | | 8 | | 8 | | | | 8 | | 8 | | |
| WIFF | 21 | 47 | 3 | 16 | .2 | 1.1 | | | | | | | 4 | 23 | | 6 | | |
| WLYV | 33 | 179 | 26 | 134 | 2.2 | 9.6 | 11 | 67 | 11 | 67 | 2.1 | 7.0 | 18 | 97 | 18 | 97 | 2.2 | 8.7 |
| WMEE | 41 | 283 | 31 | 213 | 2.6 | 11.4 | 32 | 206 | 29 | 172 | 5.5 | 18.4 | 37 | 243 | 30 | 193 | 3.6 | 14.5 |
| WMEF | 55 | 206 | 42 | 123 | 3.5 | 15.4 | 20 | 48 | 19 | 34 | 3.6 | 12.0 | 25 | 71 | 24 | 57 | 2.9 | 11.6 |
| WOWO | 151 | 849 | 56 | 232 | 4.6 | 20.6 | 62 | 314 | 22 | 77 | 4.1 | 13.9 | 108 | 513 | 41 | 143 | 5.0 | 19.8 |
| WPTH | 38 | 278 | 29 | 132 | 2.4 | 10.7 | 26 | 243 | 17 | 97 | 3.2 | 10.8 | 38 | 273 | 29 | 127 | 3.5 | 14.0 |
| WXKE | 71 | 185 | 60 | 162 | 5.0 | 22.1 | 66 | 176 | 55 | 153 | 10.3 | 34.8 | 66 | 176 | 55 | 153 | 6.7 | 26.6 |
| WJR | 4 | 50 | 2 | 13 | .2 | .7 | | | | | | | | 6 | | 6 | | |
| | Metro Totals | | 272 | 819 | 22.5 | | Metro Totals | | 158 | 431 | 29.7 | | Metro Totals | | 207 | 582 | 25.1 | |

Source: Arbitron, 1978.

*Audience estimates adjusted for actual broadcast schedule

## AVERAGE QUARTER-HOUR AND CUME LISTENING ESTIMATES

Monday-Friday
6:00 AM-10:00 AM

| Station Call Letters | Men 25–49 | | | | | | Men 25–54 | | | | | | Men 35–64 | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Total Area | | Metro Survey Area | | | | Total Area | | Metro Survey Area | | | | Total Area | | Metro Survey Area | | | |
| | Avg. Pers. (00) | Cume Pers. (00) | Avg. Pers. (00) | Cume Pers. (00) | Avg. Pers. Rtg. | Avg. Pers. Shr. | Avg. Pers. (00) | Cume Pers. (00) | Avg. Pers. (00) | Cume Pers. (00) | Avg. Pers. Rtg. | Avg. Pers. Shr. | Avg. Pers. (00) | Cume Pers. (00) | Avg. Pers. (00) | Cume Pers. (00) | Avg. Pers. Rtg. | Avg. Pers. Shr. |
| WADM | | | | | | | | 3 | | 3 | | | | 3 | | 3 | | |
| WADM FM | | 5 | | 5 | | | | 5 | | 5 | | | | 5 | | 5 | | |
| TOTAL | | 5 | | 5 | | | | 8 | | 8 | | | | 8 | | 8 | | |
| *WFWR | | 8 | | 8 | | | | 8 | | 8 | | | | 4 | | 4 | | |
| WCMX | 3 | 33 | 3 | 20 | .5 | 2.2 | 3 | 33 | 3 | 20 | .4 | 1.9 | 2 | 16 | 2 | 16 | .4 | 1.5 |
| WGL | 2 | 18 | 2 | 18 | .3 | 1.5 | 3 | 44 | 3 | 25 | .4 | 1.9 | 5 | 74 | 5 | 43 | .9 | 3.6 |
| WIFF | 3 | 20 | 1 | 3 | .2 | .7 | 4 | 22 | 2 | 5 | .3 | 1.3 | 4 | 26 | 2 | 9 | .4 | 1.5 |
| WLYV | 7 | 58 | 7 | 58 | 1.2 | 5.1 | 11 | 75 | 7 | 61 | 1.0 | 4.5 | 11 | 73 | 7 | 59 | 1.3 | 5.1 |
| WMEE | 16 | 123 | 15 | 97 | 2.5 | 10.9 | 18 | 133 | 17 | 107 | 2.5 | 10.8 | 4 | 60 | 4 | 32 | .8 | 2.9 |
| WMEF | 18 | 88 | 18 | 88 | 3.1 | 13.1 | 22 | 106 | 22 | 106 | 3.2 | 14.0 | 24 | 138 | 22 | 107 | 4.1 | 16.1 |
| WOWO | 172 | 863 | 61 | 265 | 10.3 | 44.5 | 193 | 954 | 72 | 307 | 10.6 | 45.9 | 190 | 823 | 75 | 293 | 14.1 | 54.7 |
| WPTH | 22 | 189 | 20 | 125 | 3.4 | 14.6 | 22 | 189 | 20 | 125 | 2.9 | 12.7 | 10 | 55 | 10 | 42 | 1.9 | 7.3 |
| WXKE | 14 | 67 | 7 | 44 | 1.2 | 5.1 | 14 | 69 | 7 | 46 | 1.0 | 4.5 | 4 | 12 | 4 | 12 | .8 | 2.9 |
| WJR | 9 | 37 | 1 | 6 | .2 | .7 | 14 | 60 | 2 | 13 | .3 | 1.3 | 7 | 48 | 2 | 13 | .4 | 1.5 |
| Metro Totals | | | 137 | 500 | 23.2 | | | | 157 | 559 | 23.1 | | | | 137 | 429 | 25.8 | |

*Audience estimates adjusted for actual broadcast schedule

Source: Arbitron, 1978.

## AVERAGE QUARTER-HOUR AND CUME LISTENING ESTIMATES, CONTINUED

Monday-Friday
10:00 AM-3:00 PM

| Station Call Letters | *Men 25–49* | | | | | | *Men 25–54* | | | | | | *Men 35–64* | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | *Total Area* | | *Metro Survey Area* | | | | *Total Area* | | *Metro Survey Area* | | | | *Total Area* | | *Metro Survey Area* | | | |
| | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. Rtg.* | *Avg. Pers. Shr.* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. Rtg.* | *Avg. Pers. Shr.* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. (00)* | *Cume Pers. (00)* | *Avg. Pers. Rtg.* | *Avg. Pers. Shr.* |
| WADM | 1 | 6 | 1 | 6 | .2 | .9 | 1 | 9 | 1 | 9 | .1 | .8 | 1 | 9 | 1 | 9 | .2 | 1.1 |
| WADM FM | | | | | | | | | | | | | | | | | | |
| TOTAL | 1 | 6 | 1 | 6 | .2 | .9 | 1 | 9 | 1 | 9 | .1 | .8 | 1 | 9 | 1 | 9 | .2 | 1.1 |
| WFWR | | 6 | | 6 | | | | 9 | | 9 | | | | 9 | | 9 | | |
| WCMX | 4 | 20 | 4 | 20 | .7 | 3.8 | 4 | 20 | 4 | 20 | .6 | 3.3 | 3 | 16 | 3 | 16 | .6 | 3.3 |
| TOTAL | 4 | 26 | 4 | 26 | .7 | 3.8 | 4 | 29 | 4 | 29 | .6 | 3.3 | 3 | 25 | 3 | 25 | .6 | 3.3 |
| WGL | | 8 | | 8 | | | 2 | 47 | | 8 | | | 5 | 72 | 3 | 22 | .6 | 3.3 |
| WIFF | 4 | 23 | | 6 | | | 5 | 25 | 1 | 8 | .1 | .8 | 6 | 30 | 2 | 13 | .4 | 2.2 |
| WLYV | 15 | 84 | 15 | 84 | 2.5 | 14.2 | 22 | 120 | 15 | 87 | 2.2 | 12.2 | 18 | 96 | 11 | 51 | 2.1 | 12.1 |
| WMEE | 22 | 116 | 18 | 90 | 3.1 | 17.0 | 23 | 123 | 19 | 97 | 2.8 | 15.4 | 9 | 71 | 2 | 35 | .4 | 2.2 |
| WMEF | 17 | 56 | 16 | 42 | 2.7 | 15.1 | 23 | 71 | 22 | 57 | 3.2 | 17.9 | 21 | 104 | 16 | 70 | 3.0 | 17.8 |
| WOWO | 79 | 427 | 24 | 115 | 4.1 | 22.6 | 89 | 476 | 29 | 131 | 4.3 | 23.6 | 74 | 401 | 30 | 123 | 5.6 | 33.0 |
| WPTH | 20 | 121 | 17 | 69 | 2.9 | 16.0 | 20 | 126 | 17 | 74 | 2.5 | 13.8 | 12 | 35 | 12 | 35 | 2.3 | 13.2 |
| WXKE | 18 | 70 | 7 | 47 | 1.2 | 6.6 | 19 | 75 | 8 | 52 | 1.2 | 6.5 | 5 | 9 | 5 | 9 | .9 | 5.5 |
| WJR | | 6 | | 6 | | | 3 | 29 | 2 | 13 | .3 | 1.6 | 3 | 29 | 2 | 13 | .4 | 2.2 |
| | Metro Totals | | 106 | 347 | 18.0 | | Metro Totals | | 123 | 384 | 18.1 | | Metro Totals | | 91 | 288 | 17.1 | |

*Audience estimates adjusted for actual broadcast schedule
Source: Arbitron, 1978.

# AVERAGE QUARTER-HOUR LISTENING ESTIMATES

FT. WAYNE
OCT/NOV 1978

Monday-Friday
6:00 AM-10:00 AM

Average Persons—Total Survey Area, In Hundreds

| Station Call Letters | Tot. Pers. 12+ | Men 18-24 | Men 25-34 | Men 35-44 | Men 45-54 | Men 55-64 | Women 18-24 | Women 25-34 | Women 35-44 | Women 45-54 | Women 55-64 | Tns. 12-17 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| WADM | 1 | | | | | | | | | | | |
| WADM FM | 2 | | | | | | | | | 1 | | |
| TOTAL | 3 | | | | | | | | | 1 | | |
| *WFWR | 2 | 1 | | | | | 1 | | | | | |
| WCMX | 4 | | 1 | 2 | | | | | | 1 | | |
| WGL | 11 | | | 2 | 1 | 2 | | | 3 | | 1 | |
| WIFF | 33 | | | 1 | 3 | | | | 2 | | 1 | |
| WLYV | 44 | 8 | 2 | 5 | 4 | 2 | | 2 | 7 | 4 | 4 | |
| WMEE | 111 | 9 | 15 | | 3 | 1 | 19 | 8 | 3 | 7 | | 39 |
| WMEF | 94 | | 6 | 7 | 9 | 8 | | 6 | 8 | 13 | 19 | 2 |
| WOWO | 782 | 42 | 65 | 73 | 55 | 62 | 47 | 79 | 74 | 69 | 62 | 28 |
| WPTH | 113 | 7 | 12 | 7 | 3 | | 36 | 8 | 4 | 5 | | 30 |
| WXKE | 69 | 39 | 12 | 2 | | 2 | 7 | 2 | 1 | 1 | | 3 |
| WJR | 25 | | 7 | 1 | 6 | | 9 | | | 2 | | |

Monday-Friday
10:00 AM-3:00 PM

Average Persons—Total Survey Area, In Hundreds

| Station Call Letters | Tot. Pers. 12+ | Men 18-24 | Men 25-34 | Men 35-44 | Men 45-54 | Men 55-64 | Women 18-24 | Women 25-34 | Women 35-44 | Women 45-54 | Women 55-64 | Tns. 12-17 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| WADM | 3 | | | 1 | | | | | | 1 | | |
| WADM FM | 3 | | | | | | | | | 1 | 1 | |
| TOTAL | 6 | | | 1 | | | | | | 2 | 1 | |
| WFWR | -1 | | | | | | | | | | | |
| WCMX | 7 | | 1 | 3 | | | | | 1 | 2 | | |
| TOTAL | 7 | | 1 | 3 | | | | | 1 | 2 | | |
| WGL | 16 | | | | 2 | 3 | | | 1 | 2 | 2 | |
| WIFF | 40 | | | | 5 | 1 | | | | | 3 | |
| WLYV | 47 | 3 | 8 | 6 | 8 | 4 | | 8 | 1 | 3 | 1 | |
| WMEE | 86 | 15 | 17 | 1 | 5 | 3 | 18 | 7 | 3 | 2 | 1 | 13 |
| WMEF | 163 | 8 | 12 | 3 | 8 | 10 | 1 | 5 | 22 | 18 | 31 | 4 |
| WOWO | 360 | 29 | 33 | 38 | 18 | 18 | 33 | 31 | 43 | 31 | 25 | 5 |
| WPTH | 144 | 18 | 8 | 6 | 6 | | 53 | 18 | 3 | 8 | | 19 |
| WXKE | 101 | 48 | 18 | | 1 | 4 | 18 | 7 | 2 | | | 3 |
| WJR | 20 | | | | 3 | | 14 | | | 2 | | |

*Audience estimates adjusted for actual broadcast schedule
Source: Arbitron, 1978.

# AVERAGE QUARTER-HOUR LISTENING ESTIMATES

Monday-Friday
6:00 AM-10:00 AM

*Average Persons–Metro Survey Area, In Hundreds*

| *Station Call Letters* | *Tot. Pers. 12+* | *Men* | | | | | *Women* | | | | | *Tns.* |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | *18-24* | *25-34* | *35-44* | *45-54* | *55-64* | *18-24* | *25-34* | *35-44* | *45-54* | *55-64* | *12-17* |
| WADM | 1 | | | | | | | | | | | |
| WADM FM | 2 | | | | | | | | | 1 | | |
| TOTAL | 3 | | | | | | | | | 1 | | |
| *WFWR | 2 | 1 | | | | | 1 | | | | | |
| WCMX | 4 | | 1 | 2 | | | | | | 1 | | |
| WGL | 11 | | | 2 | 1 | 2 | | | 3 | | 1 | |
| WIFF | 8 | | | 1 | 1 | | | | 2 | | 1 | |
| WLYV | 38 | 8 | 2 | 5 | | 2 | | 2 | 5 | 4 | 4 | |
| WMEE | 87 | 8 | 14 | | 3 | 1 | 11 | 6 | 2 | 5 | | 30 |
| WMEF | 79 | | 6 | 7 | 9 | 6 | | 6 | 8 | 13 | 16 | 1 |
| WOWO | 291 | 14 | 16 | 28 | 28 | 19 | 7 | 18 | 31 | 39 | 25 | 11 |
| WPTH | 77 | 3 | 10 | 7 | 3 | | 27 | 7 | 3 | 5 | | 11 |
| WXKE | 60 | 39 | 5 | 2 | | 2 | 7 | 2 | | | | 3 |
| WJR | 4 | | | | 2 | | | | | 2 | | |
| Total Listening in Metro Survey Area | 713 | 80 | 55 | 55 | 47 | 35 | 56 | 46 | 59 | 74 | 52 | 59 |

Monday-Friday
10:00 AM-3:00 PM

*Average Persons–Metro Survey Area, In Hundreds*

| *Station Call Letters* | *Tot. Pers. 12+* | *Men* | | | | | *Women* | | | | | *Tns.* |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | *18-24* | *25-34* | *35-44* | *45-54* | *55-64* | *18-24* | *25-34* | *35-44* | *45-54* | *55-64* | *12-17* |
| WADM | 3 | | | 1 | | | | | | 1 | | |
| WADM FM | 3 | | | | | | | | | 1 | 1 | |
| TOTAL | 6 | | | 1 | | | | | | 2 | 1 | |
| WFWR | -1 | | | | | | | | | | | |
| WCMX | 7 | | 1 | 3 | | | | | 1 | 2 | | |
| TOTAL | 7 | | 1 | 3 | | | | | 1 | 2 | | |
| WGL | 14 | | | | | 3 | | | 1 | 2 | 2 | |
| WIFF | 7 | | | | 1 | 1 | | | | | 3 | |
| WLYV | 37 | 3 | 8 | 6 | 1 | 4 | | 5 | 1 | 3 | 1 | |
| WMEE | 68 | 12 | 17 | 1 | 1 | | 14 | 7 | 3 | 2 | 1 | 9 |
| WMEF | 128 | 8 | 11 | 3 | 8 | 5 | 1 | 5 | 22 | 18 | 22 | 4 |
| WOWO | 119 | 17 | 5 | 13 | 11 | 6 | 1 | 10 | 11 | 12 | 5 | 4 |
| WPTH | 87 | 12 | 5 | 6 | 6 | | 27 | 10 | 3 | 8 | | 10 |
| WXKE | 88 | 48 | 7 | | 1 | 4 | 18 | 7 | | | | 3 |
| WJR | 3 | | | | 2 | | | | | 1 | | |
| Total Listening in Metro Survey Area | 598 | 101 | 57 | 34 | 32 | 25 | 61 | 48 | 44 | 54 | 38 | 33 |

*Audience estimates adjusted for actual broadcast schedule
Source: Arbitron, 1978.

# AVERAGE QUARTER-HOUR LISTENING ESTIMATES

Monday-Friday
6:00 AM-10:00 AM

*Shares—Metro Survey Area*

| *Station Call Letters* | *Tot. Pers. 12+ %* | *Men 18-24 %* | *Men 25-34 %* | *Men 35-44 %* | *Men 45-54 %* | *Men 55-64 %* | *Women 18-24 %* | *Women 25-34 %* | *Women 35-44 %* | *Women 45-54 %* | *Women 55-64 %* | *TNS. 12-17 %* |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| WADM | .1 | | | | | | | | | | | |
| WADM FM | .3 | | | | | | | | | 1.4 | | |
| TOTAL | .4 | | | | | | | | | 1.4 | | |
| *WFWR | .3 | 1.3 | | | | | 1.8 | | | | | |
| WCMX | .6 | | 1.8 | 3.6 | | | | | | 1.4 | | |
| WGL | 1.5 | | | 3.6 | 2.1 | 5.7 | | | 5.1 | | 1.9 | |
| WIFF | 1.1 | | | 1.8 | 2.1 | | | | 3.4 | | 1.9 | |
| WLYV | 5.3 | 10.0 | 3.6 | 9.1 | | 5.7 | | 4.3 | 8.5 | 5.4 | 7.7 | |
| WMEE | 12.2 | 10.0 | 25.5 | | 6.4 | 2.9 | 19.6 | 13.0 | 3.4 | 6.8 | | 50.8 |
| WMEF | 11.1 | | 10.9 | 12.7 | 19.1 | 17.1 | | 13.0 | 13.6 | 17.6 | 30.8 | 1.7 |
| WOWO | 40.8 | 17.5 | 29.1 | 50.9 | 59.6 | 54.3 | 12.5 | 39.1 | 52.5 | 52.7 | 48.1 | 18.6 |
| WPTH | 10.8 | 3.8 | 18.2 | 12.7 | 6.4 | | 48.2 | 15.2 | 5.1 | 6.8 | | 18.6 |
| WXKE | 8.4 | 48.8 | 9.1 | 3.6 | | 5.7 | 12.5 | 4.3 | | | | 5.1 |
| WJR | .6 | | | | 4.3 | | | | | 2.7 | | |

Monday-Friday
10:00 AM-3:00 PM

*Share—Metro Survey Area*

| *Station Call Letters* | *Tot. Pers. 12+ %* | *Men 18-24 %* | *Men 25-34 %* | *Men 35-44 %* | *Men 45-54 %* | *Men 55-64 %* | *Women 18-24 %* | *Women 25-34 %* | *Women 35-44 %* | *Women 45-54 %* | *Women 55-64 %* | *TNS. 12-17 %* |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| WADM | .5 | | | 2.9 | | | | | | 1.9 | | |
| WADM FM | .5 | | | | | | | | | 1.9 | 2.6 | |
| TOTAL | 1.0 | | | 2.9 | | | | | | 3.8 | 2.6 | |
| WFWR | | | | | | | | | | | | |
| WCMX | 1.2 | | 1.8 | 8.8 | | | | | 2.3 | 3.7 | | |
| TOTAL | 1.2 | | 1.8 | 8.8 | | | | | 2.3 | 3.7 | | |
| WGL | 2.3 | | | | | 12.0 | | | 2.3 | 3.7 | 5.3 | |
| WIFF | 1.2 | | | | 3.1 | 4.0 | | | | | 7.9 | |
| WLYV | 6.2 | 3.0 | 14.0 | 17.6 | 3.1 | 16.0 | | 10.4 | 2.3 | 5.6 | 2.6 | |
| WMEE | 11.4 | 11.9 | 29.8 | 2.9 | 3.1 | | 23.0 | 14.6 | 6.8 | 3.7 | 2.6 | 27.3 |
| WMEF | 21.4 | 7.9 | 19.3 | 8.8 | 25.0 | 20.0 | 1.6 | 10.4 | 50.0 | 33.3 | 57.9 | 12.1 |
| WOWO | 19.9 | 16.8 | 8.8 | 38.2 | 34.4 | 24.0 | 1.6 | 20.8 | 25.0 | 22.2 | 13.2 | 12.1 |
| WPTH | 14.5 | 11.9 | 8.8 | 17.6 | 18.8 | | 44.3 | 20.8 | 6.8 | 14.8 | | 30.3 |
| WXKE | 14.7 | 47.5 | 12.3 | | 3.1 | 16.0 | 29.5 | 14.6 | | | | 9.1 |
| WJR | .5 | | | | 6.3 | | | | | 1.9 | | |

*Audience estimates adjusted for actual broadcast schedule
Source: Arbitron, 1978.

# CUME LISTENING ESTIMATES

Ft. Wayne
Oct/Nov 1978

Monday-Friday
6:00 AM-10:00 AM

*Cume Persons–Total Survey Area, In Hundreds*

| Station Call Letters | Tot. Pers. 12+ | Men | | | | | Women | | | | | Tns. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | 18-24 | 25-34 | 35-44 | 45-54 | 55-64 | 18-24 | 25-34 | 35-44 | 45-54 | 55-64 | 12-17 |
| WADM | 15 | | | | 3 | | | | | 3 | 3 | |
| WADM FM | 14 | | | | 5 | | | | | 4 | | |
| TOTAL | 29 | | | | 8 | | | | | 7 | 3 | |
| *WFWR | 44 | 15 | 8 | | | 4 | 11 | 6 | | | | |
| WCMX | 46 | | 21 | 12 | | 4 | | | 5 | 4 | | |
| WGL | 124 | | | 12 | 32 | 30 | | 6 | 16 | | 9 | |
| WIFF | 106 | | | 3 | 19 | 4 | | 9 | 5 | | 12 | |
| WLYV | 225 | 25 | 16 | 36 | 23 | 14 | | 30 | 31 | 9 | 15 | |
| WMEE | 882 | 92 | 92 | 3 | 38 | 19 | 183 | 75 | 31 | 35 | 3 | 298 |
| WMEF | 547 | | 35 | 24 | 47 | 67 | 11 | 23 | 38 | 42 | 91 | 15 |
| WOWO | 3748 | 266 | 395 | 313 | 246 | 264 | 319 | 355 | 316 | 237 | 244 | 272 |
| WPTH | 841 | 115 | 134 | 43 | 12 | | 142 | 77 | 31 | 14 | 6 | 260 |
| WXKE | 279 | 93 | 61 | 6 | 2 | 4 | 23 | 23 | 22 | 13 | | 32 |
| WJR | 100 | | 12 | 19 | 29 | | 19 | | | 9 | 6 | 6 |

Monday-Friday
10:00 AM-3:00 PM

*Cume Persons–Total Survey Area, I Hundreds*

| Station Call Letters | Tot. Pers. 12+ | Men | | | | | Women | | | | | Tns. |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | 18-24 | 25-34 | 35-44 | 45-54 | 55-64 | 18-24 | 25-34 | 35-44 | 45-54 | 55-64 | 12-17 |
| WADM | 33 | | | 6 | 3 | | | | | 3 | 9 | |
| WADM FM | 27 | | | | | | | | | 4 | 6 | |
| TOTAL | 57 | | | 6 | 3 | | | | | 7 | 12 | |
| WFWR | 38 | 15 | | | 9 | | 11 | | 3 | | | |
| WCMX | 56 | | 8 | 12 | | 4 | 11 | 6 | 11 | 4 | | |
| TOTAL | 94 | 15 | 8 | 12 | 9 | 4 | 22 | 6 | 14 | 4 | | |
| WGL | 173 | | 8 | | 39 | 33 | | 6 | 5 | 13 | 21 | |
| WIFF | 86 | | | 6 | 19 | 5 | | 9 | | | 8 | |
| WLYV | 295 | 13 | 54 | 24 | 42 | 30 | 11 | 48 | 22 | 14 | 14 | |
| WMEE | 766 | 127 | 79 | 15 | 29 | 27 | 179 | 72 | 35 | 23 | 12 | 155 |
| WMEF | 585 | 15 | 33 | 12 | 26 | 66 | 11 | 38 | 35 | 58 | 101 | 16 |
| WOWO | 2126 | 86 | 228 | 126 | 122 | 153 | 193 | 268 | 214 | 164 | 134 | 59 |
| WPTH | 854 | 152 | 91 | 18 | 17 | | 174 | 117 | 25 | 14 | 6 | 193 |
| WXKE | 309 | 106 | 70 | | 5 | 4 | 43 | 39 | 14 | | | 28 |
| WJR | 93 | | | | 29 | | 19 | | | 22 | 2 | |

*Audience estimates adjusted for actual broadcast schedule
Source: Arbitron, 1978.

# CUME LISTENING ESTIMATES

Monday-Friday
6:00 AM-10:00 AM

*Cume Persons—Metro Survey Area, In Hundreds*

| Station Call Letters | Tot. Pers. 12+ | Men 18-24 | Men 25-34 | Men 35-44 | Men 45-54 | Men 55-64 | Women 18-24 | Women 25-34 | Women 35-44 | Women 45-54 | Women 55-64 | Tns. 12-17 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| WADM | 15 | | | | 3 | | | | | 3 | 3 | |
| WADM FM | 14 | | | | 5 | | | | | 4 | | |
| TOTAL | 29 | | | | 8 | | | | | 7 | 3 | |
| *WFWR | 44 | 15 | 8 | | | 4 | 11 | 6 | | | | |
| WCMX | 33 | | 8 | 12 | | 4 | | | 5 | 4 | | |
| WGL | 93 | | | 12 | 13 | 18 | | 6 | 16 | | 9 | |
| WIFF | 38 | | | 3 | 2 | 4 | | 9 | 5 | | 5 | |
| WLYV | 189 | 25 | 16 | 36 | 9 | 14 | | 17 | 22 | 9 | 15 | |
| WMEE | 649 | 63 | 82 | 3 | 22 | 7 | 111 | 61 | 19 | 25 | 3 | 240 |
| WMEF | 365 | | 35 | 24 | 47 | 36 | 11 | 23 | 38 | 42 | 62 | 5 |
| WOWO | 1234 | 56 | 101 | 104 | 102 | 87 | 81 | 117 | 108 | 105 | 94 | 87 |
| WPTH | 533 | 50 | 83 | 30 | 12 | | 111 | 67 | 22 | 14 | 6 | 131 |
| WXKE | 212 | 93 | 38 | 6 | 2 | 4 | 23 | 23 | 3 | | | 20 |
| WJR | 34 | | | | 13 | | | | | 9 | 6 | 6 |
| Total Listening in Metro Survey Area | 2427 | 205 | 249 | 168 | 142 | 119 | 206 | 233 | 178 | 158 | 149 | 338 |

Monday-Friday
10:00 AM-3:00 PM

*Cume Persons—Metro Survey Area, In Hundreds*

| Station Call Letters | Tot. Pers. 12+ | Men 18-24 | Men 25-34 | Men 35-44 | Men 45-54 | Men 55-64 | Women 18-24 | Women 25-34 | Women 35-44 | Women 45-54 | Women 55-64 | Tns. 12-17 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| WADM | 33 | | | 6 | 3 | | | | | 3 | 9 | |
| WADM FM | 27 | | | | | | | | | 4 | 6 | |
| TOTAL | 57 | | | 6 | 3 | | | | | 7 | 12 | |
| WFWR | 38 | 15 | | | 9 | | 11 | | 3 | | | |
| WCMX | 56 | | 8 | 12 | | 4 | 11 | 6 | 11 | 4 | | |
| TOTAL | 94 | 15 | 8 | 12 | 9 | 4 | 22 | 6 | 14 | 4 | | |
| WGL | 123 | | 8 | | | 22 | | 6 | 5 | 13 | 21 | |
| WIFF | 40 | | | 6 | 2 | 5 | | 9 | | | 8 | |
| WLYV | 237 | 13 | 54 | 24 | 9 | 18 | 11 | 35 | 22 | 14 | 14 | |
| WMEE | 548 | 103 | 69 | 15 | 13 | 7 | 96 | 58 | 29 | 12 | 12 | 121 |
| WMEF | 376 | 15 | 19 | 12 | 26 | 32 | 11 | 23 | 35 | 47 | 61 | 16 |
| WOWO | 626 | 28 | 49 | 45 | 37 | 41 | 32 | 89 | 77 | 51 | 33 | 16 |
| WPTH | 438 | 58 | 39 | 18 | 17 | | 104 | 72 | 25 | 14 | 6 | 78 |
| WXKE | 267 | 106 | 47 | | 5 | 4 | 43 | 29 | 5 | | | 28 |
| WJR | 24 | | | | 13 | | | | | 9 | 2 | |
| Total Listening in Metro Survey Area | 2016 | 235 | 196 | 102 | 86 | 100 | 194 | 239 | 159 | 142 | 112 | 184 |

*Audience estimates adjusted for actual broadcast schedule
Source: Arbitron, 1978.

# CUME LISTENING ESTIMATES

Monday-Friday
6:00 AM-10:00 AM

*Cume Ratings—Metro Survey Area*

| *Station Call Letters* | *Tot. Pers. 12+ %* | *Men* | | | | | *Women* | | | | | *Tns.* |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | *18-24 %* | *25-34 %* | *35-44 %* | *45-54 %* | *55-64 %* | *18-24 %* | *25-34 %* | *35-44 %* | *45-54 %* | *55-64 %* | *12-17 %* |
| WADM | .5 | | | | 1.7 | | | | | 1.6 | 1.8 | |
| WADM FM | .5 | | | | 2.8 | | | | | 2.1 | | |
| TOTAL | 1.0 | | | | 4.4 | | | | | 3.7 | 1.8 | |
| *WFWR | 1.5 | 6.4 | 2.7 | | | 2.7 | 4.4 | 2.0 | | | | |
| WCMX | 1.1 | | 2.7 | 6.0 | | 2.7 | | | 2.4 | 2.1 | | |
| WGL | 3.1 | | | 6.0 | 7.2 | 12.1 | | 2.0 | 7.7 | | 5.3 | |
| WIFF | 1.3 | | | 1.5 | 1.1 | 2.7 | | 3.0 | 2.4 | | 2.9 | |
| WLYV | 6.3 | 10.6 | 5.4 | 17.9 | 5.0 | 9.4 | | 5.7 | 10.6 | 4.7 | 8.8 | |
| WMEE | 21.8 | 26.8 | 27.6 | 1.5 | 12.2 | 4.7 | 44.6 | 20.6 | 9.1 | 13.1 | 1.8 | 55.4 |
| WMEF | 12.2 | | 11.8 | 11.9 | 26.0 | 24.2 | 4.4 | 7.8 | 18.3 | 22.0 | 36.5 | 1.2 |
| WOWO | 41.4 | 23.8 | 34.0 | 51.7 | 56.4 | 58.4 | 32.5 | 39.5 | 51.9 | 55.0 | 55.3 | 20.1 |
| WPTH | 17.9 | 21.3 | 27.9 | 14.9 | 6.6 | | 44.6 | 22.6 | 10.6 | 7.3 | 3.5 | 30.3 |
| WXKE | 7.1 | 39.6 | 12.8 | 3.0 | 1.1 | 2.7 | 9.2 | 7.8 | 1.4 | | | 4.6 |
| WJR | 1.1 | | | | 7.2 | | | | | 4.7 | 3.5 | 1.4 |
| | 81.4 | 87.2 | 83.8 | 83.6 | 78.5 | 79.9 | 82.7 | 78.7 | 85.6 | 82.7 | 87.6 | 78.1 |

Monday-Friday
10:00 AM-3:00 PM

*Cume Ratings—Metro Survey Area*

| *Station Call Letters* | *Tot. Pers. 12+ %* | *Men* | | | | | *Women* | | | | | *Tns.* |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | *18-24 %* | *25-34 %* | *35-44 %* | *45-54 %* | *55-64 %* | *18-24 %* | *25-34 %* | *35-44 %* | *45-54 %* | *55-64 %* | *12-17 %* |
| WADM | 1.1 | | | 3.0 | 1.7 | | | | | 1.6 | 5.3 | |
| WADM FM | .9 | | | | | | | | | 2.1 | 3.5 | |
| TOTAL | 1.9 | | | 3.0 | 1.7 | | | | | 3.7 | 7.1 | |
| WFWR | 1.3 | 6.4 | | | 5.0 | | 4.4 | | 1.4 | | | |
| WCMX | 1.9 | | 2.7 | 6.0 | | 2.7 | 4.4 | 2.0 | 5.3 | 2.1 | | |
| TOTAL | 3.2 | 6.4 | 2.7 | 6.0 | 5.0 | 2.7 | 8.8 | 2.0 | 6.7 | 2.1 | | |
| WGL | 4.1 | | 2.7 | | | 14.8 | | 2.0 | 2.4 | 6.8 | 12.4 | |
| WIFF | 1.3 | | | 3.0 | 1.1 | 3.4 | | 3.0 | | | 4.7 | |
| WLYV | 7.9 | 5.5 | 18.2 | 11.9 | 5.0 | 12.1 | 4.4 | 11.8 | 10.6 | 7.3 | 8.2 | |
| WMEE | 18.4 | 43.8 | 23.2 | 7.5 | 7.2 | 4.7 | 38.6 | 19.6 | 13.9 | 6.3 | 7.1 | 27.9 |
| WMEF | 12.6 | 6.4 | 6.4 | 6.0 | 14.4 | 21.5 | 4.4 | 7.8 | 16.8 | 24.6 | 35.9 | 3.7 |
| WOWO | 21.0 | 11.9 | 16.5 | 22.4 | 20.4 | 27.5 | 12.9 | 30.1 | 37.0 | 26.7 | 19.4 | 3.7 |
| WPTH | 14.7 | 24.7 | 13.1 | 9.0 | 9.4 | | 41.8 | 24.3 | 12.0 | 7.3 | 3.5 | 18.0 |
| WXKE | 9.0 | 45.1 | 15.8 | | 2.8 | 2.7 | 17.3 | 9.8 | 2.4 | | | 6.5 |
| WJR | .8 | | | | 7.2 | | | | | 4.7 | 1.2 | |
| | 67.6 | 99.9 | 66.0 | 50.7 | 47.5 | 67.1 | 77.9 | 80.7 | 76.4 | 74.3 | 65.9 | 42.5 |

*Audience estimates adjusted for actual broadcast schedule
Source: Arbitron, 1978.

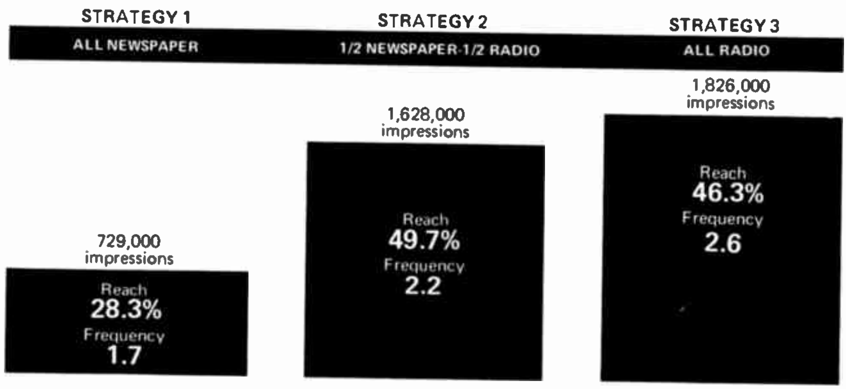
the number of *different* people who heard the message at least once, the industry formula must be used. From the formula, however, 100 GRPs may deliver a reach of 50 percent and a frequency of two times, or 30 percent reach and frequency of 3.3, or 25 percent reach and frequency of 4.

But if both reach and frequency figures are variable, how does one plan and buy? Simple rules of thumb can be applied if exact estimates are not required. Since reach and frequency work in inverse proportions, if high reach is needed, frequency will be lower at the same dollar levels; if the advertiser wants high frequency, he settles for lower reach at the same budget levels. High reach is developed by buying more day-parts and more stations, while high frequency is achieved by restricting the use of day-parts and stations. The advertiser also has the option to request reach/frequency estimates for his schedule from local or national representatives who already have computer data.

Today, sophisticated planners are also concerned with frequency distribution in both radio and TV. They know that some people are heavy listeners or viewers and are more likely to be exposed to the commercial than those who listen or watch less. Planners concerned with the lightly exposed groups often use a second media to reach light viewers and light newspaper or magazine readers—and radio is usually their logical choice. Frequency distribution data are now available through several of the computer services serving the industry, and they will probably be even more widely used in the future.

One of the newer systems not only offers the advertiser or agency estimates on reach/frequency but has combined data from the new national Simmons Market Research Bureau study on product usage with listening patterns to different radio station formats. An advertiser using this new target system now knows how many users of a given product there are in each market, and how many are delivered by each radio station.

## TOTAL IMPRESSIONS AND REACH AND FREQUENCY DELIVERED

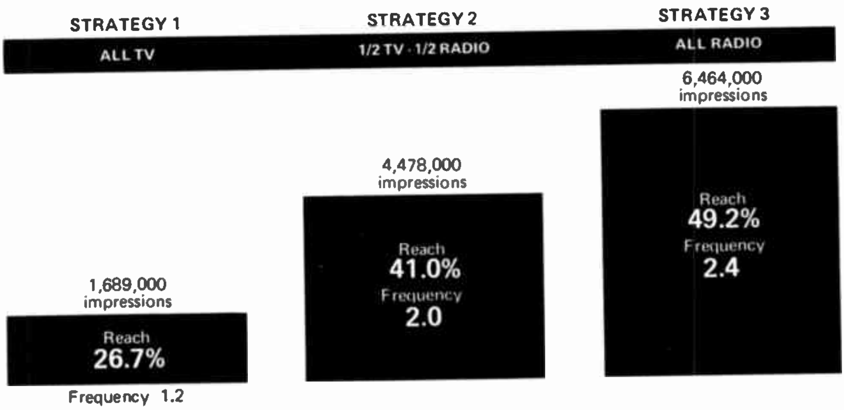



## AUDIENCE REACHED AT VARYING FREQUENCY LEVELS (FREQUENCY DISTRIBUTION)

| Prestige Store Shoppers reached | STRATEGY 1<br>ALL NEWSPAPER | STRATEGY 2<br>1/2 NEWSPAPER · 1/2 RADIO | STRATEGY 3<br>ALL RADIO |
|---|---|---|---|
| 1 or more times | 28.3% | 49.7% | 46.3% |
| 2 or more times | 20.5 | 24.7 | 30.3 |
| 3 or more times | – | 15.6 | 19.5 |
| 4 or more times | – | 9.5 | 12.2 |
| 5 or more times | – | 5.4 | 7.3 |

Source: ARMS II, 1975.

## TOTAL IMPRESSIONS AND REACH AND FREQUENCY DELIVERED




## AUDIENCE REACHED AT VARYING FREQUENCY LEVELS (FREQUENCY DISTRIBUTION)

| Men 18+ reached | STRATEGY 1 ALL TV | STRATEGY 2 1/2 TV · 1/2 RADIO | STRATEGY 3 ALL RADIO |
|---|---|---|---|
| 1 or more times | 26.7% | 41.0% | 49.2% |
| 2 or more times | 3.6 | 20.1 | 30.7 |
| 3 or more times | .5 | 10.2 | 17.8 |
| 4 or more times | 0.0 | 5.3 | 9.9 |
| 5 or more times | 0.0 | 2.8 | 5.4 |

Source: ARMS II, 1975.

# 6
# EXECUTING THE RADIO BUY

## FLIGHT SCHEDULING

For the advertiser whose budget does not allow the luxury of week-after-week exposure, *flighting* can be a lifesaver. (Flighting is time on the air without interruption.) Most advertisers today use flights from two to six weeks on the air, with only two to three weeks between flights. Since radio is a cumulative medium, with its effectiveness increasing the longer the campaign continues, consistent week-in, week-out advertising is ideal. But the advertiser who cannot afford to spend at that rate can accomplish a great deal by advertising in *bursts* at a heavier rate per week. And so long as the *hiatus* (time off the air between flights) is no more than three weeks, listeners will have the impression that the advertising has been continuous.

Plans for radio advertising should coincide and supplement plans for use of other media. For example, if magazines are used every other month, radio flights can be planned for the alternate months. Or if the advertiser uses TV more heavily in the spring and fall, radio can be used in the summer, when TV viewing levels decrease. Careful planning of alternating media usage keeps the sales message in the minds of consumers throughout the year. Almost every major advertiser gives extreme care to the construction of his media flow chart, which shows what weeks are used for each medium and permits him to keep his total media weight relatively constant.

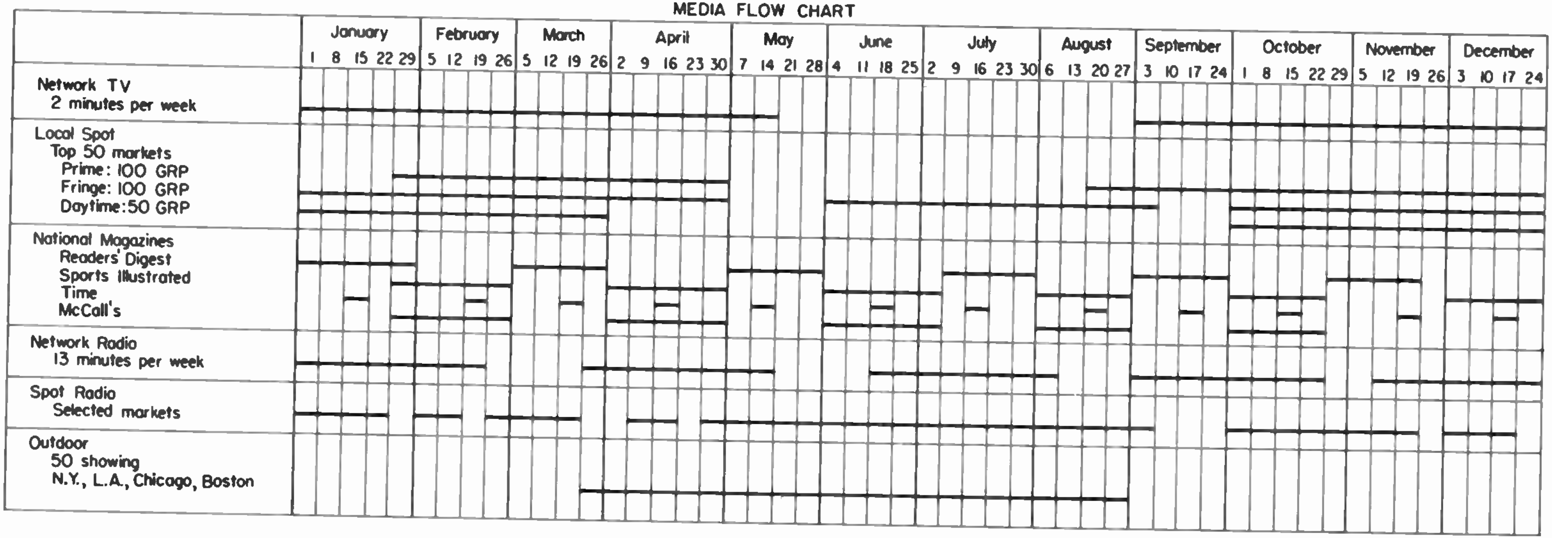
## STATION FORMATS

What sets one station apart from another in the same market? Perhaps power and frequency play a role, but by far the most important factor is the station's format. Station management and programming personnel spend much time, money, and effort to determine the tastes and needs of the people in the market they want to reach. Most stations no longer attempt to program for everyone; rather, they select a segment of the population to serve in a unique way. Stations in small markets or in close-in suburban areas of major cities still attempt to serve divergent groups, but they do so by varying their programming by time of day to meet the needs of the audience at that time.

Station format controls the audience each station will deliver to the advertiser. A station playing only Top 40 will tend to deliver the 12–24 group, while Good Music, Talk, and All-News stations tend to appeal to the 25 plus or 35 plus groups. Each listener selects the stations that most appeal to his own taste, and a family at home can listen to as many different stations as there are family members. Radio is no longer a mass medium; it is strictly individual in appeal, and a listener can change stations as his mood changes.

Although the radio industry, particularly those buying radio in the larger agencies, has developed quick and easy format

MEDIA FLOW CHART



descriptions, not every Rock or Good Music station sounds like every other in that format. Variations in the way commercials are scheduled, the tone of comments made by air personalities, the selection of albums, and news handling all affect the station's total sound. With the emphasis today on a consistent sound throughout the day and week, many stations have subscribed to syndicated programming services for their format. Almost any format, except Talk and All News, is now available through one of the many syndication houses. Syndicated programming allows the station to lower its overhead, because much of its time is automated.

Station format determines listeners' attitudes about the station. Commercials aired on a station the listener has chosen and likes become more believable and more persuasive to that listener. The listener will tend to believe that the station carries credible commercials and sells "good" products. Using the *target system* assures the advertiser of this favorable carry-over from station format to product acceptance.

## RADIO'S EFFICIENCY

*Cost-per-thousand*, or the cost to reach one thousand prospects, is used almost universally, but most advertisers today are more concerned with achieving reach/frequency goals than with comparative cost-per-thousand efficiency. Because radio can deliver a specific target audience, the advertiser can determine what it costs to deliver one thousand messages to teenagers, men 25–34, women 18–49, adults 35 plus or 18–24, or other groupings. The formula for calculating cost-per-thousand is to "divide the people into the money." If a schedule costs $1,000 and delivers 300,000 listeners, the cost to reach one thousand people is $3.33 ($1,000 divided by 300,000).

Radio's cost-per-thousand is generally lower than that for any other medium, and therefore it offers substantial benefits to the advertiser searching for efficiency. Radio's cost-per-thousand tends to increase at a much slower pace than any of the other major mediums. The advertiser using radio can zero in on any target audience with ultimate efficiency and economy.

## BUYING NONRATED MARKETS

Cost-per-thousand and reach/frequency estimates are easily figured in markets measured by rating services. But what about nonrated markets, which many of the smaller markets in the country are? Other factors determine which stations to buy in such cases.

Station rate cards are tied to audiences delivered (or estimated audiences). The station with the highest rates in the market is likely to be the one delivering the largest audiences.

Station format is critical, however. Depending on the target audience, a judgment can be made that a particular advertiser's product is more likely to appeal to Good Music or Middle-of-the-Road listeners than those who like Top 40.

The licensee or ownership of the station is another clue. Stations owned or licensed to newspapers or group owners are generally older, established, and well managed and programmed. Listeners will know and recognize a known local owner and will react to his corporate image in a positive or negative way.

The national representative can also reflect something about the station's position in the market. The larger representatives want the best station with the highest ratings, while a smaller rep may have to settle for less.

Station facility, its power and frequency, are also important. If an advertiser's product is sold everywhere, a powerhouse station with a large coverage area can sell the product not only in the immediate vicinity of the station, but in the much larger total survey area (sometimes several counties). For AM stations, the greater the power and lower the position on the dial, the greater the area served by the signal. For FM, the higher the antenna for equal vertical and horizontal power, the better the signal and the greater the area covered.

Another factor is whether the station is involved in the local community, helping with fund-raising drives, cooperating with church and civic groups, and editorializing on local issues. Listeners feel good about a station that helps their community, local charity, or school, and they feel good about products advertised on such a station.

A strong news department can be a distinct asset to any station, and the purchase of a station schedule in other than news periods is better if the station news is strong. Stations often offer special-feature programming, which can be meaningful to an advertiser if it reaches a particular target audience or ties in with his selling message. For example, a fast-food chain could benefit from a schedule on a station carrying fund-raising pleas for the Little League.

## THE ROLE OF NATIONAL RADIO SALES REPRESENTATIVES

National radio representatives play the challenging role of middlemen between individual stations and advertisers and their ad agencies. They maintain a careful balance between the station's demands for an advocate and the advertiser's desire for a friend and informational source. In short, they must develop "integrative" personalities, the ability to serve two masters at once.

Their function is to garner as many budget dollars as possible for their stations while providing money- and timesaving services to advertisers. They contract with one station per market on an exclusive basis and sell for that station in all areas except those immediately adjacent to the station, which is reserved for the local station's sales staff. Reps may handle only a few stations in a few markets or stations in many markets.

Reps receive a commission on all air time sold, but their tasks go beyond mere sales. They advise station management on programming and policies, how to improve ratings, design rate cards, prepare station promotion pieces. They also advise about special availabilities and costs, the station format, and any special features that can benefit the advertiser. Often, reps will accompany station personnel on sales trips to major buying centers.

In addition, reps can provide computer services to construct a radio "buy" on any criteria provided by the agency, or they can run a computer printout on schedules and pricing of the agency's choice, including reach and frequency results. New market data released by survey companies is analyzed to provide usable data for the advertiser and his agency.

Most rep firms have offices in the major cities, where much of national radio buying is done. Firms can be independents or privately or employee-owned. Other companies are owned by group broadcasters to service their own radio stations, although some may represent a few nonowned stations to help defray operating costs.

The additional services a rep provides are numerous:

1. A sales force large enough to call effectively on the 1,500 advertising agencies in the United States using radio advertising for their clients.
2. Creative sales teams to sell special programming as packages, such as news, sports, weather, or traffic reports.
3. Sales development by sales teams who function as a service department to assist advertisers in research and creative matters.

Sales development teams also work with manufacturers to initiate and develop cooperative advertising, developing an overall theme, creating an environment for the commercials, getting the manufacturers' approval, and then distributing the commercial to radio stations delivering the largest audiences for the manufacturer's products. Radio stations can approach the local retailer with a cohesive national advertising package with the cost split between the manufacturer and the retailer.

4. The rep network can offer the advertiser a group of stations of similar quality that can be ordered as a package to cover multiple markets and stations. The advertiser can exercise control in terms of the number of announcements in each market and the copy to be used in individual markets, thus providing maximum choice and flexibility at a slightly higher cost than he would pay for a traditional line network.

Most major rep firms offer on-line research services to advertisers and their agencies, including reach and frequency estimates, station format descriptions for all stations, station rankings of audience delivery market by market, rating trends, media mix reach and frequency estimates, and sometimes product usage analysis. And a rep firm provides faster, more efficient service than is the case when buying direct from stations.

Professional radio buyers rely on station reps for news about changes in the market itself, changes in format or ratings, special offerings of unique value to a specific advertiser, and what the station is willing to do locally to help sell the advertiser's product. Obviously, the most common and most important function of the station rep is the submission of available times and costs, taking and confirming orders, and handling any order changes or billing discrepancies. Most national reps now have local rate cards for all the stations they represent, and they can sell time to qualified advertisers at the same rate that would be paid if the station were dealt with directly.

One phone call to a radio rep will yield information more quickly than an advertiser's staff could compile it, and information will probably be more reliable, objective, and broader-based than that from a station. And scheduling and copy changes are handled faster and more efficiently through the rep, and at less cost to the agency and advertiser.

## CREATIVE BUYING

Buying radio time is as important to the advertiser as the execution of his commercials, and it requires a more creative approach than simply delivering a predetermined number of gross rating points. Careful selection of radio stations on the basis of format (to ensure delivery of prospective buyers) and audience delivery (to reach the proper demographic groups) are more important than the total number of impressions delivered or the cost-per-thousand achieved. For example, if a buyer achieves a $1.50 cost-per-thousand, but the station only delivers 1,000 listeners, it might be better to choose a station delivering 100,000 listeners at $1.75 per thousand. Using cost-per-thousand as the only criterion can be very costly if the message does not reach enough of the right people.

Since radio is a cumulative medium, advertisers must be wary of buying too few spots over too short a period, thus diluting the very effectiveness they sought. With rating books released only twice a year in many markets, the buyer should be allowed the flexibility of buying stations "on the come," where a new format appears to be taking off and is delivering larger audiences than the rating book reflects. Buyers should also have the flexibility to buy a spectrum of formats if the advertiser's goal is total reach, even if that means eliminating the second station within a format category.

Many large agencies make the mistake of assigning radio buying to junior personnel, although radio is by far one of the more difficult media to buy successfully. Advertisers should check with their agencies regarding the buyers on their account, to ensure that they thoroughly understand the medium and how to make it work most effectively for the advertiser. The execution of a national radio buy follows a simple, logical sequence:

1. THE MARKET LIST

Some advertisers prefer not to divulge to the industry how many or which markets they plan to use. In such cases, when the buyer calls the station rep to request availabilities, he must give him only those markets on the list where the rep has a station. If the market list can be divulged, the buyer informs the rep, and the rep then submits on markets for his stations.

2. REVIEWING AVAILABILITIES

Every good rep will ask for time to review the availabilities he is submitting and to bring up salient points about his stations that he feels are important to the advertiser. Although most reps will try to do this preliminary selling between "buys" to keep pressure off the buyer, it is not always possible to do so. In fairness to the rep (who must answer to his station if it is not included in the campaign), as well as to the advertiser, buyers should allow time for this kind of review.

3. STATION SELECTION

The buyer prepares a folder for each market. As soon as he has received all availabilities for a market, he reviews the material and makes station selections. These should be based on more than cost, cost-per-thousand, and rating points, however. Other factors are station format, delivery of target audience, coverage of important geographical areas, and station mix in the market. The buyer optimizes reach by buying stations of different formats, or he can achieve higher frequency if he buys fewer stations with heavier schedules. For example, if the buyer wants to reach adults 18 plus, he should consider All News, Good Music, Adult Contemporary, and Country formats to include as many lifestyles as possible.

When the buy has been completed for the market, the total market cost is noted on the recap sheet to ensure tight budget control. Some advertisers permit the transfer of funds from one market to another so long as the total budget is not exceeded; others insist on maintaining dollar levels according to the media plan in each market.

4. PREPARING THE BUY SHEET

The buyer now prepares a *buy sheet*, which includes the market name, station call letters, the name of the rep, air dates (starting and ending, for each flight), days and times ordered, cost per spot, total weekly cost, and total campaign cost. The advertiser can also request audience delivery details. For agencies using computer data, the buy sheet is prepared on the form required for input to the computer.

5. ESTIMATING FUNCTION

The buy sheet is given to the estimator, who prepares a recap for the advertiser. The recap can be simple or detailed, but it generally includes the listing of each station and each market separately by number of spots, day-part schedules, weekly total costs by station and by market, and totals for the campaign. It can also include a recap of audience delivery by station and market. The estimate is compared with the buy sheet to ensure accuracy.

6. CONFIRMATION OF ORDER

Orders are usually placed by telephone to the station rep, who then prepares a confirmation form restating the details. These confirmations are carefully checked against the original buy sheet to ensure that the station has complete information. If special requests are included in the order, they also appear on the confirmation.

Busy agencies sometimes delay checking confirmations for several days, but this can be dangerous because a misunderstanding of the original phoned-in order can arise. It is always wise to check confirmations immediately to straighten out any discrepancies before the schedule runs. If an ordered schedule has to be postponed or canceled, cancellation privileges should be carefully covered with the station rep, since most stations require two weeks' notice of a cancellation and four weeks' notice for a cancellation-before-start.

7. MISSED SPOTS AND MAKE-GOODS

The buyer and seller should thoroughly understand the advertiser's policy concerning spots missed and *make-goods* to be run. Although this problem is less severe in radio than in TV, there is always the possibility of error and the consequent need to run another spot as a make-good. Most advertisers want their make-goods to run during the time they are on the air, or no later than one week after the end of the campaign. If an acceptable make-good cannot be arranged with the agency, the station either does not bill for the missed spot or shows a credit on its invoice.

If an advertiser buys *fixed position* announcements, which must run at a specific hour, or buys restricted time periods, missed spots can build up to a sizable credit. In such a case, the person responsible for budget control should be notified and the advertiser given the option of extending his campaign or accepting the credits.

8. "SWITCH PITCHES"

Sometimes a station rep will feel that one of his stations should have received an order that it did not, and he will ask for time with the buyer to review that market buy in an effort to have his station added. This is a tough assignment, because buyers are human and do not like to admit having made an error, nor do they like to handle the extra paperwork involved in making a change in a buy already reported to the client. Usually the buyer is able to give the seller documentation for his first decision and provide the seller with facts he can transmit to the station on why he did not get the order.

## ESTIMATING, BILLING, AND PAYMENT

Much of the drudgery of estimating buy sheets has been automated, with the estimator responsible only for the recap figures. Or data are fed into the computer, so the recap and totaling is done automatically.

Most stations today schedule and bill on a standard broadcast week and month. The week runs Monday through Sunday, and the final date for billing falls on the last Sunday of the month. This system was instituted to avoid having to bill for portions of a week when the month changed in mid-week. For example, if a schedule ends on Tuesday, the 28th of the month, billing to the agency would include anything running through Sunday the 26th, and any schedule on Monday and Tuesday would be included with the next month's billing. This change has caused no problem for national advertisers, but it is somewhat more difficult for the local advertiser accustomed to dealing only with calendar months.

Many stations complain about delays in payment, yet an impartial study of station invoices will often indicate that some are incorrect: Spots may have been missed yet billed for, or spots ran at the wrong time or were billed at the wrong rate.

Most advertisers request that their agencies check station *affidavits of performance* issued with the invoice for actual times their spots have run, and that the agency not pay for spots run incorrectly. When a discrepancy exists between the original buy sheet and the station's invoice, and the estimator and station cannot solve it, the problem goes back to the buyer for resolution. In large agencies, it is not uncommon to see stacks of unresolved invoices on an estimator's desk awaiting settlement. When that many invoices do not match the agency's records, however, it is understandable that it may take weeks to clear them.

Because large advertisers can incur debts of several thousand dollars in a given month, billable through their agencies, the advertiser frequently pays the agency up to 90 percent of estimated media billing in the current month, with the remaining 10 percent held as a contingency fund from which all adjustments are made before the agency renders final billing for that month. Most radio station invoices are received by agencies between the 5th and 15th of the following month, and advertisers must arrange with their agencies to handle billing on terms equitable to both.

In an effort to ensure that their advertising plans were followed, and that they received the advertising charged for, many advertisers request a postbuy, or after-the-fact, analysis of their schedules. The agency often restates rating points actually delivered, as opposed to its estimate of delivery at the time of the buy. Too many incorrectly run announcements in a market can nullify the results of a test campaign. Postbuys are far more common in TV than in radio because of the need for estimating ratings at the time of the buy; in radio the overall ratings for a given day-part tend to remain fairly stable.

Many radio stations are willing to provide extra support to an advertiser who buys a substantial schedule. This support can be in the form of the mailing of jumbo postcards to the trade, posting window stickers or shelf talkers, arranging for better shelf space for the product, or participation in a station on-air contest. The request for merchandising support should be made at the time the campaign is being placed. The station rep's report on such support will be based on the amount of money being spent.

## CHECKLIST FOR BUYERS

Listed below are some of the things a buyer should know about a station, other than its ratings.

1. FACILITIES

   Frequency and power, directional or nondirectional; the operating schedule, whether full or daytime, or differences between day and night patterns; the experience of the management and personnel; special studio facilities and the availability of remote units.

2. RATINGS

   The trend over the past two years; characteristics of audience by age, income, sex, and any special audience demographic or product-oriented studies; comparative ratings for different day-parts; any available data on working hours of offices, factories, peak transportation, and so forth to aid scheduling.

3. PROGRAMMING AND STATION FORMAT

   Special programs appealing to special groups (agricultural, ethnic); available sponsorship of special programs of unique value to the advertiser; on-the-air personalities; amount of commercial time per hour or competitive product protection; news, traffic reports, and weather conditions for sportspeople; the station's record in public-service programming.

4. RATES AND COSTS

Discount structure and package plans, special plans, ROS rates, preemptible rates; rateholder policy and rate protection; contract and copy requirements; cost-per-thousand.

5. ADVERTISER ACCEPTANCE

Sponsors, national and local; the number of advertisers using the station over one, two, three, or five years; sales successes achieved by sponsors; mail pull and telephone response to commercials, offers, and contests; test-market campaigns and results.

6. STATION SERVICES

Studies of market potential and trends (buying habits and preferences, heavy shopping days, and the like); communications with distributors and dealers; local promotional efforts and contests; test-market qualifications.

Not all of these items are necessary for every buy, but they should be considered by the advertiser in order to increase the success of any campaign.

# 7

# PREPARING THE RADIO COMMERCIAL

## PRODUCT ANALYSIS

Just as marketing goals should be established before an advertising campaign is worked out, so preparation of radio commercials should be preceded by thorough product analysis. The analysis should include these questions:

1. Is it a convenience item, something bought on impulse or only after careful thinking it over?
2. What are the uses of the product?
3. Is the quality easily observable or only proven through use? Is the product advancing or declining in quality?
4. Is the product priced properly? Is it subject to fluctuation?
5. Is it comparable to competing products?
6. Does it have a distinctive brand name, slogan, logo?

7. Is it designed to meet consumer needs? What is it made of? What sizes, styles, and colors are available?
8. Were former campaign ideas successes or failures?
9. Is it a well-known, established product or a brand-new idea? Is it currently popular?

Radio advertising can inspire confidence in names and products, and that is badly needed today because the public's faith in advertising is at an extremely low point. To break through the barrier in this hectic society and create consumer confidence in a product, radio commercials must be *heard*, they must be *believable*, and the advertiser must make the public *see* what is being sold.

## Creating Product Need

All advertising is perceived by the potential customer in light of whether the product fills a need. One reason today's marketer must keep a customer's need in mind was well expressed by M. Lawrence Light, executive vice-president, BBDO, speaking at the ANA/RAB Radio Workshop 1978. Light characterized our age as a "time of egocentricity in which people are intensely concerned about their own appearance, status and well-being. . . . The age of *me* is an important age for marketing. Me-ness is an attitude . . . a life-style. It affects how we live, what we do, what we buy, what media we listen to, watch or read. People are pleasure-oriented and self-oriented. In the age of *me* every sale is a personal sale . . . a local sale . . . and radio is the perfect medium." He continued, "radio . . . delivers not only an audience, but it delivers them in a particular state of mind."

In preparing radio copy the consumer's *need* must be determined. For example, a man who comes in to buy a saw isn't looking for a saw; he really wants a piece of wood cut into the right size and shape. And perhaps he also *needs* nails, a hammer, screws, and sandpaper, because he is likely to nail that piece of wood to something else. As consumers, we are all selfish creatures. We want a product to do what the advertising copy has said it will do; we like to buy it for less than we expected to pay; we want it to last and give good service; and if all these are right, we will buy it again.

Advertising copy should reflect the type of consumers toward which the product is directed, their lifestyles, where they live, their ages, income, and educational levels, and sometimes the number of children they have. Writing radio commercials is salesmanship in capsule form: the power of persuasion that skillfully overcomes consumer inertia, creates a desire for the product or service, and motivates the audience to purchase the product.

Four simple steps build successful radio commercials:

1. Get the listener's attention at the outset.
2. Secure his interest with further sales points.
3. Create a desire for the product or service.
4. Ask for action on the purchaser's part.

## Clarifying Product Benefits

Roy Mithun of the Campbell-Mithun agency in Minneapolis once stated that all advertising copy, whatever the media used, must be written in terms of the self-interest of the person to whom it is being sold. Too many advertising messages fail because they stress the reasons why the seller wants to move his product; they do not tell the consumer the *benefits* he will receive from buying and using the product. Once an advertiser clearly understands who his customer is and what is likely to make him buy the product, he can elucidate the benefits in his message. Thus the consumer will know why he is buying *this* product and not the competitor's. Such benefits can include the reliability of the company, unique sales features that offer a special advantage, warrantees or guarantees, servicing of the product if it does not perform adequately, and the qualities of the product itself.

Consumers are in various stages of the purchase cycle for a product: those who are buying for the first time; those who bought recently and need to have their buying decision reinforced; those who are considering a purchase, either a repeat or first time; and those who will not have to purchase again for some time if the item is one that is bought infrequently. It is important to reach each of these groups through continued advertising so that they will not defect to a competitor. In today's economy, customers' changing attitudes about what they purchase must be kept in mind. Some customers are more concerned with utilitarian values than with status appeal, looking for thrift and value. Thus advertisers must concentrate on the right price levels and such things as waste control (efficient appliances, biodegradable qualities), and they must plan ahead to move where the market is *now*.

Nothing is as powerful as the human imagination. Sounds create emotions that cannot be transmitted through pictures alone. In fact, musicians claim that emotional involvement often means cutting off visual stimulation. If a young man shuts his eyes and a young woman repeats the word *love* in a soothing voice several times, he feels a different physical sensation than if his eyes were open. Radio transmits the message directly and effortlessly to the listener's mind—to that picture-building, attitude-forming center, the imagination. It builds mental images that are individual to each listener. A red dress, spoken, becomes the exact shade of red the listener prefers; an exotic perfume well described over appropriate music becomes the ultimate perfume for each listener, although each may be thinking of a fragrance altogether different.

No newspaper picture could possibly be as effective as the famous commercial made for the Southern New England Bell System that opened to the sound of sawing and a distant phone ringing. The sawing stops, footsteps mount stairway after stairway, and the runner grows increasingly breathless, with the sound of the ringing phone growing progressively louder. A door opens to the ringing sound at normal volume, the phone is lifted from the cradle, and the breathless runner says "Hello"—and then hears a dial tone. What a creative way to sell the need for extension telephones!

Radio has sold every conceivable product and service successfully, and it remains only to find the creative talent to develop radio commercials that set a mood powerful enough to motivate the consumer to fulfill one of his needs by buying the product.

## TYPES OF COMMERCIALS

Radio commercials can be 10, 30, or 60 seconds in length, although the first, limited to a few words, generally is used only as quick reminder copy. In addition to these lengths, the advertiser has the option of using several different approaches in transmitting his message:

1. Live copy read by the station announcer, from preprepared copy.
2. Ad lib (voiced as he talks), also handled by station talent from fact sheets provided by the advertiser.
3. Recorded commercials with just one voice, several voices, music, sound effects, or a musical jingle in any combination.
4. Humorous, often slice-of-life situations. These are the most difficult to handle and the quickest to wear thin, but they are highly successful when done as well as the Blue Nun series with Stiller and Meara.
5. Slice of life, nonhumorous, often dramatic or factual.

6. Commercials delivered by a spokesperson who becomes identified with the advertiser, and is frequently a celebrity.
7. *Doughnut* commercials, where a portion of the commercial is done live and changed frequently, while the remainder is recorded and remains the same over a period of time.

If an advertiser or agency needs assistance in planning and preparing radio commercials, the Radio Advertising Bureau (485 Lexington Avenue, New York, New York 10017) has a tape library of thousands of local and national commercials available on request. Often the ideas and approaches used can be adapted to new situations successfully.

## WRITING EFFECTIVE COPY

Writing copy for radio is not at all like writing copy for print ads or creating TV commercials. Radio copy is for one sense only—*hearing*—and once heard, only the impressions linger in the listeners' minds. Of necessity, a commercial is no longer than 60 seconds, so it is not suited to long listings of items or involved explanations.

Radio copy must catch the listener's attention with the first few words, sustain his interest through the body of the copy, and ask the listener to act. Copy should concentrate on a *single* selling message to avoid confusing the listener. Radio requires short, concise, easy-to-understand words and messages, with many action words to deliver the sense of urgency and immediacy, which makes radio so successful a selling medium.

To write successful copy, it is important to follow these guidelines:

1. Know the product thoroughly, and know who is most likely to buy it. Give listeners solid reasons to make them believe that the product offers them a *benefit*.

   *The Wall Street Journal* was once a relatively small newspaper, when its copy theme told customers how rich they were. But when they changed the emphasis to how *you* can get rich, circulation zoomed!

2. Direct your message to a single listener. Radio commercials are a one-on-one selling proposition, and they should be written so each listener feels that he alone is being appealed to. Wording should sound like normal conversation between two people, not like a speaker spouting from a podium.
3. Use attention getters at the very beginning of the message, so the listener wants to hear *all* you have to say. Many listeners are engaged in other activities while listening, and in order to overcome their natural resistance to a sales pitch, the message should intrigue them into concentrating on it throughout. Radio has a whole arsenal of sounds that are at the advertiser's disposal: bells, traffic noises, children laughing, drums, music, birdsongs, insect sounds, and so forth. Use them to crack the inattention barrier.
4. Zero in on the target audience. Radio is the most selective of all media, and it should be used to talk directly to the target audience. Know the lifestyles of potential customers and write in language that will appeal to them and in terms of the benefits *to* them.
5. Keep copy simple and to the point. Stress a single big idea. Eliminate any tongue-twisters, unnecessary multisyllabic words, and flowery adjectives. The message should be believable. "To be or not to be" may be one of the best-known phrases in the English language, but its longest word is only three letters.
6. Use imagination to make the entire 60 seconds *sell*, and appeal to the listener's imagination through creative images.
7. Mention the client or product often. Make sure listeners know where and when they can buy the product, and mention the advertiser often so that even those who do not hear the entire commercial will know what is being advertised and how they can buy it. One very clever commercial for Morton Salt managed to work in the product name more than twenty times without annoying or antagonizing listeners!
8. Prepare enough versions so that listeners do not tire of the commercial. (It is probable, however, that the retailer, na-

tional advertiser, or their agencies will be tired of the commercial at just about the time the public begins to recognize it. The public may not hear the commercial repeatedly, so it remains current and new.)

## PREPARING RETAIL COMMERCIALS

Commercials will quickly reach the saturation point if schedules are heavy in the same market over a period of several weeks, or if the commercial uses a humorous situation that produces yawns on the third hearing, or if sales are beginning to decline.

There are no hard and fast rules about when to re-record commercials, and each advertiser or agency must make the decision for itself. Often, elements can be lifted from a successful commercial, modified, and integrated with fresh material to create a new version. This is particularly true when music or a music logo is employed. Benefits can be derived by keeping a main campaign theme consistent over a long period of time, as has been done for many national advertisers. The musical theme is rewritten or rearranged, but the main copy line remains unchanged. The listener, recognizing the familiar music and the basic copy theme, may not even be aware that it is a fresh version—but neither is he tired of hearing it.

E. E. Norris, executive vice-president of BBDO, speaking at an ANA/RAB Radio Workshop, stated:

> Assuming awareness is the name of the game, then the first thing we've go to do is keep the campaign from getting killed before it starts to work—because we now have some evidence that a campaign must reach a certain level of awareness before anything at all happens. . . . Research has shown that campaigns are quite capable of building substantially after 17 months. One food product campaign grew 100% in 36 months; another had an 85% awareness in the 48th month and is still growing. An airline grew 100% in awareness after three years. If these growth figures turn out to be typical, we are throwing

out a helluva lot of potential sales by stopping campaigns too early.

The clever advertiser would do well to heed this advice.

## RADIO PROMOTION

A sound sales promotion campaign for a retailer is built on several ingredients:

1. The appeal for day-in, day-out store traffic. Tell the public what the store stands for, offer regular merchandise at regular prices, let prospects know about credit policies, quality of reputation, reliability, and the value of the merchandise.
2. Major promotional events: Easter, Mother's Day, Back to School, Thanksgiving, Christmas, Store Anniversary, Founder's Day, and so forth.
3. Community-related events: fashion shows, bridal fairs, events related to civic or church organizations.
4. Short-term events and price-cutting to encourage extra business.

One of the major causes of mediocre retail advertising has probably been the authority of individual buyers to select items for advertising. Obviously, the sales-promotion director must lean heavily on the buyers for advice on "hot" items and potentially exciting merchandise, but every department of a store does not have to participate each month in the advertising schedule. A realistic marketing approach dictates that someone in authority should have the right to make the ultimate decision as to which merchandise is to be promoted and when. Even the largest of retailers can advertise only a small fraction of their merchandise, and the advertising budget should be distributed to contribute most to the store's image, and to its immediate and long-range sales and marketing goals.

## Store Image

Every ad contributes to the customer's mental image of the store, and radio makes an enormous contribution toward building store image, since all of the elements in a radio commercial—music, voices, copy, and voice delivery—combine to create a mood, which is then associated with the store. Radio is the one direct-to-the-customer way to build and improve store image. The kind of store, the quality of merchandise, the services offered, the selections of merchandise, the values, and the fun, excitement, and wonder of shopping with *you*—all can be projected on radio.

Service commercials can be complete in themselves; they can help to establish and identify the store's image, or they can be used at the beginning or end of a 60-second commercial, leaving the center portion of the commercial for selling items. Service commercials are especially useful when merchandise is delayed in reaching the store, or a schedule on radio has been so successful that the store is out of stock.

## Merchandise

Radio can sell an item as well as any other medium, and it generally produces more sales revenue per ad dollar than do newspapers.

To promote regular-priced items on radio, remember:

1. Every merchandise category works well on radio.
2. All price lines, from low-end to top-of-the-line, can be successful. Make a single price-point in your commercial; if you must use two items, make sure each price is clearly associated with each item. With radio, the customer cannot go back and check prices.
3. The item must be of believable value for the price. Radio creates excitement; don't weaken its effectiveness with ho-hum or exaggerated benefits.

4. The appeal of the item must be broad enough to attract a large audience. Target the message with a realistic expectation of the response.
5. The item must be easily visualized. TV sets, appliances, or a visit to the beauty salon can be visualized readily, but specific fashions or furnishings may be hard to convey accurately.

For sale-priced items, remember:

1. A price leader usually is a better choice than top-of-the-line.
2. For sales, radio is generally used by retailers in a mix with newspapers, so the retailer has the opportunity to select the merchandise that is more easily visualized by the customer; reserve newspaper ads for items that require a picture.
3. For limited-time-only sales or events, advertise for a few days leading up to the sale, and for part of the sale day itself, stressing immediacy of shopping before the sale is over.

Radio is particularly effective when a store needs to tell a specific audience about something new or important. Dayton's used a May to August radio-only campaign to promote its Driver Training Department, stressing the professionalism and thoroughness of the course and the convenience of Dayton's facilities. The spectacular enrollment that followed necessitated expansion of facilities, including three new locations.

## Thematic Advertising

Radio is highly effective in selling an entire area of merchandise. The store can give listeners news on such subjects as cosmetics, fashions, appliances, sporting goods, home furnishings, and household maintenance, thus implementing a thematic marketing approach. All departments can benefit from the increased store traffic generated by advertising one area only.

Radio is also successful in promoting nonprice events of general interest to the entire community—import shows, housewares fairs, fashion shows, flower shows, bridal fairs—or events for specific ages or income groups, such as working women, teens, and senior citizens. Each listener has a desire to participate in the excitement, and shoppers visiting one area of the store are likely to visit other departments, even though they were not advertised.

## SELECTING ITEMS TO PROMOTE

1. Select items that are in demand. Advertising will create demand and store traffic when featured items have current customer acceptance and volume demand. Check the records of past purchases and seasonal fast movers. As the commercials are aired, measure sales of featured items and select winners, then repeat ads on those traffic-builders, so long as they sell well.
2. Select items that are stocked in depth. A sell-out situation by mid-day would be great, but it is bad customer relations to run out of an advertised item. Have sufficient stock on hand to meet the demand.
3. Select newsworthy items: brand merchandise or any item that offers a more-than-usual attractive price.
4. Select items typical of your store. Customers have been building their own images of your store, and the accumulative effect of all your advertising may be damaged if the advertised items seem strange.
5. Select items representing your best values—*the most for the money*, regardless of actual price—and provide more customer benefits and thus have more news value.
6. Don't rely too heavily on clearance items. Such items are accepted by customers in *proportion to their belief in the values being offered*. Relying on apparently no-profit clearance sales can cost the store credibility.
7. If more than one item is being advertised in a single commercial, coordinate prices so that a $25 dress is not offered with a $50 handbag.

8. Store services can also be successfully promoted. Services are often underplayed in store advertising, with only a mention in small print at the bottom of a newspaper ad, but services are of vital interest to many potential customers. You can promote parking facilities, convenient hours, credit plans, cash discounts, gift-selection assistance, gift wrappings, delivery and pick up, appliance servicing, or even the availability of your public auditorium for civic meetings. The human voice promoting such services makes the message warm and personal—far more effective than the same information in a static newspaper ad.

Whatever you decide to promote, remember that radio copy must catch the listener's attention with the first few words if he is to hear and absorb the entire message. Repetition is critical to assimilation of the total message, particularly since a listener may be exposed to more than 2,500 advertising impressions every day.

The need for repetition of a selling message was cleverly documented by Thomas Smith in London in 1885:

The first time a man looks at an advertisement he does not see it.
The second time he does not notice it.
The third time he is conscious of its existence.
The fourth time he faintly remembers having seen it before.
The fifth time he reads it.
The sixth time he turns his nose up at it.
The seventh time he reads it through and says, "Oh, brother!"
The eighth time he says, "Here's that confounded thing again."
The ninth time he wonders if it amounts to anything.
The tenth time he thinks he will ask his neighbor if he has read it.
The eleventh time he wonders how the advertiser makes it pay.
The twelfth time he thinks it must be a good thing.
The thirteenth time he thinks it might be worth something.
The fourteenth time he remembers that he has wanted such a thing for a long time.
The fifteenth time he is tantalized because he can't afford it.

The sixteenth time he thinks he will buy it some day.
The seventeenth time he makes a memorandum of it.
The eighteenth time he swears at his poverty.
The nineteenth time he counts his money carefully.
The twentieth time he sees it, he buys the article, or asks his wife to do so.

Smith's is a powerful argument for consistency in advertising—the need to hammer away at the human consciousness to break through the inertia and sound barrier of so many conflicting advertising impressions.

## CHECKLIST FOR EFFECTIVE RETAIL RADIO

1. Feature one item at a time. Remember, the listener is hearing other commercials during the day, and he has no way to go back to yours for details. So keep your message brief and simple.
2. Use one price only, or at most two, so as not to confuse the listener.
3. If a phone number is unnecessary and will not produce an order, *don't use it.* Use that time to sell the customer.
4. Schedule your announcements for the times of day your customers may be ready to buy the product or are using the product and are conscious of it. Don't be a missionary and try to change listeners' habits.
5. Spend enough money. Radio cannot perform miracles and surpass newspaper results unless a similar expenditure is made. Media costs are relative; radio can do the job for you with its urgency, excitement, and immediacy, but you must spend enough money to reach your public.
6. Buy selectively, to reach the exact audience. Consider long-term contracts for extra rate reductions (like newspaper volume discounts), and work with your local radio sales rep to get the best value for your money.
7. Use *saturation* for fast, hard-hitting impact. Repetition is one of radio's biggest plusses, particularly for items that require time for consideration before buying.

8. For more gentle persuasion over a longer period, or for building store image, consider lighter schedules spread over more weeks to keep the public aware of your store and what it stands for.
9. To presell a market, use both radio and newspapers: radio for frequency and personal appeal, newspapers for visual approach and a complete explanation, including prices.
10. Distinction is an effective tool. Just as white space in newspaper ads builds an image for a store, so sound effects, music, or a slogan can be the attention-getter to make a radio commercial memorable.
11. Don't select stations or programs according to your own personal likes or dislikes, and don't use your selling time to tell potential customers why you want to move your merchandise. Tell them they should want to buy it for good, sound, solid reasons.
12. Don't feel an advertising agency with expertise in the broadcast field will cost you more money. Note the hours that you or someone on your staff spends in the process of media selection, preparing the commercials, and handling station billing, and chances are an agency will not only deliver more effective scheduling but also will give you free professional advice in many areas for a price less than it costs you now.
13. Don't kill your campaign too soon. Often when a campaign theme is just beginning to register with the public, particularly if a music logo is used, the retailer is tired of hearing it and thinks he should change to something new. But awareness continues with radio for very long periods. In these days of high costs, it is important to use and reuse a store's jingle, even if that means adapting the original music to a new version to keep it fresh.

## PRETESTING RADIO COMMERCIALS

The retail advertiser whose commercials may change every week is not likely to spend money to pretest their effectiveness, since his measurement is more exact—the ringing of the cash register. But the national advertiser who invests substantial amounts of money in his campaign is likely to want advance information on how well his commercials are performing in the marketplace.

The first pretesting of commercials took place when TV production costs became so high that advertisers wanted to know whether the commercials would be successful enough to outweigh the costs. More recently, many advertisers have been testing radio commercials prior to airing to acquire the same knowledge. Several methods have been used, and in most cases results have been similar. Since so many of the early tests were done for TV commercials, the industry developed certain norms. Currently, it is measuring radio effectiveness against the TV numbers, and in most cases it is finding the two very close together on a per-spot basis. Considering the cost differential between TV and radio, radio delivers as well or better.

Schwerin Research Company uses a theater-test technique. Women are invited to a theater on the pretext of previewing a TV program and are exposed to TV and radio commercials in addition. Brand preferences are measured prior to the viewing and listening and after exposure to the commercials. The norm for one TV exposure was a 4.0-percent increase in brand preference, exactly the same as the result from one radio-commercial exposure. But radio's cost runs approximately one-third that of TV's, and when the two mediums are measured on the basis of relative cost, radio's three exposures show a gain in brand-share preference of 8.9 percent against TV's 4.0 percent. Studies by Gallup & Robinson show that when radio commercials are played on the air, recall scores prove again to be very close to TV norms (6.2 percent against 8.1 percent), and in-car radio recall provides virtually the same recall scores as TV commercials, at 7.9%.

Radio Recall Research uses a 24-hour proven recall measurement to study effectiveness. The respondent is exposed the day before, during an interview on leisure activities in which a radio is playing in the background. TV norms have been established at about 24 percent for a 30-second commercial. Radio's 60-second announcements were measured at 19 percent, or 79 percent as high as TV. McCollum, Spielman & Company tests radio effectiveness through audiences gathered for regular TV tests; they are played a test radio commercial along with a control commercial in a special short radio show. After a TV program, the radio awareness data are collected and motivation and attitude measured.

TeleResearch conducts tests through mobile units at supermarkets and drugstores, using a control group and a test sample. Respondents in the test sample are exposed to five commercials for noncompetitive products before entering a store to shop. Each receives a booklet of cents-off coupons. Performance criteria are developed from a TR selling-effectiveness score, which is a relative index of coupon redeemers from the test and control sample. Results? Radio's 60-second radio commercial rates 75 percent of the response of a 30-second TV commercial.

Pretesting is still in its early stages, and no doubt more companies will enter this field in the near future as more and more advertisers want advance assurance that their commercials will perform as desired. For current information on who is operating in the pretesting field, contact the Radio Advertising Bureau or these national survey companies:

ASI Market Research Inc., 1370 Avenue of Americas, NY 10019.

Burke Marketing Research Inc., 1529 Madison Road, Cincinnati, O 45206.

Communicus, Inc., 11661 San Vicente Blvd. Suite 804, Los Angeles, CA 90049.

Erisco Inc., 1347 North Cahuenga Blvd., Los Angeles, CA 90028.

McCollum/Spielman & Co. Inc., 235 Great Neck Road, Great Neck, NY 10021.

Radio Recall Research Inc., P. O. Box 164, 22 South Holmdel Road, Holmdel, NJ 07733.

Schrader Research, South River Road, Cranbury, NJ 08512.

Spencer Bruno Research Assoc. Inc., 89 Washington Road, Princeton Junction, NJ 08550.

Telcom Research Inc., 797 Winthrop Road, Teaneck, NJ 07666.

TeleResearch Inc., 5455 Wilshire Blvd., Los Angeles, CA 90036.

Costs range from approximately $750 to $3,500, depending on sample size and the complexity of the analysis.

# 8
# ASSESSING RADIO RESULTS

The following comment made by Roy Durstine of Batten, Barton, Durstine & Osborn (printed in Radio in Advertising, by Orrin Dunlap, published by Harper & Brothers in 1931) remains valid today:

> It is a curious thing about radio broadcasting in that most of us put upon it an infinitely more severe test than we apply to any other medium. With magazine and newspaper advertising we take it for granted after years of watching it work, that it will go right on making sales and building prestige for us. Occasionally we put in a coupon in a publication advertisement and ask for direct replies.
>
> Except in mail-order advertising there is less and less anxiety to receive even this assurance. Certainly we never expect a consumer to write and tell us what a wonderful piece of art work we had in a national magazine advertisement, or what a beautifully written piece of copy appeared in a certain newspaper. But with broadcasting we not only want it to work for us, but we want it to tell us just how it is working.

> We realize that we cannot be there when the subscriber to a magazine takes off the wrapper. We cannot watch him turn over the pages. We cannot measure directly just how long he looks over our advertisement and what he thinks of the excellence of its presentation. We assume that we are going to make him do something about it. But with broadcasting, we are still at the stage of wanting him not only to be influenced by the advertising message, but actually to sit down and take the trouble to write us a letter and say, "Thank you very much for advertising to me. I like the way you do it."

The national advertiser has a tough time when it comes to proving conclusively that *radio worked*. In most cases he is using several media, and it is almost impossible for him to measure whether one element in his mix performed well or to gauge his sales results. The advertiser who uses radio exclusively, or in flights when other media are not used, has a better chance because he *can* compare the results. Expecting customers to walk into a store and say, "I heard about your product on radio," is living with a false hope. But they will sometimes volunteer that they saw the ad on TV or read about it in the newspaper—*even when radio alone was used to advertise the product*.

Customer surveys can be helpful, but they are at the mercy of the wording of the questionnaire and the talent of the people who handle the interviewing. Often respondents tend to upgrade their replies, giving the impression that they are *New York Times* readers when actually they prefer the *Post*, or that they listen to classical music when they really like hard rock. Unsolicited customer comment about a product, retail outlet, or service is invaluable but hard to come by. I once made a point of telling a retail sales clerk that I was making a purchase because I heard about the sale on radio. The clerk couldn't have cared less. Unless sales staffs at retail outlets are encouraged to report such occasions, the advertiser is unlikely to hear about unsolicited comments.

Dealer reaction to advertising is perhaps slightly more accurate and somewhat easier to achieve, since dealers are aware of movement of stock. Coupons offer an excellent way to be sure that advertising has worked. Radio commercials can call attention to coupons in the print media and make the coupon campaign far more successful. Some advertisers use test marketing to determine their best course of action for the future by running the campaign in one medium in one market and a different medium in another.

So many variables are attached to accurate measurement of advertising effectiveness that no one has yet found *the* answer. The choice of media, the copy message, and the markets selected to run the advertising are all different. It can never be known with certainty which media choices were the best; whether the print ad could have been stronger with a different layout, graphics, or typography; whether the radio or TV commercial could have been stronger with different pictures or soundtrack. The only true measurement of advertising success is when the product moves off the shelf or the service increases its volume.

## DIRECT-RESPONSE ADVERTISING

Direct-response advertising works, and it has worked for years through direct mail and coupons in newspapers and magazines. Today it works well in broadcasting, and many see its possibilities as unlimited. In broadcasting, a commercial describes the product thoroughly, includes a phone number and/or address, and asks the listener to send in his order or ask for more details. Direct-response advertising is the statistician's dream, since the cost of every sale can be accounted to the penny.

Almost all of the nation's top 500 advertisers use at least one direct-response technique in an integrated multimedia campaign. In fact, many advertising agencies have set up direct-response subsidiaries or divisions to handle this specialized form of advertising. Advertisers such as American Airlines (for group travel), General Foods (coupons in print media and by direct mail), and Mobil Oil (through inserts sent with their monthly invoices to card holders) are using direct-response techniques successfully.

Those who specialize in direct-response advertising keep accurate counts of the leads or orders produced by each ad and through each medium, so they can generally predict accurately what their total returns will be after the first day or two of advertising. Planning a direct-response campaign is different from normal advertising, partly because there is virtually no correlation between audience ratings and results. Results are controlled as much by the way the copy is written as by media selection. Most plans are based on track records and decisions based on experience over a lengthy period of time, relying on experience as to which markets and which media are best, and which stations can "pull" enough orders to get a renewal.

Most stations limit their acceptance of direct-response advertising to certain times during the day. Often the station has a special direct-response rate, and often they will sell two-minute spots if the advertiser needs the extra time to give all the details of his offer, to repeat the phone number and address at least twice, and to include the money-back-guarantee clause. Including a phone number usually doubles total leads.

Experts say that response is higher when program interest levels are low, or when the listener is not so wrapped up in the entertainment that he cannot absorb the details of the offer. According to the experts, the best respondents are above average in income, college educated, have six or more family members, and live in a metropolitan area. They are often homemakers thirty-five to forty years old who are married to a white-collar worker.

Mail-order or direct-response advertising schedules are often placed on a one- or two-week basis, with immediate cancellation privileges. They are renewed so long as the advertiser receives leads at an acceptable cost per lead. Once that cost is exceeded, he gets out in a hurry. A telephone answering service gives the direct-response advertiser information on how many leads were produced on the previous day. Mail response is somewhat slower but is equally reliable as an indicator of whether the campaign is working.

Contrary to the national advertiser whose agency relies heavily on information from the rating books, the direct-response advertiser will sometimes buy time periods where the ratings indicate no audience, but the dollars keep flowing in by mail and phone orders continue unabated.. Listeners who buy products directly from the advertiser are obviously listening carefully and responding favorably to the advertising message. The station is *motivating* them to a purchase action. Through this type of advertising, the advertiser has an exact and immediate reading on the success of his campaign.

Direct-response specialists claim that certain rules must be followed to be successful:

1. The product must live up to the claims made in the commercial.
2. Commercials must run when the prospect is not so wrapped up in the entertainment that he misses the point of the commercial. Radio music and television reruns work best because the consumer is not afraid of missing something and will take the time to phone or order by mail.
3. The product *must* be in stock.
4. With some small variations, direct response is seasonal. It generally builds in October, peaks by February, then gradually drops off. July and August are the doldrum months.
5. The product must be correlated with the radio station's format. The right atmosphere between product and the medium, and between the medium and the audience, must be maintained.

## CASE HISTORIES

Some of the nation's larger advertisers have been willing to share with the radio industry the results they have obtained through radio advertising.

## Tonnage for A & P

At an NRMA panel discussion about three years ago, John Morrison of McCann-Erickson, talking about his agency's use of radio for the A & P "Price and Pride" campaign, stated that they had used 600 radio stations east of the Mississippi, with a total of 800,000 spot announcements. Morrison believes that a super merchandise offer can take less weight and still be successful, but that the absolute minimum to register the message in the mind of the prospect is four times.

## TV to Radio

At the same meeting, Mark Squires of Sears, Roebuck stated that analyses had shown that 77 percent of U.S. households watch TV between 7:30 and 11 P.M., but since 64 percent of adults listen to radio in morning drive-time hours, Sears increased its radio budget by 50 percent over the prior year because of escalating TV costs.

## Outspent by Competitors

Radio's costs and delivery of target audience were just right. Using radio as its *only advertising medium*, OXY 5, a medicated acne remedy, has become "an incredible success story" according to Lawrence White, brand manager of Norcliff Thayer, a division of Revlon. White states:

> We determined in 1975 that the most efficient method to reach OXY 5's teenage target audience was through radio. We concentrated all our limited media funds on radio alone, partly because dollars available were not enough to do the job in TV over a full one-year period, and partly to achieve the reach and frequency goals. . . . In radio we were able to aim more precisely at our teen target audience, eliminate expensive coverage of people not in our target, and adopt a realistic pay-as-you-go program that avoided heavy investment spending.

## Sales Increased by 1900 Percent!

Until recently, radio had been the exclusive advertising medium for Blue Nun Wine since Della Femina Travisano and Partners launched its first radio campaign featuring the comedy team of Jerry Stiller and Anne Meara. According to Jerry Della Femina: "We stay in radio in over 40 markets. The pattern never changes. We open a new market . . . put in our commercials and watch sales go up. With Blue Nun, every ingredient (in using radio) counts. First, believable copy, then performers people like and can identify with, and, most important, the medium. . . . Radio with Blue Nun has given me a success story that has built my advertising agency."

About other agency accounts, Della Femina said, "With radio I can transport a listener into the cockpit of a plane for Emery Air Freight . . . the agency can conduct an interview with Boom Boom Latour, the stripper who owes everything to Kretschmer Wheat Germ. We have been able to take listeners on a tour of Chemical Bank's New York City location . . . and with radio, everyone listening to the commercial will believe that it really was a cat speaking for Ralston-Purina."

## Marketing Benefits for Wrigley's Gum

"Day after day we're on radio. On spot radio, and all the radio networks. We're on the air in every radio market in the country . . . on more than 3,000 stations. In the last two hours, radio delivered more than 21 million listener impressions for Wrigley's," so stated A. G. Atwater Jr., vice-president and advertising assistant to the president in summing up his company's attitude toward radio, a medium it has used since 1927.

Atwater cited six marketing roles that radio performs for Wrigley:

1. To strengthen and extend TV advertising.

2. To maintain the momentum of a campaign; when TV viewing dips, radio is used.
3. To reach consumers out of home.
4. To segment the market; to reach young consumers and ethnic groups efficiently.
5. To give a campaign tremendous frequency against a spectrum of demographic groups.
6. To drive home a musical message.

Atwater further stated: "Radio isn't television without pictures. Think of it as TV without the drawbacks. If you want to escape the clutter of TV commercial breaks—buy radio. . . . Used properly, in combination with TV, radio gives you more than TV plus radio—it's synergistic. Radio multiplies the effectiveness of all those TV dollars. Radio gives us an incremental increase in the impact of our advertising."

And regarding radio's role in product introductions, Atwater said: "When we introduced Freedent, radio gave us enough time for persuasive realism of personal testimonials. In our Freedent TV commercials, we had time for only one line of music. But in radio we can even sing about the color of the new packages. For our sugar-free brand, Orbit, radio gave us economical 'replays' of the TV commercials . . . and for Big Red, radio gives an honest person-to-person quality to the cowboy in the TV spot."

## Motivating Local Outlets

American Express wanted its customers who are restaurant owners to know that the card produces business for them; that offering American Express is not too expensive. Joanne Black, vice-president of marketing services for Card Products American Express, and Bob White, senior vice-president of management services, Ogilvy & Mather, the Amex agency, described the biggest radio promotion ever—a campaign that spanned 230 radio stations and 21,353 radio announcements requiring 6,000 commercial versions.

Was the campaign worth it? White says: "You bet it was. 2,128 thrilled restaurant owners got local advertising support from American Express; they are on the air; they are heard by their customers; and 60% of them said the promotion has had a favorable effect on their business." The restaurant owner became the hero through radio's flexibility, coverage, and entertainment value to localize American Express' national "Do You Know Me?" campaign, according to Joanne Black. This method demonstrates that any large national advertiser can involve, motivate, or publicize its local retailers or distributors effectively.

## Awareness Built, Special Problems Solved

Radio and Kraft Foods began their relationship nearly fifty years ago, when Kraft sponsored such shows as the long-running Kraft Music Hall. James Blocki, Kraft's general advertising manager, at the 1978 ANA/RAB Radio Workshop stated: "Because we have nearly 7,000 Kraft products to sell, we use radio as a tactical weapon. . . . Because radio is flexible, we can be flexible in our marketing plans." He continued: "In 1975 Kraft moved heavily into network radio with multi-cheese product commercials. Our objective . . . to saturate the radio waves with the Kraft name . . . then to combine that impact with the visual appeal of our product-demonstration commercials on TV. It worked. . . . This is the third year of this activity, and public awareness of the Kraft name is at its highest."

Blocki claims that Kraft uses radio for a number of reasons, many of them significant to other mass-appeal advertisers:

1. To build tune-in audiences for TV specials.
2. To help introduce new products.
3. To reach ethnic targets such as the black market, the Spanish-speaking population, and the Jewish market in major metropolitan areas.
4. To reach and influence women who do the grocery buying for their families.

### Chevy's Blockbuster

The best eight-day selling period in Chevrolet history was the result of a plan to sell 105,000 cars and trucks during the September 15–23, 1978, period, as described by Carl O. Uren, director of Chevrolet's national advertising. Chevy dealers delivered 115,975 vehicles during the period, making it 55 percent above the same period in 1977.

According to Uren: "The lion's share of the budget was in radio. Over 20,000 announcements were carried over stations in 200 U.S. markets, plus healthy schedules on five radio networks . . . with almost 100% National Chevy Week copy in our continuing newscasts and sports franchises . . . probably one of the largest buys of its kind for an automotive advertiser, covering a two-week period only."

## Sales Results

Relying more on spot radio, market-by-market advertising campaigns handled by Local Marketing Corporation for such national advertisers as Bristol-Myers, Lever Brothers, Quaker Oats, and Armour-Dial have sharply accelerated sales, according to Lee Carter, president. Carter states that "spot radio has been the core of these successes" and cites factory sales figures to prove his point (see chart).

FACTORY SALES WITH RADIO VS. PREVIOUS YEAR WITHOUT RADIO

| | *District* | *$ Sales Increases (percent)* | *U.S. Average (percent)* |
|---|---|---|---|
| Food Product A (12-month results) | | | |
| | San Francisco | +32.5 | −7.7 |
| | Philadelphia | +27.5 | −7.7 |
| | Los Angeles | +18.3 | +7.7 |
| | Baltimore/Washington | +15.4 | +7.7 |
| Food Product B (12 month results) | | | |
| | Chicago | +45.3 | +8.8 |
| | Milwaukee | +25.8 | +8.8 |

FACTORY SALES WITH RADIO VS. PREVIOUS YEAR WITHOUT RADIO, CONTINUED

| District | Case Sales Increases (percent) | Control Markets (percent) |
|---|---|---|
| **Household Product A (9-month results)** | | |
| Milwaukee | +16.5 | +3.1 |
| Minneapolis | +13.3 | +3.1 |
| St. Louis | +19.9 | +3.1 |
| Kansas City | +12.8 | +3.1 |
| **Household Product B** | | |
| Milwaukee | +22.5 | −5.0 |
| Minneapolis | +25.8 | −5.0 |
| St. Louis | +28.2 | −5.0 |
| Kansas City | + 5.4 | −5.0 |

## Radio Prospers

"Radio is the only medium where you can draw a picture, knit a scarf, cook a quiche, curl your hair or lie on the beach and still be entertained, informed, involved," said Bernard S. Owett, senior vice-president and creative director of J. Walter Thompson advertising agency, at the ANA/RAB Radio Workshop in 1978.

Owett continued: "Radio today not only lives—it prospers. And exciting things are happening. Radio is the single biggest purveyor of music in our culture. The record industry would collapse tomorrow if there were no radio to present and perpetuate its product. Some 12 million drivers, caught in 12 million traffic jams, would succumb to 12 million psychotic episodes if they couldn't tap their fingers to the car radio." And concluding, he stated: "Nothing else—including television—has brought so much pleasure to so many people. What else can wake you up in the morning, lull you to sleep at night—and in between, fire your imagination, stimulate your emotions, thrill, chill and fill you with anticipation!"

Radio not only fires the listener's imagination, but indeed it soothes the savage breast!

# part III

# LOCAL RADIO ADVERTISING

# 9

# MARKETING AND THE ADVERTISING AGENCY

## THE IMPORTANCE OF MARKETING

Every retailer advertises, even those who claim they don't. Every store has its own sign. That is advertising. Most have an attractive window display. That is advertising. The store sales checks carry the name of the store or logo. That is advertising. Many give away shopping bags: That is advertising.

Everyone concedes that the most effective advertising is word of mouth. Yet in today's complex, highly mobile society, it would be short-sighted to rely on word of mouth alone to spread the word about a product, service, or store quickly enough to keep the advertiser from going out of business. However, advertising, no matter what kind or how well done, cannot sell an unwanted product; in fact, advertising a poor product may help to kill it off more quickly, since the customer not only rejects the product but as a result may reject the place where he bought it.

Advertising cannot change a firm mind-set for or against a product or service. Attitudes less firmly fixed can be modified or completely changed over time, but only through consistent, continuous advertising. Sales always lag behind reputation changes. The increasing complexities of retailing—the growth of competition, increasing size of stores, diversity of competition, customers' changing shopping habits, changes in population dispersion, and the continuing squeeze on profits—have made it vitally important that every retailer get full value for every advertising dollar spent.

Retailing today is in turmoil to a much greater degree than in the past, even in a business accustomed to constant change. Many retailers who concentrate on selling price merchandise often lose sight of the value of store image as a selling tool for long-range results.

Far-sighted retailers, particularly the larger stores and chains, have hired directors of marketing or sales promotion managers to gather marketing data about the store's selling area and its customers and relate them to buying patterns and advertising. The marketing plan should be a composite of the thinking of the top store executive and the director of marketing or sales promotion manager.

The creation of the marketing plan, which must precede the advertising plan, is probably the single most important element in any store's success. Although marketing is a fairly new concept for most retailers, many small retailers have been doing it for years without knowing it. The proprietor who stands at the door carefully studying his customers knows how to sell them when they come in. That's retail marketing: It begins and ends with the customer, and it is totally customer-oriented. Successful retailers know which customers they want to reach with their advertising, promotions, and selling methods. They know that no retail business can be all things to all people, and they have determined who and what they want to be, and they do everything with that in mind. In other words, they know the store must express a point of view.

Today's successful retailer no longer takes an overall sales promotion approach but talks to a specific audience about what it finds most interesting; he communicates in the manner and media to which it will be most responsive. Greater success can be achieved by determining what the customer wants and then making it easily available, as opposed to telling him what is available and hoping that he will buy it. *The right merchandise must be offered at the right price, at the right time, in the right place, and to the right customer.*

Customers buy according to a clearly predictable pattern, and the pattern tends to repeat itself year by year with only minor variations. The alert retailer looks at past sales patterns to see when his customers buy in volume, when sales for each type of merchandise peak or taper off. A good advertising plan is based on these marketing facts. To know how to motivate new customers and to keep present customers, the retailer must be aware of changing consumer attitudes and values and changes in the nation's economy.

Shoppers are more price conscious today because of inflation; they are more "consumer" conscious and they are demanding "truth in advertising" more than ever before. Business people are not only expected to be ethical and honest but to do some good in their own communities. Young adults, raised in an affluent era, are often impatient customers who want their wishes quickly gratified. Older people are more active and some have more money to spend on personal items like travel, entertainment, and recreation. Today, women comprise a significant part of the work force. They need the convenience of stores open when they are not at work and more service businesses to take over some of the home tasks. And many people today are choosing a single life, either postponing marriage or not marrying. What people believe, what they consider important, how they dress and how they act are no longer job-related, income-related, or age-related. The lines between groups are more blurred today.

The one social group with disproportionate and new-found economic impact is the new family, because it is in its most acquisitive years. According to a 1972 Trendex study, newlyweds account for about 25 percent of bedroom-furniture sales, 41 percent of stereo and hi-fi equipment, 12 percent of refrigerators, 16 percent of vacuum cleaners, 58 percent of sterling flatware, 11 percent of hard-surface floor coverings, 27 percent of sewing machines, 9 percent of clothes dryers. The two-income family is here to stay. More mothers are employed, and some have better paying jobs in higher job classifications.

Marketers must understand the changes taking place in customers' needs and lifestyles, reevaluate their product lines according to price/value relationships, and improve and carefully plan their advertising appeals. To meet these changes in population shifts and to make these changing attitudes and needs work to the benefit of the retailer, he must prepare a marketing plan for the store with these factors in mind:

1. A plan gives a direction and helps to clarify future goals and actions, showing the retailer how to guide his business through an uncertain economy.
2. A plan makes it easier to work closely with banks regarding loans or financing. The banker will feel more secure if he can see concrete goals in writing.
3. A plan allows the retailer to enthuse sales personnel and to orient suppliers about his operations and goals.
4. A plan encourages suppliers to provide co-op money to reduce budget expenditures. Co-op funds are more readily available when the vendor understands the retailer's goals.
5. A plan gives the retailer practice in thinking about competitive conditions and promotional opportunities. It can also help the retailer make sound judgments and not go off on tangents that will weaken total efforts.

To prepare a marketing plan, the retailer first must ask himself a series of important questions:

1. IS MY BUSINESS WELL DEFINED?

Is my store considered promotional, semipromotional, nonpromotional?

What is the quality of my merchandise: high, medium, low?

Is my store competitively priced? Are my merchandise lines as broad and varied as my competitors'? Do I stress quality and service rather than price?

Do people buy from me when they want only the best? Or do they shop during sales only?

What do customers ask for that I don't have?

What am I trying to do better or more of, or different than my competitors?

What quality merchandise do I buy? Are my price lines high, middle, or low? Are my customers' incomes increasing so they are prospects for higher price lines? Do I sell brand names?

2. WHEN DID I LAST DO A COMPLETE MARKETING ANALYSIS?

How do I compare with competitors? Am I priced competitively? Do I stress quality and service? Are my merchandise lines as broad and varied?

Do I trend my share of market, as well as trending sales? Is my share trend favorable, showing an increase or just holding its own?

Assuming there are three quality/price levels in my area of retailing, is my volume top, middle, or low?

How often does my inventory turn over? Am I concentrating my efforts to increase the high-turnover areas?

Which line of goods yields the greatest profit?

3. WHAT SELLING TECHNIQUES DO I USE?

Are my employees trained to sell related items and higher-profit lines, or are they just friendly clerks? Do they always know what is being advertised and in what media? Are they kept informed of the store's marketing and advertising goals?

4. WHAT CUSTOMER SERVICES DO I FEATURE?

Do I extend credit and offer money-back guarantees or item substitution? Do I repair merchandise and deliver purchases? Do I stay open at night? Do I offer adequate parking space? Do I encourage mail and phone orders?

5. AM I ACCESSIBLE TO THE PUBLIC?

   Am I on a busy street with lots of foot traffic, or must I pull people to my location? Am I well-known and respected locally? Are there people who still don't know my store?

6. WHO MAKES UP MY MARKET?

   Do I sell to men, women, teens, families, and do they have pronounced tastes?

   Are my customers' incomes high, low, or average?

   Are more young families with children moving into my neighborhood? Do they live near the store, within a one-mile radius, or do they come from all over the city?

7. WHY DO PEOPLE BUY FROM ME?

   Do I know why my *best* customers continue to buy from me? Could their positive reasons be featured in my advertising?

8. WHY DON'T PEOPLE BUY FROM ME?

   Have I ever asked a customer who *stopped* shopping why he quit my store?

   Have I taken an objective look at my windows, displays, counters, lighting? Is the store clean? Are my employees courteous and well informed?

9. AM I SATISFIED WITH MY STORE'S IMAGE?

   If shoppers' image of my store is accurate, do I need to change it to improve sales?

   Are there positive things about my store that the public is unaware of?

   Do I need to expand my customer base to other demographic groups?

   Is my current advertising correctly portraying the store image?

The retailer must not fall into the trap of being convinced that he always knows more than his customers. Every store has an image in shoppers' minds, and image research is an absolute necessity if negative elements are to be pinpointed and corrected. If a retailer cannot make an impartial, objective appraisal on his own, he should enlist a research firm or perhaps a nearby college marketing class to formulate an analytical profile.

## CHECKLIST FOR A MARKETING PLAN

Aggressive, alert merchandisers today are using market research to determine what merchandise to stock and to analyze customer target groups and their unique taste preferences and lifestyles; in other words, to know what image the store conveys and where it is going in the future. The retailer should follow several guidelines:

1. ANALYZE POPULATION TRENDS
   to determine future growth for the store's general area and for specific segments of the population.
2. CONSIDER THE SOCIAL TRENDS,
   changing lifestyles, and heightened consumer awareness of the economy, material shortages, prices, and values.
3. PRODUCT AND SERVICE USAGE DATA
   should be applied to ensure that merchandise will move quickly and profitably. Local media representatives may be able to provide this information.
4. DEVELOP A STORE THEME,
   an overall plan to tie in with advertising, promotion, events, decor, and so forth.
5. FOCUS ON SEGMENTATION IN THE MARKETPLACE,
   the singles, working women, youth—and advertise to motivate them to become loyal shoppers.
6. BUY MERCHANDISE TO FIT
   the overall store theme and the selected target customers: the right quality/price range and the right assortments/sizes, for example.
7. CREATE APPROPRIATE ADVERTISING VEHICLES
   to reach the loyal customer, the bargain hunter who comes in only for special sales, and the "switch-shopper."

## THE BENEFITS OF USING AN AGENCY

From the earliest days of advertising, when retailers prepared their own handbills (and sometimes personally distributed them), through the years when newspapers were the sole advertising medium, many retailers have prepared their own copy for newspaper ads, either with the help of an in-house staff or simply with the paper itself. As more retailers discovered the power and effectiveness of radio and TV, they learned that standard newspaper advertising principles sometimes fail when applied to the broadcast media. Many who were disappointed in the results blamed the medium, whereas wiser retailers sought the expertise of an advertising agency.

However, some larger, older agencies had built their reputation on other kinds of accounts and had little or no knowledge of the complications of electronic media. The average retailer needs a small creative agency with a tightly knit organization knowledgeable about retailing and use of broadcast media. The retailer basically needs only one creative person at a typewriter and a good media person who can deliver the most effective airtime.

Most retailers should use an advertising agency, no matter how small the operation, for the following reasons:

1. OBJECTIVITY

   An agency provides a blend of insider-outsider working with you; it becomes familiar with your business and in effect becomes your partner.

2. MARKETING

   An agency brings in-depth knowledge of the marketing world, which is where your customers are. And because it handles a variety of other businesses, it can often put its knowledge to work for you at no cost.

3. CREATIVE

   An agency has a creative staff with wide experience; it can offer input for your own creative personnel, helping to write headlines and plan layouts.

4. MARKET RESEARCH

An agency can help with market research and overall marketing strategy, from assisting in working out the total store marketing plan, to building a sensible annual budget, to detailing each sale, promotion or event, or image campaign.

5. RESEARCH DATA

An agency will probably make its main contribution by supplying research data that you could not afford on your own.

6. QUALITY AND ATTENTION-GETTING COMMERCIALS

Agency-produced commercials are usually on a par with those done for the large national advertisers, and can make a small store's commercial compete successfully in quality and attention-getting with national commercials in the same cluster.

7. PRODUCTION COSTS

Agencies know what production costs should be for radio and TV, as well as how to buy the most effective time periods. They will *not buy* the greatest number of spots for the fewest dollars to impress you with tonnage, but will carefully match the schedule to your advertising goals.

A retailer who tries to handle his own broadcast advertising will probably be surprised at its complexity. And although he may believe he is saving money by not paying an agency, he is probably expending just as much. The details of media selection and scheduling and preparation of copy can easily add up to eight hours a week *every week*.

Calculating the value of time per dollar, an agency's costs may be less, considering the time your staff spends to keep abreast of changes in radio programming, new print media, deciding on what merchandise to promote and where, writing copy, supervising production to ensure high quality, checking and paying media invoices, purchasing suitable artwork, seeing media sales representatives, determining how much advertising to buy, informing your sales staff of the advertising plans, and measuring results after the advertising has run. Eight hours a week have a substantial dollar value to the store. Yes, you will pay an agency 15-percent commission on the media placed, plus fees for other work, but you are getting expert, professional help. And it is in your own best interest that the agency make a reasonable profit if it is handling your advertising successfully and building store image and increasing sales volume.

The selection of an agency should be considered as fully as you would consider any partner. First, the person handling your account should have an understanding of retailing. Larger agencies often have subsidiary companies who act as the retail arm or full departments to handle retail accounts. Second, the agency's staff should be creative and good time buyers. Ask to see or hear some of its TV or radio commercials, even if they were not made for a retailer, and ask for several made for the same client, not just the "showcase" spots that are always shown to prospects. Ask who will work on your account; often a supersalesperson will obtain your business and then delegate it to someone at the bottom of the expertise ladder.

When you have selected an agency that you feel is right for you, make sure you follow these guidelines:

1. Plan to *guide* the agency, not overmanage or dictate to it. Allow it to come up with solutions to your problems. Advertising is probably the only business where the inventory rides down in the elevator at the close of each day, or where amateurs judge (and often change for the worse) the work of professionals. Don't assume you are the advertising expert.
2. There should be a complete meeting of the minds about the store's long- and short-term goals, and that your total campaign follows the right track throughout. Give the agency a minimum six-month trial period, and do allow it an occasional error; with the right attitude on both sides, one

corrected error can lead to a highly successful campaign. Mutual respect is a *must*.

3. Disclose all marketing facts about your store and your customers. If more data are needed, the agency can help develop them for you.
4. Review specific campaign objectives with the agency periodically to see that your objectives are being met. A monthly review is probably not too often.
5. Work with the agency to develop realistic radio budgets that are hefty enough to do the job. Allow it leeway for adequate exposure; if you don't, you'll both be disappointed in the results.
6. Seek the agency's help in unearthing and using every possible radio co-op dollar from manufacturers.
7. Check that your merchandise delivers what the commercials promise. Too frequent use of the word *sale* or overly exaggerated claims will kill your credibility with the public.
8. If you are successful in one department, try the same method for another. A successful approach can often be translated to several other departments with equal results.
9. Ask the agency to help you merchandise the campaign to your suppliers and employees. Playing the radio spots for the store personnel lets them know what is being sold and when, and it makes them feel that they have been included.
10. Don't second-guess the professionals by rewriting commercials or juggling elements in ads as a result of criticism from store personnel. Remember, the store staff is the professional *retailer;* the agency is the professional *advertiser*.

### What Your Agency Should Know

1. The retail industry.
2. Your store's performance, sales, and profit history.
3. Your current *and* potential customers.
4. The competition's strengths and weaknesses.
5. The store's suppliers.

6. The sales management and staff training.
7. Store displays.
8. How to plan sales promotion, assortments, store space, packaging, and decor.
9. How to organize special events.

The wise retailer allows his advertising agency to guide him, advise him, and work as his partner to reach his goals. The agency gives him the substantial benefit of looking in from the outside, but from the point of view of a vested interest in the success of the store.

# 10
# CONSTRUCTING AN ADVERTISING PLAN

## ADVERTISING AS AN INVESTMENT

Planning an advertising campaign for a retailer is similar to planning advertising to sell a single product: The store and its many parts comprise the "product." People must be induced to buy the product, and they must be persuaded to come to a specific place to buy. Most stores today have one or more competitors within the immediate trading area. The merchandise offered and the merchandising plan determine whether or not a prospect chooses one store more often than another.

The retailer's advertising budget is not an *expense*, but a sound, solid *investment* in the future. Advertising is the dissemination of news—news about a product, a service, or a store. It is not an end in itself but a means of providing customers with convincing reasons why they should buy. For retailers, these advantages usually relate to price, product quality, the convenience of or accessibility to the store, or the quality of store services. And while advertising is sometimes considered a temporary expedient, it should be based on long-range planning, and it should be a consistent, cumulative sales effort throughout the year. Retail advertising should be *planned in relation to the overall merchandising program, coordinated with buying, inventory balancing, and acquisition of new customers.*

Increases in retail businesses in most merchandise lines will have to come from an increased market share, which means taking the business away from someone else. The socioeconomic changes outlined in Chapter 9 will serve as guidelines to the alert retailer as he plans his advertising. Changing consumer needs will dictate new merchandise and new methods of communicating with prospects, such as the growing number of singles with shallow roots, the growth of the senior-citizen population, and women in business. And trends such as the increase in apartment and condominium dwelling and the new interest in recreation, travel, and sports activities will offer new challenges to retailers, as will the consumer's search for added conveniences, comfort, and services.

Timing is possibly the most important single consideration in planning effective retail advertising. The advertising plan should be adjusted not only to the seasonal pattern of retail sales, but to the store's special days and the community's or shopping district's special events. Coordination of advertising with the store's buying schedule is necessary; a promotional ad that is not backed up by adequate merchandise can do more harm than good.

Retail advertising should identify the store, reflect its character, and distinguish it from competitors. Retail sales are made to individuals; customers shop where they feel their needs are satisfied, in stores that offer distinctiveness, prestige, and social image. Some shoppers buy on impulse, some are browsers, and some shop as a family unit. Competing for their attention and dollars often requires an atmosphere of excitement, color, and even theatrics.

Some retailers consider advertising an *expense*. The successful advertiser, however, views it as a vital investment in his own future and profits. The difference lies in knowing where he is going and how to get there. The retailer can determine this in several ways:

1. By taking an honest look at his attitude about advertising.
2. By studying his store, market, and customers.
3. By deciding how best to reach those customers.
4. By setting a sales-volume goal.
5. By deciding how much advertising is needed to achieve that goal.
6. By analyzing exactly what to promote.
7. By scheduling ahead.
8. By sticking to it.

The retailer who sees advertising as an investment has probably analyzed his market share and his competitive position; he has also planned for the short- and long-term future for the store. He realizes that if the market growth is 10 percent, his share should also increase by 10 percent or more if his store is to grow. He has also made plans for the coming year and the next five years, even though he knows those plans will be in flux.

Thus the objectives of retail advertising are multiple:

1. To create an "umbrella" for the store by communicating its total character to the public. Every ad contributes to its image. The use of white space in a newspaper ad, with an attractive drawing or photo, spells "class," while too much boldface type tends to indicate "mass" or "discount." A radio commercial with a soft-spoken announcer and pleasant music indicates quality, while a fast-paced delivery with important words verbally underlined indicates a price-conscious store.

2. To establish consumer acceptance of the store's merchandise, categories, and departments. (A store carrying brand-name merchandise can often take advantage of manufacturers' co-op dollars to reduce costs.)
3. To stimulate and maintain a constant flow of traffic in the store. Advertising for one line or a single department often results in increased traffic in other departments of the store. Advertising for storewide sales events usually builds traffic in all departments.
4. To sell merchandise directly, increasing the frequency and length of shopping trips.

## MEDIA SELECTION

Once store management selects its location, defines and understands its markets among the population, determines its merchandising philosophy (the type of store it wants to be, and how it wants to communicate that to the public), they can turn to the question of how best to reach their markets and select the advertising medium.

Marvin J. Rothenberg, director of marketing services for Westinghouse Broadcasting Company, speaking at a retail advertising seminar in February 1975, made some pertinent remarks that remain true today.

> [Media selection] is still a question that is relatively new for many managements, since most department stores started as single units located in the downtown area, the shopping hub, the employment center and the transportation vortex of the city. A store's market at that time was the entire market area, for shoppers had no other place to go where they could find the broad selection of merchandise offered by downtown stores. And the store, of course, had no other method of reaching the consumer except through the newspaper. . . . But now in the 70s most managements have become attuned to the fact that there are five primary forms of communication for department stores, each of which can be vital in the creation and maintenance of sales, cash-flow and profits. These five are Newspapers, Television, Radio, Direct Mail (including catalogs) and

> Visual Merchandising. . . . Do not underestimate the importance of Radio, Direct Mail and Visual Merchandising. . . .
>
> For most stores in most markets there is no "right" or "best" medium. Each serves a purpose, and these purposes will differ from store to store, from market to market, from time to time, and for varying types of merchandise and promotions. Managements of stores must learn how to utilize the varying and vast methods of communication to improve their return on the funds invested in advertising. Media management must know retail marketing, merchandising and advertising so that they may contribute to a store's most efficient and effective utilization of their medium.

In two areas of sales—impulse buying and building repeat business—media selection can be helpful. Radio is ideal to encourage impulse buying. The commercial reminds the shopper of a personal or household need, even if the item has not been in the forefront of the mind, and encourages a visit to the store now.

Advertising can accomplish only one thing for the retailer—*to encourage customers to enter the store*. After that, it is up to the store and the sales staff. To encourage impulse buying, impulse items must be prominently displayed so that the customer will see the item, recall the advertising, and decide to try it. The retailer who fails to encourage present customers to return neglects his best opportunity for increasing sales. Customers return because the store offers price, quality, service, a courteous and friendly environment, a convenient location and interior layout, and complete stock.

Radio is effective in reminding customers of a pleasant memory of shopping at the store, thus encouraging them to return again. But where a customer must be motivated to buy, encouraged to visit the store holding a seasonal promotion, or attracted to a new retail outlet, broadcast media with its sounds, music, impact, and excitement are the better choice. The retailer must ask himself what the most effective point would be to attract customers and then select the best media for communicating the message.

## Newspaper Advertising

Most retailers are firmly wedded to newspaper advertising, partly because they have always used newspapers successfully, and partly because they understand it, *but today no single medium can do the job alone.* And retailers who use *too much* newspaper are in danger of being left behind. Retailing has changed, and so has advertising. Each retailer should picture himself as a chemist: adding the intrusive, ubiquitous, interruptive qualities of radio and TV to the in-depth directory features of newspapers to create the most effective media mix for his store.

The retailer should remember that *newspaper circulation is no guarantee of readership.* Of the 90 percent of households who receive a paper, some may not read it, some read only certain sections, and many tend to read ads only for stores in which they already shop. A 1977 Target Group Index survey found that eight out of ten nonreaders listen to radio daily.

| *Adults Who Shopped Recently* | *Nonreaders of Daily Newspapers* | *Nonreaders Who Listen to Radio On Average Weekday* | *Daily Listening Time Among Nonreaders* |
|---|---|---|---|
| Sears | 32.1% | 84.4% | 3′24″ |
| J.C. Penney | 33.7 | 83.4 | 3′36″ |
| Montgomery Ward | 33.0 | 83.7 | 3′32″ |
| K Mart | 34.3 | 82.7 | 3′27″ |

*Source: Target Group Index, 1977.*

A retailer whose newspaper salesperson quotes household circulation and implies total reach may be misled into thinking that he is reaching almost the entire market, when his potential may be only a small fraction of it. Starch/INRA/Hooper, a nationally known research firm, has done many studies to determine readership of newspaper ads by store categories and by ad sizes. One survey compares readership by ad size for different types of retail outlets.

The chart figures show that only a small percentage of readership is lost if ad size is reduced, and in some cases readership slightly increases for smaller ads. Remember, each time a newspaper ad is reduced to half its original size, half the cost for space has been saved. Some experts feel that any retailer who can budget the equivalent of a half-page ad in his local daily once a month can afford to buy radio. A retailer who has been using full pages, for example, could cut that to half-pages, use the money saved to buy radio, and increase both his reach of potential customers and the average number of times he reaches them—*at no increase in his total budget.* Compare the ARMS II survey of three media strategies for prestige store shoppers and grocery shoppers. Note that using all newspaper advertising reaches only a small percentage of shoppers.

Newspapers throughout the country have been having difficulties in recent years. In most markets, newspaper circulation is declining despite population growth in the market; newsprint and labor costs continue to escalate, so papers are forced to raise space rates; and the mobility of the American population and the move to the suburbs have caused delivery problems for newspapers located in central cities.

In the December 1978 issue of *Media Decisions,* Frank Carvell, vice-president and director of media services for Lewis & Gilman advertising agency in Philadelphia, makes some interesting comments about the increased cost for newspaper advertising. From 1970 to 1977, according to Carvell, daily and Sunday papers in the United States asked their readers to pay 64 percent more. Newspapers increased the advertiser's contribution by 96 percent versus the 64 percent increase to readers. In 1966, 30 cents of every revenue dollar came from readers. Ten years later, in 1976, newspapers were getting 29 cents from readers but 71 cents from the advertiser.

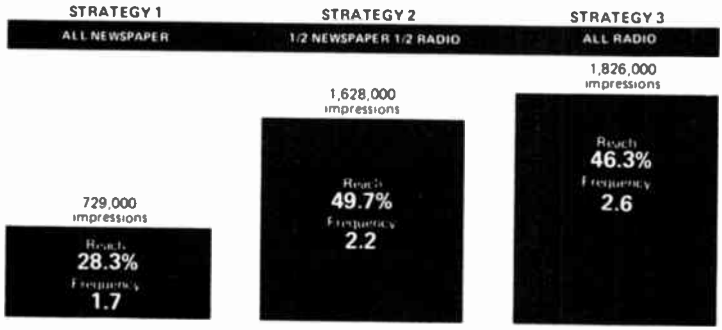
| Department Stores | *Women* *Noted* | *Women* *Read Most* | *Men* *Noted* | *Men* *Read Most* |
|---|---|---|---|---|
| *Appliances–TV* | | | | |
| 1 page or larger | 44% | 14% | 31% | 8% |
| ¾–1 page | 45 | 10 | 34 | 7 |
| ½–¾ page | 40 | 14 | 31 | 7 |
| ¼–½ page | 32 | 12 | 30 | 8 |
| ⅛–¼ page | 31 | 16 | 20 | 8 |
| Under ⅛ page | 3 | — | 9 | 1 |
| All Ads | 38 | 11 | 28 | 7 |
| *Home Furnishings* | | | | |
| 1 page or larger | 49% | 14% | 27% | 5% |
| ¾–1 page | 53 | 17 | 25 | 4 |
| ½–¾ page | 45 | 12 | 26 | 5 |
| ¼–½ page | 34 | 8 | 21 | 5 |
| ⅛–¼ page | 41 | 11 | 14 | 5 |
| Under ⅛ page | 21 | 11 | 20 | 7 |
| All Ads | 46 | 14 | 24 | 5 |
| *Men's Wear* | | | | |
| 1 page or larger | 54% | 17% | 48% | 12% |
| ¾–1 page | 46 | 16 | 44 | 13 |
| ½–¾ page | 43 | 10 | 54 | 14 |
| ¼–½ page | 29 | 7 | 22 | 12 |
| ⅛–¼ page | 47 | 14 | 26 | 15 |
| Under ⅛ page | (None in sample) | | | |
| All Ads | 44 | 12 | 43 | 13 |
| *Tires, Batteries, Accessories* | | | | |
| 1 page or larger | 20% | 6% | 47% | 18% |
| ¾–1 page | (None in sample) | | | |
| ½–¾ page | 16 | 3 | 44 | 17 |
| ¼–½ page | 15 | 4 | 40 | 15 |
| ⅛–¼ page | 8 | 4 | 24 | 8 |
| Under ⅛ page | (None in sample) | | | |
| All Ads | 18 | 5 | 43 | 16 |

Source: Radio Advertising Bureau composite of Starch/INRA/Hooper studies, 1970–76.

| | Women | | Men | |
|---|---|---|---|---|
| | *Noted* | *Read Most* | *Noted* | *Read Most* |
| Department Stores | | | | |
| *Women's Wear* | | | | |
| 1 page or larger | 61% | 19% | 28% | 5% |
| ¾–1 page | 59 | 14 | 29 | 5 |
| ½–¾ page | 54 | 13 | 21 | 2 |
| ¼–½ page | 45 | 13 | 13 | 2 |
| ⅛–¼ page | 44 | 16 | 12 | 2 |
| Under ⅛ page | (None in sample) | | | |
| All Ads | 52 | 15 | 20 | 3 |
| Discount Stores | | | | |
| 1 page or larger | 51% | 17% | 39% | 11% |
| ¾–1 page | 46 | 16 | 37 | 13 |
| ½–¾ page | 38 | 16 | 34 | 12 |
| ¼–½ page | 45 | 15 | 37 | 11 |
| ⅛–¼ page | 30 | 12 | 31 | 10 |
| Under ⅛ page | 23 | 5 | 15 | 8 |
| All Ads | 44 | 16 | 36 | 11 |
| Drugstores | | | | |
| 1 page or larger | 55% | 26% | 38% | 16% |
| ¾–1 page | 47 | 19 | 37 | 11 |
| ½–¾ page | 44 | 14 | 30 | 9 |
| ¼–½ page | 32 | 14 | 21 | 8 |
| ⅛–¼ page | 29 | 14 | 9 | 3 |
| Under ⅛ page | 12 | 4 | 8 | 2 |
| All Ads | 36 | 15 | 24 | 8 |
| Women's Clothing Stores | | | | |
| 1 page or larger | 74% | 38% | 31% | 7% |
| ¾–1 page | 59 | 23 | 24 | 4 |
| ½–¾ page | 50 | 15 | 19 | 2 |
| ¼–½ page | 45 | 16 | 12 | 3 |
| ⅛–¼ page | 38 | 12 | 9 | 2 |
| Under ⅛ page | 28 | 9 | 10 | 2 |
| All Ads | 43 | 14 | 12 | 2 |

Source: Radio Advertising Bureau composite of Starch/INRA/Hooper studies, 1970–76.

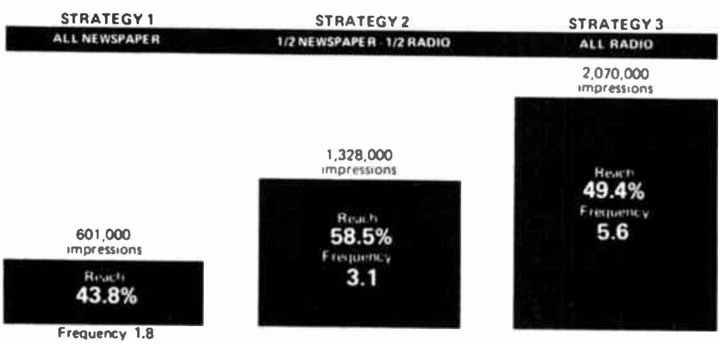
## MEDIA STRATEGIES TO REACH PRESTIGE STORE SHOPPERS




## PERCENT OF AUDIENCE REACHED AT VARYING FREQUENCY LEVELS (FREQUENCY DISTRIBUTION)

| Prestige Store Shoppers reached | STRATEGY 1 ALL NEWSPAPER | STRATEGY 2 1/2 NEWSPAPER 1/2 RADIO | STRATEGY 3 ALL RADIO |
|---|---|---|---|
| 1 or more times | 28 3% | 49 7% | 46 3% |
| 2 or more times | 20.5 | 24.7 | 30 3 |
| 3 or more times | – | 15 6 | 19 5 |
| 4 or more times | – | 9 5 | 12 2 |
| 5 or more times | – | 5 4 | 7 3 |

## MEDIA STRATEGIES TO REACH GROCERY SHOPPERS




## PERCENT OF AUDIENCE REACHED AT VARYING FREQUENCY LEVELS (FREQUENCY DISTRIBUTION)

| Grocery Shoppers reached | STRATEGY 1 ALL NEWSPAPER | STRATEGY 2 1/2 NEWSPAPER 1/2 RADIO | STRATEGY 3 ALL RADIO |
|---|---|---|---|
| 1 or more times | 43.8% | 58.5% | 49.4% |
| 2 or more times | 28.6 | 34.0 | 38.7 |
| 3 or more times | 4.7 | 22.9 | 31.3 |
| 4 or more times | 4.0 | 16.6 | 25.8 |
| 5 or more times | – | 12.1 | 21.3 |

Source: Radio Advertising Bureau composite of Starch/INRA/Hooper studies, 1970–76.

Compilations made from the Audit Bureau of Circulation reports show that in market after market 40 to 60 percent of households do not receive a paper. So no matter how many insertions are purchased, these potential customers will not see the store's ad. Most newspapers are far stronger in the city zone (central city) than in the retail trading zone (suburbs), yet it is in the suburbs where the more affluent and larger families tend to live.

The declining ability of newspapers to carry the burden alone has turned most retailers to a media mix, with radio or with both radio and TV. Many retailers claim they need newspaper ads to handle long copy not suited to the broadcast media. However, Starch figures on "Read Most" (those who read half or more of the ad) against "Noted" (readers aware of having seen the ad) reveal that many ads are not read *thoroughly*. If the larger newspaper ad using the long copy is not being read by enough people, it may well not be worth the extra cost for space. In such cases, a series of smaller ads bringing out one or two sales points each might well be more productive.

| | *Women* | | *Men* | |
|---|---|---|---|---|
| *Ad Size* | *Noted* | *Read Most* | *Noted* | *Read Most* |
| Spread (2 pages) | 55% | 25% | 34% | 11% |
| 1 page (2,400 lines) | 50 | 19 | 31 | 11 |
| ¾ page (1,800 lines) | 43 | 13 | 32 | 9 |
| ½ page (1,200 lines) | 33 | 11 | 27 | 8 |
| ¼ page (600 lines) | 29 | 10 | 24 | 8 |
| ⅛ page (300 lines) | 25 | 9 | 16 | 6 |

Source: Radio Advertising Bureau composite of Starch/INRA/Hooper studies, 1970–76.

## Radio for Retailers

Radio offers retailers several unique advantages in reaching their current and potential customers and motivating them to shop in the store.

1. RADIO IS SELECTIVE

Radio is perhaps the only truly selective local medium. Newspapers are written to appeal to everyone, although many today are trying to reach segments of the market by specialized sections or columns. Newspapers cannot match radio's ability to deliver specific target audiences. While newspapers tend to be read by slightly more than two adults per household, they still have some difficulty in reaching teens and young adults adequately. In radio, the retailer's message can be directed to teenagers, men 25–49 and 18–34, women 18–49, or several other specific age and sex groups, as well as to people of varying income and educational levels. And now radio can be purchased on the basis of product usage and listening to different station formats by users.

For the first time, nationally syndicated research data on product usage have been translated to the local market and tied to station formats. THE TARGET SYSTEM, available from The Webster Group, 575 Lexington Avenue, New York, New York 10022, uses a simple-to-use desk-top calculator and printer, which tells the retailer how many users of his product category are in his market, how many heavy users (for some products), and how various radio stations deliver listeners who are among these users or heavy users.

2. RADIO IS FLEXIBLE

Radio offers the local advertiser unparalleled flexibility. Schedules can be bought for part of a day, a few days, a week, a month, or a year. Programs can be sponsored or spot announcements can be used in lengths of 60, 30, or 10 seconds.

Orders may be placed for individual day-parts, in fixed positions, within such program features as newscasts, weather, or traffic reports, or in a combination of time periods within a day or a week. Or, the advertiser can place a stand-by order for his spots to run when it rains, snows, or the temperature reaches a predetermined point. Think of the increased impact of being able to advertise snow tires immediately prior to the first snowfall, or umbrellas and rainwear when it pours, or air conditioners and fans when the prediction is for ninety degrees. Furthermore, radio's flexibility allows for quick copy changes in the event of failure of delivery by a supplier or in case of a sellout.

3. RADIO REACHES LISTENERS

Radio's reach is widespread and universal. It not only reaches a store's current customers but also many potential customers who are unaware of the store or have not read the store's ads. With radio, the customer does not have to search for an ad, its intrusiveness catches him when he is unaware and reaches him in a favorable frame of mind, since each individual tunes to a station for something he likes to hear. According to RADAR (Fall 1978), radio's cumulative audience reach is 95.9 percent in a week and 83.0 percent on an average day. RADAR charts radio's reach by place of listening, by time periods, and by demographic groups.

4. RADIO OFFERS HIGHEST FREQUENCY

Radio provides maximum frequency to any advertiser who wants to make sales every day. No other medium can compete with radio dollar-for-dollar in delivering high frequency. However, reach and frequency work in inverse proportions. If an advertiser wants to maintain either GRP (gross rating point) goals or the same budget level, he must determine whether he needs high reach and lower frequency or low reach and heavy frequency.

5. RADIO IS ECONOMICAL

The cost to reach one thousand radio listeners has increased only slightly during the current inflationary period, and a comparison of radio's cost-per-thousand is usually far less than that for one thousand newspaper subscribers, and certainly far less than for one thousand *readers*, according to figures compiled by McCann-Erickson.

**RADIO'S WEEKLY CUMULATIVE AUDIENCE BY PLACE OF LISTENING – PERSONS 12+**

| | Monday-Sunday |
|---|---|
| Total All Places | 95.9% |
| At Home | 90.0% |
| In Car | 70.3% |
| Other Out of Home | 40.7% |

**RADIO'S WEEKLY CUMULATIVE AUDIENCE BY TIME PERIOD**

| | Monday-Friday | 5-day Cume | | |
|---|---|---|---|---|
| | 6AM to 10AM | 10AM to 3PM | 3PM to 7PM | 7PM to Midnight |
| Persons 12+ | 87.1% | 71.6% | 82 2% | 67.2% |
| Persons 18+ | 86.6 | 73.3 | 80.3 | 63.9 |
| Teens 12-17 | 90.8 | 60.8 | 94.3 | 87.7 |
| Men 18+ | 86.7 | 72.5 | 82.5 | 67.2 |
| Women 18+ | 86.4 | 74.1 | 78.2 | 61.0 |

Source: RADAR, 1978.

6. RADIO CREATES SALES

Cost-per-thousand is only one criterion of success. A study by Higbee's Department Store in Cleveland several years ago showed that newspaper advertising returned an average of $5.00 in sales per advertising dollar spent, whereas radio returned $10.93 per dollar spent—more than twice the return from newspapers.

Most of the nation's major retailers agree:

a. Every merchandise category works well on radio.
b. Every price line (low end to top dollar) can be successful.
c. Merchandise unfamiliar by name will not sell well on radio, where the message can only be heard.
d. Buyer's mistakes will not sell on radio—or anywhere else.
e. Two items can be sold in a 60-second commercial. Combining two items used together or by the same person works best.

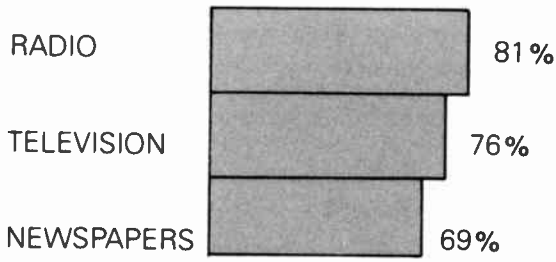
## RADIO'S WEEKLY CUMULATIVE AUDIENCE AMONG A RANGE OF DEMOGRAPHIC GROUPS

| | Weekly Cume Mon.-Sun. | Avg. Daily Time Spent Listening |
|---|---|---|
| Persons 12+ | 95.9% | 3'23" |
| Teens 12-17 | 99.4% | 3'00" |
| **Men** | | |
| 18+ | 96.2% | 3'24" |
| 18-24 | 99.7 | 4'03" |
| 25-34 | 99.3 | 3'44" |
| 35-49 | 97.1 | 3'17" |
| 50+ | 91.6 | 2'54" |
| Household income | | |
| $20,000+ | 97.1% | 3'26" |
| $15,000-19,999 | 97.1 | 3'21" |
| $10,000-14,999 | 96.8 | 3'24" |
| Under $10,000 | 92.7 | 3'23" |
| College-educated | 97.9% | 3'26" |
| **Women** | | |
| 18+ | 94.6% | 3'29" |
| 18-24 | 98.3 | 3'46" |
| 25-34 | 98.5 | 3'39" |
| 35-49 | 95.5 | 3'35" |
| 50+ | 90.0 | 3'12" |
| Household income | | |
| $20,000+ | 95.5% | 3'38" |
| $15,000-19,999 | 96.0 | 3'31" |
| $10,000-14,999 | 95.3 | 3'36" |
| Under $10,000 | 92.2 | 3'14" |
| College-educated | 96.8% | 3'20" |
| **Adults** | | |
| In households of 5+ persons | 97.2% | 3'32" |
| In households of 3-4 persons | 96.1 | 3'30" |
| In households of 1-2 persons | 93.6 | 3'20" |

Source: Editor's compilation from RADAR, 1978.

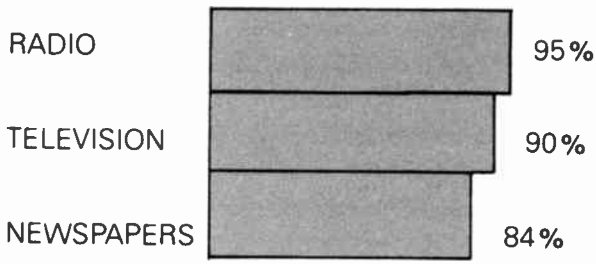
**RADIO LEADS OTHER MAJOR MEDIA IN DAILY REACH**

ADULTS 18+




**RADIO LEADS OTHER MAJOR MEDIA IN WEEKLY REACH**

ADULTS 18+




Source for radio data: RADAR, 1978.

f. Radio can help change the image of the store, promote sales or events, or sell specific items. In addition, radio is ideal to sell store services in a warm, human, appealing way.

## Radio/Newspaper Media Mix

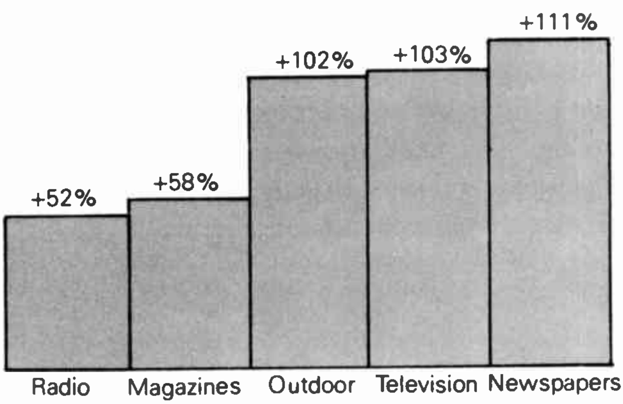
The addition of a second medium always increases audience reach and builds frequency. The retailer using radio as a supplement to newspaper advertising reinforces the store image, but more important, through radio's intrusiveness, it convinces nonshoppers to try the store. Radio's urgency and immediacy make customers want to be present for the sale of special merchandise or for store promotion and events.

Radio, used with newspapers, provides additional reach of potential customers who either do not receive a paper or do

**RADIO'S COST-PER-THOUSAND UP LEAST**
**(1967-1979)**
**Cost-Per-Thousand Indices**

| | Radio | Maga-zines | Out-door | TV | News-papers |
|---|---|---|---|---|---|
| 1967 | 100 | 100 | 100 | 100 | 100 |
| 1968 | 99 | 101 | 103 | 103 | 104 |
| 1969 | 100 | 105 | 106 | 107 | 109 |
| 1970 | 101 | 106 | 117 | 104 | 115 |
| 1971 | 96 | 112 | 119 | 96 | 118 |
| 1972 | 101 | 112 | 130 | 105 | 122 |
| 1973 | 105 | 109 | 136 | 112 | 126 |
| 1974 | 106 | 113 | 142 | 117 | 135 |
| 1975 | 112 | 120 | 151 | 123 | 154 |
| 1976 | 120 | 125 | 161 | 148 | 169 |
| 1977 | 131 | 133 | 174 | 167 | 183 |
| 1978 | 141 | 145 | 187 | 184 | 195 |
| 1979 (est.) | 152 | 158 | 202 | 203 | 211 |

**COST-PER-THOUSAND INCREASE**
**(1967-1979)**




Source: McCann-Erickson, Inc., 1979.

not see the store's ads. And radio provides far greater frequency of sales-message exposure, which is important because people forget one-quarter of what they learned after a single day, half after two days, 80 percent in four days, and 97 percent in a week.

The retailer must make sure that customers never forget his store. Frequency is the key to learning and remembering. An ARMS II study (1974) of the effectiveness of radio/newspaper mixes indicates that when the total advertising budget remains the same, as more radio is added to the mix, frequency and reach continue to grow.

## ALLOCATING ADVERTISING DOLLARS

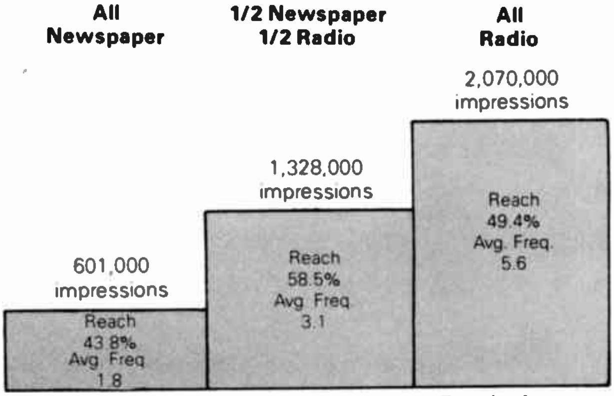
With the marketing goals for the store established, and a determination made of what the store advertising is to accomplish, you can now construct a detailed plan, following logical steps.

1. Determine the total annual advertising budget, encompassing costs for the media, production of print and broadcast ads, and any special-event expenses. Media costs will probably account for about 75 percent of the total.
2. Assign a dollar amount for each month of the year. This is generally based on last year's sales figures, with an allowance for any increased volume or market share set as a goal in the marketing plan. Consider the major holidays together with any special store dates, such as Anniversary, Founder's Day, or annual store events and promotions.
3. Decide which items, events, or promotions to advertise and what items will be included. For planned purchases, newspapers are the best bet; for an unplanned purchase item or promotion of a storewide event, use radio. If possible, use both. *Do not make the mistake of allowing for newspaper costs first, then applying what is left over to radio costs.* No medium will be successful unless it is given enough dollar weight. A once-a-month newspaper insertion won't do much for a store; neither will too light radio schedules.

## RADIO AND NEWSPAPER MIX

Substantial gains are made as Radio's weekly budget share is increased in a mix with newspapers.

### GROCERY SHOPPERS

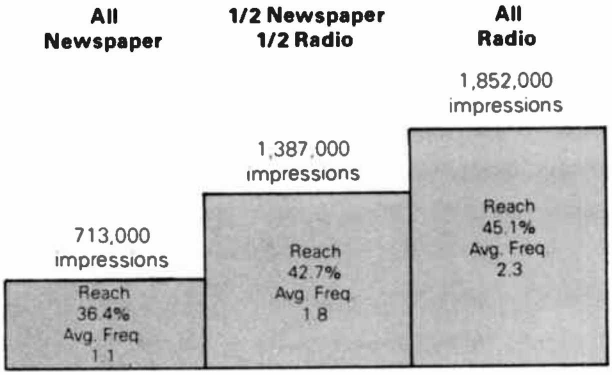



**Frequency Distribution – Percent Reached**

| Strategy | 1 or more times | 2 or more times | 3 or more times | 4 or more times |
|---|---|---|---|---|
| All Newspaper | 43.8% | 28.6% | 4.7% | 4.0% |
| All Radio | 49.4 | 38.7 | 31.3 | 25.8 |

All Budgets equal

### MEN 25-49 MIDDLE & UPPER INCOME




**Frequency Distribution – Percent Reached**

| Strategy | 1 or more times | 2 or more times | 3 or more times | 4 or more times |
|---|---|---|---|---|
| All Newspaper | 36.4% | 3.2% | – | – |
| All Radio | 45.1 | 26.1 | 14.4 | 8.1 |

All Budgets equal.

Source: ARMS II, 1977.

4. Checking last year's calendar for events, promotions, and items sold, analyze the success of each and repeat those that were most profitable. Decide which weeks of the month are to receive advertising and for what sales or promotions. Assign dollars. Where dollars are low, most retailers compress their schedules into shorter time periods, often running on Thursday, Friday, and Saturday in order to purchase heavier weight per day.
5. Plan newspaper insertion dates, and plan radio dates to coincide, precede, or follow newspaper ads. If coupons are used in the newspaper, radio can call attention to them. For store services or store image, use radio.
6. Check weekly and monthly expenditures to ensure that heaviest expenditures fall in periods when the store does its greatest volume. However, since Christmas sales are almost automatic, some stores spend their budget in the first week or two of December and postpone further advertising until after the holidays.
7. Circulate copies of the completed annual plan (in as much detail as you care to divulge) to the store personnel. If employees know how much advertising effort is being put behind the store, they will be more effective in the store's operation. Make sure, with each separate part of the advertising plan, the employees are familiar with the merchandise being featured and have been instructed to try for tie-in sales of related items.

The annual plan outlined shows what should be included, although, of course, each store will vary in its requirements.

**TYPICAL DEPARTMENT STORE ANNUAL PLAN**

| *Month* | *Promotion* | *Sale Dates* | *Percent Sales Volume* | *Dollar Allocation* |
|---|---|---|---|---|
| January | Inventory | 1/3–1/12 | 4.2% | $6,300 |
| February | Birthday | 2/11–2/16 | 5.0 | 7,500 |
| March | Spring/Easter | 3/17–3/22 | 8.9 | 13,350 |

TYPICAL DEPARTMENT STORE ANNUAL PLAN, CONTINUED

| *Month* | *Promotion* | *Sale Dates* | *Percent Sales Volume* | *Dollar Allocation* |
|---|---|---|---|---|
| April | Easter | 4/14–20 | 9.8 | 14,700 |
| May | Mother's Day | 5/8–11 | 10.4 | 15,600 |
| | Sportswear | 5/22–25 | | |
| June | Father's Day | 6/5–6/8 | 6.2 | 9,300 |
| | Graduation | 6/19–23 | | |
| July | July 4th | 6/26–7/3 | 7.0 | 10,500 |
| | Summer Clearance | 7/14–17 | | |
| August | Back To School | 8/11–8/23 | 9.4 | 14,100 |
| September | Labor Day | 8/25–30 | 7.4 | 11,100 |
| October | Anniversary | 9/29–10/11 | 11.3 | 16,950 |
| November | Thanksgiving | 11/10–11/22 | 10.8 | 16,200 |
| December | Pre-Christmas | 12/1–12/13 | 9.6 | 14,400 |
| | | | 100.0% | $150,000 |

Of course, any plan is subject to change. But setting down a formal advertising plan forces the retailer to think in terms of annual or even longer-range goals, and it prevents the whittling away at funds for this or that special effort. Note changes as they occur, so the plan for the ensuing year can be more accurately made at the outset.

Another advantage of having a plan is that it helps to prevent a sudden decision that advertising appropriations must be cut. If, for example, a decision is made at mid-year to cut 25 percent, the cut for the second half of the year is actually a 50-percent cut, since the dollars already expended in the first half are not retrievable. Belt tightening in this case occurs at the worst possible time of year for the store.

## CHECKLIST FOR THE ADVERTISING PLAN

1. CREATIVE STRATEGY

How effective is the message? Who will it motivate? Does it deliver audience in the right lifestyle and demographic groups? Do the media chosen match the kind of sales message to be transmitted? Have creative guides been provided to the media: demographic/attitudinal profile, priority for message length, environment for placement? If radio is to be heavy saturation, have enough versions of the commercial been planned?

2. COMPETITIVE PRESSURES

Is the plan enough to overtake a competitor's lead, hold market share, increase market share, or simply maintain the status quo? Has a strong competitive point perhaps been overlooked? Can competition be enhanced by using a medium that the competitor is not using if he cannot be outspent? Can advertising be scheduled during only a part of a week to make it appear to be running all week and to stretch dollars? Has flighting in broadcast media been considered so as to compete favorably on the air?

3. THE MESSAGE

Has the message been worded to appeal to the target audience? Have customers been appealed to in terms of price alone, or is top quality being offered for the dollars spent? Has the audience been given a favorable impression of the store, a warm welcome, and the feeling they would like to shop with us more often? Have store services that could bring in new customers been noted?

4. DOLLAR ALLOCATIONS

Has sufficient budget been allocated to meet marketing goals for market share and growth for the year? Has sales volume for last year by month and by promotion been checked and enough money allocated? Have store profit centers and profitable merchandise been checked and planned in order to promote both better this year? Has sufficient budget been provided to attain desired levels of reach and frequency of store-message exposure? Has continuing advertising been provided for a low level to maintain consistency and then increased for sales, events, and promotions?

5. MEASURING SALES

Has sales volume been checked for each promotion during the past year against the year before to determine how much and what type of advertising paid off? Have customers been asked what advertising motivated them or changed their attitudes about the store? Has a predictable pattern of customer shopping been followed by season, month, and week? Is the advertising reaching customers geographically, seasonally, and demographically/psychographically? Has market share increased? Remember, a store's share of market will tend to correlate with its advertising efforts.

## ADVERTISING GOALS

For a store entering the media mix arena for the first time, it is important to review advertising goals for the merchandise committee and staff.

1. TO INCREASE STORE TRAFFIC

Radio lends excitement and immediacy to the store's news of items, sales, promotions, or events. Leave the details of pricing, color assortments, and so forth to a longer explanation in newspaper ads.

2. TO BRING IN NEW CUSTOMERS

Because in many markets half or more families do not see any newspaper, and of those who do, only a small percentage note the ad or read half of it or more, broadcast media can reach a substantial number of new customers with an audience turnover every quarter- or half-hour. Radio can carry the store message to families outside the delivery area of the newspaper but still within easy driving distance of the store. An improved store image through radio advertising can bring new customers from various demographic groups. And radio, with its intrusiveness, can motivate uncommitted customers to become regular shoppers.

3. TO INCREASE REPEAT PURCHASES

Radio can remind shoppers frequently of available items not featured in newspaper ads, and it gives news of sales or events in an exciting style that says, "Don't miss this event." Constant repetition of the selling message reminds shoppers of the store and its values.

4. TO ENCOURAGE IMPULSE BUYING

Radio can bring in shoppers who are reached in their cars, thus getting in the last word before they determine where to shop. The mood of the commercial can make shopping seem like a "fun thing to do," and, as opposed to an impersonal newspaper page, make ads "come alive."

Stores not using a media mix today are apt to get lost in the shuffle. To remain competitive, any store must be forward thinking and planning. Relying on newspapers alone means paying more for less circulation; and in most cases it means missing entirely about half of the potential market. The reduction of newspaper ad size by a full column results in a minimal loss of readership and often provides sufficient dollars to buy a schedule on radio.

Newspapers reach their full potential with the first insertion placed; any further insertions in the same paper deliver only frequency—not further reach. Radio adds new customers to its audience with each new day-part. With its intrusiveness, urgency, and immediacy, it can give a store better control over inventory turnover, thus avoiding long-term storeroom use; it enables management to determine which items have a high turnover, so reorders can be placed before demand slackens, thus avoiding costly markdowns.

## SELLING THE STORE'S ORGANIZATION

It is important to enlist store personnel in helping to merchandise advertised items, and even to consult them on the selection. Select the department or items that are current and expected to sell well. Shoppers who come in for an advertised item are likely to shop elsewhere in the store. Consider other related departments or items to advertise together, and plan displays in high traffic areas with the advertising theme repeated prominently. Store personnel should be thoroughly familiar with all aspects of the featured items—makers, quality of fabric/ingredients, guarantees, policy on alterations, adjustments, refunds, credit—and where to find them. They should also know what related items to suggest to shoppers. If possible, plan window and in-store displays to follow general theme of the promotion or sale. An integrated campaign is far stronger than an isolated one.

Provide personnel with a set of several simple questions to ask customers as each sale is made:

1. How did you happen to buy this item here today?
2. Are you a regular shopper?
   If no, How did you decide to shop today?
   If yes, Would you like to open a charge account?
3. Did you find shopping here a pleasure?
4. Will you shop with us again?

Few people can resist a pleasant smile and a gentle inquiry; it may just make some new friends/customers. Ideally, the completed questionnaires should be turned over for a follow-up phone call or letter from the manager, thanking the customers for shopping and expressing the hope that they were satisfied with the store and the merchandise. Provide the name of someone at the store whom they can contact in the event of dissatisfaction to make sure the situation is corrected.

Remember, no advertising medium can sell a buyer's mistakes. In the process of constructing an advertising plan, consider every detail, allocate a sufficient budget, and follow through with a firm commitment.

# 11
# BUYING AND SCHEDULING RADIO

Every advertiser's goal is to reach the greatest number of prospects in the most favorable environment as efficiently and as often as possible. Therefore media buying must be qualitative as well as quantitive, and strong reasons must justify the medium chosen. Selections should never be based on an advertiser's personal preferences, because potential customers may live very different lifestyles and schedules than his. Because advertising must appeal to various groups with different interests and tastes and who respond differently to individual media, digging for the *facts* of readership and listening and viewing audiences is imperative for removing the subjective decision and making it objective.

Equally important is to constantly check the results of an individual advertising medium's ability to achieve a profitable response for different merchandise and price ranges under different seasonal and timing conditions. While such testing and retesting may seem expensive, it is far better than spending advertising money inefficiently according to habit or hunch.

## DEALING WITH MEDIA SALESPEOPLE

Many retailers who do not use an advertising agency have complained that they are confused by the conflicting claims made by sales representatives for radio, newspapers, and TV. Each rep claims to have *more* reach, *more* efficiency, *more* effectiveness. Such claims can be countered simply by asking for more information about the medium.

### Newspapers

Ask the salesperson not only for total *household circulation* figures, but how well the paper covers the city zone, the retail trading zone, and the two combined. Are important areas not well covered? Ask for *readership* figures for your type of store or your product category by different size ads. Ask for data on households reached by income, education levels, and family size. Request cost-per-thousand estimates based on readership of ad size for your type of store. If the newspaper conducts annual market-profile studies, ask for a copy and examine it to see if it can help you in planning advertising to *reach your market*.

### Radio

Ask for audience figures on listening for each station in the market and for demographic breakdowns by age and sex and by day-parts. If a station claims to be number 1, ask in which demographic group they are number 1, and for which day-parts. (Many stations are *not* number 1 overall.)

If figures are quoted for 6 A.M. to 12 Midnight listening patterns, but you want to buy only 6 A.M. to 7 P.M., get rating information that is broken down into the normal day-parts you are considering—6 to 10 A.M., 10 A.M. to 3 P.M., 3 to 7 P.M.

Then for good measure, check 7 P.M. to 12 Midnight. Determine whether the figures are for the metro area or the total survey area; one measurement area may be inappropriate for you.

Ask about the station's community involvement and request a list of local and national advertisers to see that you are in good company on the air. Ask which demographic group(s) the station is programmed to reach. Then listen to *all* stations in the market, and listen long enough to get a feel for the kind of appeal they make to *their* target audience. It should not be difficult to decide which ones are programming to motivate the people who are your best customers.

With the answers to these questions, you will have enough quantitative figures to make a judgment on the benefits of the newspapers and radio stations you have selected. Now you can compare costs for the two, and the comparative cost to deliver one thousand prospects. And check the availability of co-op dollars in both mediums, since co-op can save at least half of your budget dollars. If local stations cannot advise you about radio co-ops, contact the Radio Advertising Bureau, 485 Lexington Avenue, New York, New York 10017.

## SELECTING A RADIO STATION

Before selecting a radio station, an advertiser should arm himself with a knowledge of rates, coverage, format, and the quality of services provided to the community. The alert advertiser should investigate the following.

1. LOCAL RATE CARD

Ask the salesrep for a copy of the rate card. If it seems too complicated, the rep should review it with you. Look for packages, special features, newscasts, weather, traffic, or other service features offered for participating announcements or sponsorship. Then consider annual bulk rates or monthly packages.

If you can make a realistic estimate of how many announcements per year you can use on a station, annual bulk rates can save money. (If you do not run as many spots annually as you have contracted for, you will be billed a *short rate*, the difference between the cheaper contract rate and the higher rate you should have paid for fewer spots per year.)

Station costs are directly related to audience delivery. The highest rate will be for the day-part with the largest audience. Sunday time is perhaps the only exception, since many stations still charge less yet deliver substantial audiences, particularly between 10 A.M. and 3 P.M.

2. COVERAGE MAP

This will show the geographic area in which the station signal can be heard.

3. STATION FORMAT

Request an *air-check*, or an actual off-the-air recording of a portion of the station's broadcast day. But it is even better simply to *listen* to the station. What audiences does it appeal to, how professional are the commercials, who are its other advertisers, and what total sound impression does it impart?

4. COMPLETE RATING INFORMATION

Rating books contain valuable information, and you should take the time to learn how to read and interpret them. Don't settle for a recap prepared by the station showing their share of listening or their ranking in the market.

5. OTHER ADVERTISERS

Obtain a list of local and national advertisers on the station and how long they have been advertising.

6. COMMUNITY SERVICES

Stations should be able to document their contribution to the community through press articles, letters from church and civic organizations, and testimonials from listeners. The more the station serves the community and participates in community activities, the more favorable the audience's reaction to commercials heard on that station. Ask about on-going service features, such as traffic reports, weather, marine or ski reports, time signals, school and business closings during snow, and community bulletin-board announcements.

In addition to obtaining full information about the station, advise the sales rep about your store's marketing goals, advertising plan, special promotions, and customer profile, and whether your campaign is designed to build image, sell items, or promote events—or all three. Full disclosure will help the sales rep tailor your needs to the proposed schedules. He is the expert, so seek his advice and guidance. If he proposes something offbeat, give it full consideration and ask him why he thinks it will be successful.

Once full information on all stations has been received, a wise station selection can be made, based on the ability of the station to deliver the right audience for the store's customers and to deliver potential *new* customers; its cost relative to audience size; whether the format provides the right music/talk environment for the store message; and whether it offers any unique advantages that will make the store stand out from competition.

## RULES FOR BUYING RADIO

### Buy *Enough* Time

No medium will be successful if bought too lightly. A one-a-month newspaper ad is usually ineffective, and so too is a light radio schedule. But how can an advertiser determine how many spots are enough?

Decide how often you want the message to be heard and determine what percent of the market you want to reach in a week. Remember, *reach* is the number of *different* individuals a schedule reaches at least once in a specified time period. *Frequency* is the average number of times a listener is exposed to the sales message. Reach multiplied by frequency equals the total number of impressions made on the audience (no matter how many times each may have been exposed). Eighteen spots a day on one station will give one exposure per hour from 6 A.M. to 12 M. For a brief "blitz," that time span can be shortened to one spot every 45 minutes or even every 30 minutes. But for more than a day or two, such weight may antagonize or irritate listeners.

Retail clients should use a minimum of six to eight announcements a day and climb to ten to twelve if the budget permits. This may seem like a lot, but recently the A & P agency claimed that it takes four exposures to motivate a customer.

Some radio researchers claim that a total of forty spots a week will deliver a station's entire audience. Stations with patterns of long listening by the same audience require less, while those with a high audience turnover, such as Top 40 and All News, will probably need greater weight to ensure exposure.

To achieve high *reach*, buy more stations and more day-parts. To achieve high *frequency*, buy fewer stations and reduce the use of day-parts. If your target audience is fairly broad, buy more than one station to achieve high reach; if the target is narrow (such as only 18–24s), then one station may be enough. Most advertisers find they need a balance between the reach and frequency levels, and many stations can provide retailers with free computerized estimates of reach and frequency for any schedule, so it is possible to know before placing an order just what will be achieved with a particular schedule.

## Check the Competition

Find out what your competitors are buying in radio, and then buy enough to remain competitive or to outdo them. If you cannot match your competitors' spending every week, run heavier flights on alternate weeks or less.

Whatever your plan, provide enough advertising weight to meet or outdo the competition, and be more creative in order to make your store important and different. If a competitor uses full-page ads in the newspaper daily and you can afford only two insertions a week of smaller size, buy a one-minute radio schedule instead. Each of your radio commercials is as "big" and important as his ads are.

## Matching Format with Customers

Station format controls the audience that a station will deliver—not only by age and sex, but by lifestyle and day-part. Most stations do well between 6 A.M. and 7 P.M., with their largest audiences in the 6-to-10 A.M. day-part. Good Music and Classical stations usually have smaller audiences in that day-part, but they pick up at 10 A.M. and hold to 7 P.M. or even to midnight. Top 40, Disco, and Progressive Rock stations, and often Golden Oldies and Soft Contemporary stations, tend to have their largest audiences after 3 P.M. on weekdays and weekends.

Keep an open mind when selecting stations and day-parts. Think of your *customers*—what they are doing at various times of the day, what kind of mood they may be in, whether they are home or in the car, how attentive they are likely to be to your message in light of their activities—and proceed accordingly to *reach* them.

If the market in which you are located is not rated by the radio rating services, you can make your own judgment, based on the following:

1. Station rates reflect the station's best estimates of its audiences. For unrated stations, compare their costs. Chances are the station charging the highest rates is also delivering the largest audiences.
2. If the station is owned by or licensed to someone locally, probe to determine the individual's or company's reputation. Are they sound and ethical, and do they contribute to the community? If so, they are probably running a good station.

3. Ask for lists of national and local advertisers to determine the quality of business the station attracts.
4. A station with a national sales-representative firm probably is stronger than one without a rep. Ask the station sales rep for a list of stations handled by his national rep in other markets: the greater the number in the largest markets, the greater probability of a strong rep firm.
5. Check the facilities of stations with the strongest signals. In AM radio, the greater the power at a low frequency, the further the signal travels. In FM, the greater the power horizontally and vertically and the higher the antenna above ground level, the farther the signal goes. (Coverage maps are available from any station.)

## IN-STORE ADVERTISING

Even though customers have been successfully brought into the store, only half of the advertising function has been performed. If the store quits at this point, it will fall short of realizing the full sales potential and jeopardize its media investment. Media must be used to encourage customers in the store to buy other merchandise, both advertised and unadvertised, and to visit the store's other departments.

Obviously, a store can use media to advertise only a small selection of its total wares. However, the customer brought into the store through external advertising is in a particular buying frame of mind. Buying intentions can be transformed into actual purchases by supplementing attractive displays with good salesmanship and internal advertising. The customer who is "just looking" is in reality "just looking for something to *buy*," either today or in the near future.

In-store advertising can include any or all of the following:

1. Tear sheets, proofs, and blow-ups of advertisements.
2. Giveaways and handouts: handbills, circulars, store publications, manufacturers' literature, gifts, novelties.
3. Merchandise attachments: tags, booklets and folders, labels.
4. Posters and signs on elevators, counters, and bulletin boards.

5. Pictures of another department's merchandise to encourage a visit.
6. Store packages.
7. Sales checks or catalogs.
8. A public address system to call shoppers' attention to special items or giveaways, or a special hookup with a local radio station for music background or to play store commercials.
9. Storecasting: special syndicated music interspersed with messages to shoppers.
10. Shopping bags with an attractive, distinctive store logo.

## SELECTING SCHEDULES

The retailer must determine how much of the target population he wants to reach and how often, how many times he wants his commercial to be heard, or a combination of the two. After establishing reach and frequency goals, he may want to have a trial computer run to find out how many stations and how many announcements it will take to accomplish his goals. (Many stations provide this information free.)

The next step is to plan the exact schedule for the promotion and to project total use of the station over a full year to determine whether annual or bulk rates are realistic. If an advertiser uses 250 or more spots a year, most stations will quote bulk rates, and the retailer saves dollars even at the outset of his first schedule. If a full year cannot be projected, consider monthly or weekly package rates until experience allows for long-term projections.

### Image-Building Schedules

For building store image, the retailer should make a long-term commitment to the station(s), but he can use lighter advertising weight than is required for sales. A music logo for the store is ideal, since each commercial reinforces the memory of previous commercials as soon as the musical theme becomes familiar to listeners. Each spot is instantly identifiable as belonging to a particular store.

| | *Monday* | *Tuesday* | *Wednesday* | *Thursday* | *Friday* |
|---|---|---|---|---|---|
| Rotating news 6–10 A.M. | 2 | 2 | 2 | 2 | 2 |
| Woman's show | 1 | | | 1 | |

If image advertising is placed for 52 weeks, the retailer will receive the benefit of any 52-week discount for all business he places on that station, and the schedule will usually count toward his annual bulk usage as well. The theme of image commercials should be kept constant, but copy should be changed frequently to keep the wording fresh. A *doughnut* commercial is particularly appropriate here, especially if a music logo is used.

## End-of-Week Sales

Announcements should be run the day before the sale begins and up to one hour before store closing on the last day of the sale.

| | *Wednesday* | *Thursday* | *Friday* | *Saturday* |
|---|---|---|---|---|
| 6–10 A.M. | | 4 | 4 | |
| 10 A.M.–3 P.M. | 3 | 4 | 5 | 3 |
| 3–7 P.M. | 2 | 3 | 2 | |

## One-Week Storewide Sale

To create traffic each day of the week and to provide enough saturation, two or three commercial versions may be necessary, so listeners will be intrigued with the news given about the sale in each one but will not tire of hearing identical words.

| | *Sun.* | *Mon.* | *Tue.* | *Wed.* | *Thu.* | *Fri.* | *Sat.* |
|---|---|---|---|---|---|---|---|
| 6–10 A.M. | | 3 | 3 | 3 | 4 | 4 | 3 |
| 10 A.M.–3 P.M. | 3 | 3 | 3 | 3 | 4 | 5 | 3 |
| 3–7 P.M. | 2 | 3 | 3 | 3 | 3 | 4 | |

### Longer Sales or Events

Vertical saturation is almost always used. Schedules generally start the day before the event, run a day or two, stop, and run again toward the end of the week or the sale period. Newspaper advertising on Sunday and again at mid-week is commonly used.

| *Week I* | *Sunday* | *Monday* | *Tuesday* | *Wednesday* | *Thursday* | *Friday* | *Saturday* |
|---|---|---|---|---|---|---|---|
| 6–10 A.M. | | 2 | 2 | | | | |
| 10 A.M.–3 P.M. | 5 | 5 | 5 | | | | 5 |
| 3–7 P.M. | 2 | 3 | | | | | |
| *Week II* | | | | | | | |
| 6–10 A.M. | | 3 | 3 | | 3 | 4 | |
| 10 A.M.–3 P.M. | 5 | 3 | 3 | | 5 | 4 | |
| 3–7 P.M. | | | | | 2 | 2 | |

The schedules should be flexible enough so that the total number of spots either weekly or monthly falls within the rate breaks on the rate card. These sample schedules are designed to show only the type of pattern retailers have used successfully. They are constructed to build traffic through most of the week, and to increase traffic at the end of the week, traditionally the best time for most retail sales.

## THE BENEFITS OF FLIGHTING

The retailer has the option of running week-after-week consistent schedules or of ordering radio in *flights* for shorter periods, with breaks in the schedule, called *hiatus* periods, when he is off the air. Since radio's effectiveness is cumulative, consistent scheduling is obviously the first choice for any advertiser. However, for many retailers, schedules may be too light on a weekly basis to be effective; for them, flights are recommended.

Most retail flight advertisers run at least one to two weeks a month, at times of their biggest promotions. However, a flight advertiser should not be out of radio for too long a period; otherwise the cumulative effect will be lost, and public awareness must begin all over again. A period of three weeks is about the maximum time any advertiser should be out of radio between flights.

## Scheduling Patterns

A retailer trying to build store image is usually successful if he runs continuous light schedules, then adds weight when he is promoting events or sales or wishes to sell special merchandise. In addition to flights or continuous advertising, the retailer has several options in the way he buys radio time. All announcements can be placed in one day-part (such as 6 to 10 A.M. for men and working women, or 10 A.M. to 3 P.M. for housewives), or they can be scattered over several day-parts to reach a larger proportion of the total audience. An analysis of the audiences delivered by various stations in your market in different day-parts can determine the stronger periods, and your schedule can be bought to use each station's strength. Choice of day-parts is largely common sense. Think of residents in your area and their activities at various times of the day, and your day-part choices will almost be automatic.

Although morning drive-time on most stations delivers the greatest number of listeners of all groups, the premium cost often charged for that day-part may not be worth the price to the retailer. In the morning listeners are busy preparing for work or school; hence, the attention level of any family member may be *less* than at other times of the day when there are fewer distractions.

In some markets almost as many men listen between 10 A.M. and 3 P.M. as in the two drive-times. Furthermore, daytime radio is usually less expensive and therefore represents a real bargain to the retailer. If you are selling a specific item, determine when the customer is most likely to be aware of the item and schedule your announcements when they will be most effective: shaving cream or bath soaps in the morning; soup just before the lunch hour; items for dinner early enough in the afternoon to allow for preparation time; tires, batteries and auto accessories during drive-time.

High-ticket items such as real estate, rentals, automobiles, major appliances, and home furnishings—items usually requiring a joint decision by husband and wife—are highly successful when advertised on weekends. One major appliance manufacturer, faced with a competitor's larger budget, discovered that most customers bought on Saturdays, so he placed his advertising vertically on Fridays, with heavy frequency, so some prospects were exposed as many as four or five times in one day. The competitors were buying Sundays, when it was too late, or Mondays and Tuesdays, when it was too soon. Awareness rose significantly for the advertiser with the one-day strategy.

Study the living habits in your market: business, school, and factory hours; days of the week when stores are open at night, and how late; which outlets are open on Sundays; how and when drivers go to and from work and the hours of different factory shifts. Placing radio schedules to take advantage of these timing factors can increase the success of your radio advertising.

## Audience Delivery

Some general rules apply to audience delivery by time of day, and knowledge of them can be helpful in your initial planning for radio.

1. Teens listen to Top 40, disco, stereo-rock radio with heaviest weight from 3 P.M. to 12 Midnight and after 10 A.M. on Saturday and Sunday.
2. Adults 18–34 prefer progressive rock, soft contemporary, adult contemporary, golden oldies. Most of this group works, so slightly heavier weight is called for in both drive-times, at night, and on weekends after 10 A.M. (This is a difficult group to reach with newspaper advertising.)

3. Adults, 25–49, prefer golden oldies, adult contemporary, some good music, and country, and adults 35 plus tend to prefer talk, all news, information, and "good music." Both groups can be reached between 6 A.M. and 7 P.M. and weekends.
4. Working women and upscale families disenchanted with prime-time TV are good 7 P.M.-to-12 Midnight listeners, as are teens and 18–34s.

Many men and working women often listen to radio while they work, and housewives not reached at home are often reached while driving children to after-school activities or to dentist or doctor, and the like.

Sunday scheduling should never be overlooked. In fact, most direct-response advertisers choose Sunday first because their message must be clearly understood to be acted upon, and Sunday listening is more apt to be relaxed listening. On the weekend, listeners are less harassed and are more conscious of their homes and families and their needs, so they are apt to be more attentive to the sales message.

# 12 RADIO ADVERTISING RATES

## RATE STRUCTURES

Radio offers a number of rate structures, and the retailer should be familiar with each of them so that he can order his time effectively and efficiently.

1. FIXED POSITION

The highest rates for any station, these spots run in the same slot each day; for example, in a particular newscast or at 8:00 A.M.

2. WEEKLY PACKAGES

Almost all stations offer weekly packages. For national advertisers, they are usually based on 6, 12, 18, or 24 times a week, and so on. For retailers, they may be 10, 20, 30, or 40 a week or more. In either case, if 24 spots per week are bought, and 6 are in morning drive-time, 6 in daytime hours, and 6 in afternoon drive-time, you would be billed at the 24-time rate for each spot. Regardless of how the announcements are split per day-part, the cost is based on the total number used in a week, month, or year. In certain cases, where AM and FM are jointly owned, the 24-time rate is paid if 12 spots on AM and 12 on FM are bought.

3. SPECIAL PLANS

Many stations offer special plans designed to give advertisers the benefit of reaching as much of the total audience as possible by spreading the announcements in all four day-parts. Such plans—T.A.P. (Total Audience Plan), M.A.N. (Morning, Afternoon, Night), Shoppers, Youth—may specify the number of announcements that must be used in each day-part to qualify for plan rates.

4. ROS (RUN OF STATION) OR BTA (BEST TIMES AVAILABLE)

These schedules are entirely controlled by the station; the advertiser has no choice as to placement of his commercials. For schedules not requiring drive-time announcements, ROS or BTA rates are usually applicable and can save money. (Few stations have open time in the 7 to 8 A.M. hour, and it is highly unlikely that ROS or BTA schedules will show any announcements in that hour.)

5. MONTHLY PLANS

Stations in recent years have encouraged retail business and accordingly offer monthly plans. A few apply the flat monthly rate to all announcements regardless of day-parts used, but most specify different monthly rates for the various day-parts.

6. ANNUAL PLANS OR BULK RATES

These plans are basically offered to encourage retail business and are the cheapest way to buy radio. If an advertiser can use 250, 500, or 1,000 or more spots within a year and makes a commitment in advance, he can save considerable money. For those who are not willing to commit in advance, stations will allow the 250-time rate only when the 251st spot is run; no retroactive rebate is allowed. An advertiser committed for the 250-time bulk rate but running 510 announcements would be allowed the 500-time rate for the 10 spots over 500 only.

7. RATEHOLDER SPOTS

For an advertiser who wants to be on the air more than half the year but cannot afford to run even a light weekly schedule, some stations allow one spot a week in the weeks off the air. That spot qualifies as a *rateholder* to protect the 52-week discount. Station policies differ on how many spots qualify as rateholders so check with your local sales rep about his station's policy.

8. PROGRAM SPONSORSHIP

Sponsoring a program is particularly appropriate for store image building, and the program can provide the base on which the retailer builds when he adds announcements for sales or promotions. If full sponsorship is too expensive, or takes up too large a percentage of the radio budget, it is often possible to share sponsorship with a noncompetitor by buying three days a week. In such cases, one sponsor runs Monday, Wednesday, and Friday, and the other Tuesday, Thursday, and Saturday for the first week; for the second week, the pattern is reversed.

The sample rate cards illustrate several rate plans and pricing structures that may apply to stations in your market.

## RADIO CO-OP PLANS

While many retailers are familiar with newspaper co-op plans, where the supplier pays a portion of the advertising cost for the campaign, many are not aware that this practice is now fairly common for radio as well. Check vendors to see if they offer radio co-op funds. Local stations can advise about co-ops and their terms, and the Radio Advertising Bureau publishes an annual compilation of most radio co-op plans.

Requirements by vendors vary; some require a prerecorded commercial, while others ask for presubmission of copy. Almost all require a copy of the station invoice/affidavit after

## WTLB and ROCK 107 SPECIAL PACKAGE PLANS

| Times Per Week | 6-10 a.m. & 3-7 p.m. Mon.-Sat. | 10 a.m.-3 p.m. Mon.-Sat. Sunday 6 a.m.-7 p.m. | 7 p.m.-12 Mid. Sun.-Sat. | 12 mid-6 a.m. Tues.-Sun. | ROCK 107 R.O.S. | Minute Plan Cost | ½ Minute Plan Cost |
|---|---|---|---|---|---|---|---|
| **Total Audience** | | | | | | | |
| **14** | 4 | 3 | 3 | — | 4 | **$156.75** | **$128.25** |
| **21** | 5 | 5 | 4 | 1 | 6 | **217.55** | **176.46** |
| **28** | 7 | 6 | 6 | 1 | 8 | **278.59** | **223.73** |
| **35** | 9 | 8 | 8 | 2 | 8 | **332.50** | **263.63** |
| **50** | 13 | 13 | 10 | 2 | 12 | **458.38** | **357.67** |
| **Adult Plan** | | | | | | | |
| **14** | 5 | 6 | 1 | — | 2 | **168.15** | **135.38** |
| **21** | 7 | 9 | 2 | 1 | 2 | **236.55** | **188.81** |
| **28** | 9 | 11 | 3 | 1 | 4 | **299.48** | **237.03** |
| **35** | 12 | 14 | 3 | 1 | 5 | **362.43** | **282.86** |
| **50** | 18 | 19 | 5 | 2 | 6 | **494.48** | **380.95** |
| **Youth Plan** | | | | | | | |
| **14** | 3 | 1 | 3 | — | 7 | **146.30** | **121.13** |
| **21** | 5 | 1 | 4 | 1 | 10 | **206.15** | **168.86** |
| **28** | 6 | 2 | 5 | 1 | 14 | **261.48** | **211.85** |
| **35** | 9 | 2 | 6 | 2 | 16 | **313.50** | **250.33** |
| **50** | 14 | 2 | 9 | 2 | 23 | **430.83** | **339.15** |

Source: WTLB, Utica/Rome, New York, 1979.

PROGRAM RATES

| | *A.M. Drive 6–10, Mon–Sat* | *Daytime 10–3, Mon–Sat Sun–6 A.M.–7 P.M.* | *P.M. Drive 3–7, Mon–Sat* | *Nighttime 7–11:30 Mon–Sun* |
|---|---|---|---|---|
| 10 min. | $68.00 | $49.00 | $62.00 | $43.00 |
| 15 min. | 99.00 | 68.00 | 86.00 | 62.00 |
| 30 min. | 161.00 | 111.00 | 142.00 | 99.00 |
| 60 min. | 241.00 | 173.00 | 210.00 | 154.00 |
| News, Sports, and Weather Sponsorship | | | | |
| 5 min. | $34.50 | $25.75 | $30.75 | $22.00 |
| 2 min. | 27.00 | 21.00 | 24.75 | 18.50 |
| Fixed Position | 27.25 | 21.75 | 25.85 | 18.20 |

Remote Package
Minimum 3 hours (all regular programming done from remote location).
18 60-second announcements during remote (6 per hour).
30 60-second announcements for sponsor's message week prior to remote.
24 30-second promotional announcements plugging remote.

Source: WGCH, Greenwich, Connecticut, 1978.

the schedule has run, and some want a copy of the script or the tape number if the commercial has been provided by the vendor. Inform stations of requirements at the time the co-op order is placed. Check all available co-ops and make use of every dollar. It can save you half of your budget dollars. In some cases, thousands of dollars are being held by vendors for retailers who have not taken advantage of their radio co-op funds.

A formal advertising plan for a year can help secure vendor money because the vendor knows exactly what is planned, what media are to be used, and how extensive the retail outlet's planning is.

## PLACING RADIO ORDERS, BILLING, AND PAYMENT

Once the retailer has selected station(s), received prices, and gathered all other pertinent information about all stations in the market, he is ready to order his radio schedule(s).

YEARLY ANNOUNCEMENT RATES

| *Times/Per Year* | *A.M. Drive 6–10, Mon–Sat* | | *Daytime 10–3, Mon–Sat Sun–6 am–7 pm* | | *P.M. Drive 3–7, Mon–Sat* | | *Nighttime 7–11:30 Mon–Sun* | |
|---|---|---|---|---|---|---|---|---|
| | *60* | *30* | *60* | *30* | *60* | *30* | *60* | *30* |
| 104 | $21.00 | $16.80 | $15.20 | $12.30 | $19.20 | $15.20 | $14.20 | $11.30 |
| 156 | 20.20 | 16.30 | 14.70 | 11.80 | 18.40 | 14.70 | 13.40 | 10.80 |
| 260 | 19.70 | 15.80 | 14.20 | 11.30 | 17.90 | 14.20 | 12.90 | 10.20 |
| 312 | 19.20 | 15.20 | 13.40 | 10.80 | 17.00 | 13.70 | 12.30 | 9.70 |
| 520 | 18.40 | 14.70 | 12.90 | 10.20 | 16.50 | 13.10 | 11.60 | 9.20 |
| 780 | 17.90 | 14.20 | 12.30 | 9.70 | 16.00 | 12.90 | 11.00 | 8.70 |
| 1040 | 17.10 | 13.70 | 11.60 | 9.20 | 15.20 | 12.30 | 10.50 | 8.40 |

*10-second announcements 50 percent of one-minute rate (preemptible).*

*52 consecutive weeks of three or more spots earn 10 percent discount, 5 percent for 26 weeks.*

Consecutive-week discount does not apply to Flat Rate Features or Total Audience Plans. They may be counted for frequency discount purposes in the purchase of additional schedules.

Source: WGCH, Greenwich, Connecticut, 1978.

1. Call in the order to the station salesperson, or place it in person when he is in the store. All cost and scheduling negotiations should be conducted and concluded at this time. For example, the retailer selling an item appealing to men only can request that the station run his morning drive-time announcements only between 6 and 9 A.M., omitting 9 to 10 A.M., which has more women listeners. Or announcements for a sale ending on Saturday can be ordered to run before 12 noon. Some stations with heavy traffic loads will confirm such orders only as "client requests 6 to 9 A.M. only," and the advertiser must then take his chances that the station's traffic department follows his order, and that commercial load on the station permits his modifying a normal ordering process.
2. To hear your commercials on the air, most stations can advise you the day before as to which quarter-hour your spot is scheduled. Some can give the exact time within five minutes.
3. The station should provide a written confirmation of the order. It will spell out the commercial length, the start and end date of your schedule, days and times, the number of spots at each rate level, and any special requests you have made. If the station neglects to confirm these items, call immediately so that the records at the station match your understanding of all details of the order.
4. The majority of radio stations, particularly in larger markets, now bill on a standard week and standard broadcast billing month. The standard week begins on Monday and ends on Sunday. The standard month ends on the last Sunday of each month, and any spots run within a calendar month after the last Sunday are billed with announcements run in the month following. This system was developed to avoid confusion when a month ended in mid-week and when stations billing for Monday through Wednesday had to prorate a weekly cost. Then the following month, they had to bill for Thursday through Saturday with the billing for other spots run that month. As more and more stations switch to computers, this will be standardized.

The standard billing week does not mean that your schedule must begin on a Monday. If you want to run over a two-week period and begin on a Wednesday, your billing period becomes Wednesday through Tuesday for earning weekly package rates, and your billing within a given broadcast month is billed on that basis.

5. At the end of each billing period, whether a standard broadcast billing month or a calendar month, each station will send you an invoice/affidavit of performance showing how many announcements the station ran at each cost level and at what time, the total for the billing period, any agency commission, and the net billing total for the period.

   The affidavit of performance can indicate the exact time your commercials were aired or the quarter-hour in which they were aired for each day of the month. This document is prepared directly from the official station log, which it is required to keep by the FCC. Both invoices and affidavits of performance should be checked carefully to determine that the station is billing for the right number of announcements at the right price and run at the times you ordered.

   In the case of discrepancies, notify the station at once. You have the privilege of not paying for any spots run at times or on days you did not authorize. You do not have to pay for misrun spots, and you can arrange with the station either to give you a credit on your invoice or have them run a *make-good* spot of equal value at a time agreeable to you.

6. If you are using co-op funds for part or all of your schedule, let the station know at the outset, and request from them a duplicate copy of their invoice/affidavit, plus a copy of the actual commercial wording used or the tape number if the spot was prerecorded. Without this documentation from the station, it may be difficult to collect from your vendors.

7. In preparation for assessing the results from future radio advertising, keep a copy in permanent files of the actual copy run, the stations and dates it was run, plus the sales results achieved. Such records will help you determine how well

radio did for you, and which items can be repeated in the future for maximum sales volume.

8. Pay station bills promptly. The advertiser who allows his account to stray into the overdue column may find future schedule clearance more difficult, and he may have to settle for less desirable time periods. He is also less likely to receive a phone call from the station when they have an unusually good special availability for sale. Keeping your account current is insurance of good relations with the station in the future.

# 13
# ASSESSING ADVERTISING RESULTS

## MEASURING SALES AND IMAGE RESULTS

Measuring the results of any type of advertising is an imperfect art at best. National advertisers can seldom measure the impact of an individual advertising medium because most use several media, so sales cannot be attributed to any one. Retailers have a somewhat easier time in assessing results because the cash register is the measurement. But even the most sophisticated retailers have difficulty determining whether their image-building campaign has been effective, except for long-term benefits and long-term gains in sales.

Most retailers, because of their faith in the ability of newspapers to sell goods, will continue to use local newspapers as their major medium without ever questioning whether one ad or a series of ads actually produced significant sales results. In fact, many tend to blame the merchandise selected, the weather, or other extraneous factors when a newspaper ad is less successful than anticipated; they do not question its effectiveness or feel that they may be oversaturating the medium to the point of diminishing returns. By contrast, retailers who are unfamiliar and uncomfortable with radio seem to expect instant miracles when they spend a minimal budget. If sales results are not spectacular, they feel the medium does not work. They do not ask themselves if they bought enough time, or whether the merchandise and price were right, or their commercial effective, but instead fault the medium.

To determine whether his advertising is effective, the retailer must analyze his advertising according to *immediate response*, designed to move goods quickly off his shelves, and *attitude/image/department-growth*, to help selected departments grow and build long-term growth for the entire store. Some retailers use a formula of ten times in sales for the cost of an ad to determine effectiveness. This is not a perfect measure, and it is applicable only for *strong selling* or for *price-appeal* copy. If a store is selling virtually the same item at the same price as other stores in the same vicinity, then the ten-to-one ratio cannot apply, and it would be unrealistic to expect such results.

In such cases, long-term image-building advertising may bring customers into the store rather than to a competitor's, but it will be because of the image advertising done, rather than the item advertised. The retailer who wants store image and department growth to be a part of his overall store marketing plan must realize that image building can only bring customers into the store. Results must be measured over a longer period, and the only measurements available would be growth curves of the departments advertised and overall sales increases for all sections of the store.

## Immediate-Response Advertising

Immediate-response advertising is designed to encourage the potential customer to buy a particular product within a short time. The direct-response advertiser, operating without a retail outlet, receives his orders directly from the customer through the mail or by telephone. He is a classic example of the success of immediate-response advertising, and he is probably the only kind of advertiser who has a fix on his campaign's effectiveness because he knows within a day or two exactly how many orders/leads he has produced for dollars expended. Thus he can easily reduce his measurement of advertising to his *cost per order* or *cost per lead*. He usually orders his advertising for very short periods and renews so long as it pays off.

The retailer using immediate-response advertising offers regular-priced merchandise with timely and immediate appeal (bathing suits at the beginning of summer, fall coats on Columbus Day), and price appeals alone or in combination with clearance sales, seasonal items, special purchases, and "family of items" purchases. Almost all types of goods can be offered so long as the appeal to the customer is to *buy now*, before it is too late.

Results of immediate-response advertising should come quickly. Measurement of store sales can be checked at the end of one week from the start of the schedule, again at the end of two weeks to count the results of all carry-over sales, and perhaps even after three weeks to ensure that no opportunity for measuring profit-making messages is lost. If advertising continues during the measurement period, each week's schedule should be measured again on the 1–2–3-week basis to determine that sales are holding or gaining, and that the customer is responding to the message. If radio is used in the media mix, sales tend to build, since radio is cumulative, reaching new customers week after week.

## Attitude/Image Advertising

This type of campaign is used to keep the store name and merchandise before the public, providing an opportunity to point out the store's involvement with the community, the convenience of parking facilities, the restaurant facilities at the store, charge and credit policies, and the high quality of regular merchandise. In short, it impresses the most favorable facets of the store, the face it wants to present to the public. Such advertising is a store's reputation builder or reinforcer, creating the attitude the store wants shoppers to have about its merchandise, services, and policies.

Every ad is partly image advertising, even though its main purpose may be to sell items today. Newspaper ads using white space, limited copy, and attractive illustrations tend to make customers think of a high-quality store; too much boldface type creates an image of a discount-type store with lower-priced merchandise and fewer services, but more bargains.

Radio commercials contribute to a quality store image if the message is slow-paced and soft-voiced (with or without music), whereas a hard-hitting, fast-paced commercial conveys the impression of a price-conscious operation. The *atmosphere* or *environment* in which a commercial is heard also affects the public's attitude. It is easy to be selective with radio, because a careful choice of station formats allows absolute control of the atmosphere.

Attitude/image advertising is much harder to measure than immediate-response advertising, because customers may buy from any department and select any item, advertised or not. However, it creates store-loyalty shopping, and that may be worth more in total dollars expended over a year than any single group of shoppers. A lead-time relationship exists in this type of advertising, and results may be felt for weeks or months after the campaign has stopped. For example, a series of ads announcing that a store has the exclusive franchise for a particular brand probably starts to pay off when customers begin to come in for *that brand only* and do not ask questions about competing brands.

Image/attitude advertising lingers in the minds of listeners who have some exposure to your campaign, and these messages sooner or later are acted upon. Because it is extended over a period of time, the measure of results can be more leisurely; some can be measured at the end of one month from the time the ads were scheduled or some at the end of a campaign.

The best measurement of success of an image-building campaign is the result of accurate and long-term recordkeeping on the part of the retailer. Records must go back far enough to provide trend data for analysis. Since attitude/image advertising has a cumulative effect, the longer it runs, the more results can be expected. After a time, a judgment can be made about the success of individual schedules and the amount of advertising momentum achieved. At this point, specific details in the campaign can be changed in order to increase response. But at any point along the way, any unusual circumstances, such as a strike at a supplier's factory, or in your own area, or unusual weather conditions that inhibit or prohibit shopping, must be taken into account.

People change, tastes change, lifestyles change, and advertising must keep pace. Listen to the commercials of your competitors; analyze your own spots. Make small changes occasionally, and note variations in response. Listen to what people say about your radio campaign. Try to ascertain the mental framework within which any comment about your campaign was made, and then try to find points that reinforce believability and a feeling that your product fulfills a customer's desire or need. Don't be misled by *high-comment* campaigns. The Bob and Ray series for Piel's Beer is a classic example of a series of excellent humorous commercials that caught the fancy of the public but failed to move merchandise.

## Using Customer Questionnaires

In addition to trend analysis of your attitude/image advertising, submit simple questionnaires to charge customers, hand them out in the store, or include them in delivery of *shoppers*, offering a discount when they are brought to the store or mailed in, in order to determine customer attitudes. The questionnaire could look like this:

1. Why do you like our store?
2. How often do you shop with us?
3. What items do you normally buy?
4. When was the last time you shopped at our store?
5. Is our service courteous and friendly?
6. Do we offer sufficient charge-account, credit-card, and refund privileges?
7. What merchandise would you like to see us stock?
8. What items in our store are of no interest to you?
9. Please give us some information about your family:
   a. Age of head of household
   b. Household income level (Check one)
      $5,000–10,000
      $10,000–15,000
      $15,000–20,000
      $20,000–25,000
      $25,000 plus
   c. Your local section of town
   d. Number of children in family
   e. Occupation of household head/other employed
   f. Education of household head/other employed

One store in Newton, Massachusetts, had 1,000 customers surveyed by graduate students for classroom credit and found that 44 percent shopped for convenient location; 73 percent traveled less than 5 miles; 8 percent saw *no* store advertising; 17 percent were motivated by radio, which got 10 percent of total budget; 33 percent were motivated by circulars, with 65 percent of budget; 40 percent were motivated by TV, which got 20 percent of budget; and less than one percent was motivated by newspapers (no strong newspaper in town). The index of results for each dollar expended by this retailer is: radio, 170, TV, 200; circulars, 50. This type of analysis can help a retailer determine which medium is working hardest to bring in sales, and how his dollars should be allocated for maximum sales results.

### Recordkeeping

For both immediate-response and image-building advertising, every retailer should keep detailed records of what advertising has been run and what the results have been. A simple way to do this is to note on the tear sheet of the newspaper ad what the results were for that week, and to note on the typed copy of the radio commercial the same information. Then comparisons can be made with the previous week, the same week last year, and for the month. If radio has recently been added to a previously all-newspaper campaign, radio's contribution to sales is easy to determine.

Retailers are not alone in their desire for a handle to better understand that elusive, ephemeral thing called advertising; even the nation's largest advertisers and advertising agencies have no concrete answers. Perhaps retailers will point the way to more exact measurements.

## PLANNING ADVERTISING TO GET RESULTS

Whether you are planning immediate-response or image-building advertising, your success will depend on how well your ads have been planned. Make sure you are saying the *right things to the right people at the right time and advertising the right merchandise at the right price.*

The basic steps to follow for successful advertising are:

1. ADVERTISE PRODUCTS OR SERVICES THAT HAVE MERIT IN THEMSELVES

The public will not buy something it doesn't want or need. And unless a product or service is good, few customers will make repeat purchases despite heavy advertising. And the ad that sells inferior merchandise usually loses customers in the long run.

2. TREAT YOUR ADVERTISING MESSAGE SERIOUSLY

Although highly successful when well handled, humorous ads are difficult and risky. A one-shot comic newspaper ad may be good, but humor in radio becomes tiresome quickly because of frequent repetition. Many advertisers strive for the light touch and find it successful. But if you, your agency, or the station cannot write good humorous copy, your best bet is to tell customers about your merchandise and services in a straightforward and honest way, pointing out the benefit to the consumer of buying from you. If you can afford to hire professionals, humor can work well if it carefully maintains image. Heavy-handed humor can be deadly.

3. ASK WHAT YOU WANT THE AD TO ACCOMPLISH

Remember, in immediate-response advertising, customers respond within a few days. In image-building advertising, *you* decide what you want to communicate to the public about your store, so plan each ad to accomplish that end. In small retail operations, image ads usually feature lines of merchandise rather than store policies and services.

4. PLAN YOUR RADIO COMMERCIALS AROUND A SINGLE IDEA

Each commercial should contain a simple, concise, easily expressed message. The listener can only *hear* your message, so a single idea will register, whereas more complicated messages may be lost. If there must be supporting ideas, keep them in the background, or use another commercial version for each idea and then run both within the total schedule.

5. HOW TO MAKE YOUR STORE STAND OUT

Point out to the customer the benefits to him, and do so in the first few seconds. Remember, the customer is innately suspicious; he wants to know what he gains by buying from you instead of your competitor. Be sure the store name and address are clear and prominent. And mention the store name as often as possible without irritating listeners.

Use a music logo to identify your store, especially if you plan consistent or frequent radio advertising. By using the musical logo at the beginning and end of each commercial for a few seconds, and then changing the "live" middle section as the need dictates for different merchandise or store image, your entire campaign carries a store identity throughout, and each commercial reinforces the other commercial. Logos make the store sound important.

Keep copy simple: no tongue-twisters, no rambling thoughts, no eight-syllable words, no high-flown phrases. Use action words, sound effects, appropriate music, unusual voices, or build a picture in the listener's imagination with your choice of words. Make your main point in the first sentences of your commercial in order to get the listener's attention so that he does not mentally tune out the rest of what you have to say.

6. HOW TO GET BEST RESPONSE FROM COUPONING

Customers can write or phone either the station or the store to secure coupons, and they can be alerted to newspaper coupons through radio commercials. Make a check at the end of the first, second, and third weeks to determine whether enough coupons were received to pay for the commercial and newspaper ad. Chances are radio will show stronger results the first week, with lessened response as the weeks go by, because radio suggests quick action from shoppers.

7. TEST EACH MEDIUM

Test medium against medium, or station against station, by giving each exclusive merchandise to sell; then measure sales for each. Make sure that all merchandise is equally in demand and represents an equal dollar value to the consumer.

Follow the sample checklists for assessing and reporting results regardless of the medium.

### Advertising Results

Name of Promotion: Dates: From ____ To ____
What was good and bad about promotion? Full details:

______________________________________________

______________________________________________

______________________________________________

Should promotion be repeated? ____________ Why? __________

| | *Costs* | | *Sales Results* | |
|---|---|---|---|---|
| | *Estimated* | *Actual* | *Estimated* | *Actual* |
| Newspapers | ____ | ____ | ____ | ____ |
| Radio | ____ | ____ | ____ | ____ |
| TV | ____ | ____ | ____ | ____ |
| Magazines | ____ | ____ | ____ | ____ |
| Outdoor, Carcards | ____ | ____ | ____ | ____ |
| Direct Mail | ____ | ____ | ____ | ____ |
| Postage | ____ | ____ | ____ | ____ |
| Supplies | ____ | ____ | ____ | ____ |
| Fees | ____ | ____ | ____ | ____ |
| Rentals | ____ | ____ | ____ | ____ |
| Printing | ____ | ____ | ____ | ____ |
| Agency | ____ | ____ | ____ | ____ |
| Talent | ____ | ____ | ____ | ____ |
| Entertainment | ____ | ____ | ____ | ____ |
| Transportation | ____ | ____ | ____ | ____ |
| Labor | ____ | ____ | ____ | ____ |
| Misc. (Itemize) | ____ | ____ | ____ | ____ |
| Total | ____ | ____ | ____ | ____ |

## MAKING RADIO WORK

To make your radio advertising campaign work, consider these questions:

1. Does the store offer customers recent new advantages, new services, store improvements, better personnel?
2. Is the advertising beamed to the right customers? Is the time right to sell them the advertised item? Are you listening to customer comments and using them to improve acceptance?

ADVERTISING RESULT REPORT

Department ____________

Date(s) advertisement or radio copy will run ____________

______________________________________________

Newspaper(s) used ____________________________

Radio/TV stations used _______________________

1. Have all salespeople in the department sign below to indicate that they have read the copy carefully.

   ______________________ ______________________

   ______________________ ______________________

   ______________________ ______________________

2. Fill in blanks below and return to Advertising/Sales Promotion Mgr. within 10 days. Keep carbon for department files.
   A. This copy cost our store $ ______, plus art/production costs. Take full advantage of this investment to stimulate sales. Make sure advertised merchandise is displayed prominently and your sales personnel are fully informed to encourage tie-in sales.
   B. What do your records show sales amounted to over a period of ____ days as a result of these advertisements?
      Advertised item sales: $ ____ Department total sales: $____ Combined $ ____
   C. Did weather or other factors affect response? In what ways?

      ______________________________________

      ______________________________________

   D. Would you rerun these ads just as they were? If not, why? What improvements would you recommend? __________

      ______________________________________

Attach proof/tear sheet/radio copy Dept. Mgr. signature ________

3. Are all the store promotional efforts aimed at a specific objective? How much has been accomplished to date in achieving that objective? Is any phase misdirected? If so, change it.
4. Are the right stations being used to reach customers? If you are not achieving the desired results, a change of stations may be called for.

5. Are your radio commercials aired at times when *your* customers generally listen to that station? A run-of-station package may cost less, but it may not make as many sales.
6. Are you advertising strong departments and strong lines that lend themselves well to radio? Save for newspaper advertising those items that require complicated descriptions or pricing.
7. Are your commercials well written? Do all stations carry the same commercials, or is each one writing a version for you? Consistency here is far better than diversity. If you use an outside writer, is he given complete information? Does the writer have access to the merchandise or the buyers and department heads? If you use enough radio, a full-time in-house writer may be justified. Are your commercials checked before airing?
8. Is store supervision of the advertising thorough and consistent? Are suggestions made in sufficient time for execution? Does your staff rely on the technical ability and expertise of the production personnel, or does it mastermind production personally? It is always wise to leave decisions in the hands of the professionals to ensure best results.
9. Is all advertising, whatever medium, directed toward one objective? Does the exterior and interior of the store carry forward the advertising theme? Is in-store advertising effective in motivating the purchase once the customer is in the store?
10. Are store personnel fully informed of the store's advertising goals, the merchandise being advertised, and possible tie-in sales that can be made in other departments?
11. What are sales results to date? Do they indicate that certain merchandise lines are moving better than others? Do they show that your customers appear to match your customer profile? Do they indicate that you can trade up price/quality, or that another demographic group might become regular customers? Which items have sold well, and which were slow moving? Do you know why?

The retailer is the expert in retailing; he should depend on the professionalism and knowledge of the media and production experts he hires to guide him to success in his radio advertising.

## CASE HISTORIES

Here are some concrete examples of how retailers have made radio work successfully for them.

### Hudson's department store, Detroit

*Objective:* To attract younger customers and to change the store image.

*Solution:* Radio was selected to talk about fashion trends and specific items to match the trends in fashion that began about three years ago.

*Results:* Susan Sprunk, vice-president of advertising, said campaigns for "Nice Girl Like You," the junior department, and "The Guy," its counterpart, were segmented by lifestyles and demographics, which she believes "radio does very well."

The Rainbow Store (downstairs) used the drama of radio to change its image from a traditional bargain basement to a place to find fashion at prices appealing to younger customers. As Sprunk said: "We wanted something beyond print to tell this story of new merchandise."

Hudson's Business Gift Court uses radio because it "has mass exposure, and you can have fun with it." Sprunk summarizes: "Radio works best when it's accurately targeted, when it's done with excitement and enough frequency to make a difference."

### Hecht's department store, Washington, D.C.

*Objective:* Steve Wishnow, vice-president of advertising, felt newspaper ads were not reaching government and other working women. Further, the store wanted to stress its fashion image and make better use of co-op dollars.

*Solution:* Junior departments were renamed: "Shape It" (Danskins, etc.), "Rough It" (active sportswear), "Best of It" (party clothes), and "Part of It" (separates).

Hecht's played tapes of its music logos for vendors to get manufacturer's approval of co-op. Radio commercials ran from April to July.

*Results:* Hecht's is pleased with the change in attitude of women regarding the Junior departments and expects to have concrete sales results when all figures are in.

## L. S. Ayres, Indianapolis

*Objective:* Use radio to reach target audiences and solve problems fast.

*Solution:* Jerry Hoegner, vice-president, publicity and sales promotion, speaking at the NRMA 7th Annual Retail Workshop says, "Radio is US. . . . It patterns itself after today's life styles."

Ayres uses radio as its second most important medium in weight, a vital part of its media mix. For twelve-hour sales run several times a year, Ayres uses strong radio, starting the day before and running through 5 P.M. on the day of the sale.

When Hoegner was with Higbee's in Cleveland, nine inches of snow struck the city the day before Higbee's Bridal Event. Using every station in town at 2 o'clock that afternoon, Higbee's told the audience that the event was still scheduled. What happened? The hall was standing-room only; more than 1,100 people appeared!

*Results:* Hoegner says: "Radio can and does have an incredible sense of urgency. When you're in trouble, you can get on radio and solve the problem."

## S. E. Nichols, a forty-one-store, nine-state photofinishing chain

*Objective:* Increase sales beyond fairly consistent levels achieved via print for Christmas and other holidays.

*Solution:* To use strong attention-getting commercials with good weight, targeted to holidays like Memorial Day, Fourth of July. It was followed up in print, coupons, and point of sale. A radio/newspaper mix was used for half the stores, and newspapers for the other half.

*Results:* Stores receiving radio showed a 33-percent gain in sales; print resulted in only a 9-percent gain. Soon all stores will receive radio, according to Phil Frank, advertising director.

### Save Mart, a twenty-six-store audio-TV chain, New York City

*Objective:* To increase sales despite success with heavy newspaper advertising for twenty-seven years.

*Solution:* To reach the young adult audience who spend on music and stereo equipment and other things they *want*.

Roger Anderson, president of his own production company, created an amusing commercial with plenty of hard sell and bought time on three New York City radio stations. The slogan: "Save Mart is celebrating a 27-year love affair with smart New Yorkers."

*Results:* In the first week of December, Save Mart had its biggest Saturday in history.

### Detroit Bank & Trust Company, second largest in Michigan

*Objective:* To increase frequency of sales-message exposure in the least expensive way to specific target audiences.

*Solution:* "Take advantage of radio's benefits of little seasonality audience variation, benefit by radio's creative production flexibility, relatively low product cost at comparatively great speed," says James W. Klock, ad manager for the bank. "No other medium allows us to talk to our customers or potential customers at a lower cost than radio."

*Results:* Radio has been so successful that the bank spends a major share of its advertising budget on it.

### Hirsch Photo, New York City

*Objective:* Overcome the obstacle of being located a full block away from major shopping areas and with few window shoppers.

*Solution:* Owner Mario Hirsch began to use radio. According to Hirsch, "Radio is efficient. I can speak to my listeners as I would in my store." He felt that newspapers (particularly from competitive ads) were detrimental in creating sufficient sales because their frequency is limited, the cost for page dominance is too high, and readership is limited to those who read camera sections only when in the market for equipment.

*Results:* For Hirsch: "Radio brings results to my door. And it gives me a chance to make a friend of someone I've never met." Although he also uses newspapers, TV, car cards and direct mail, he says: "Radio results have more than justified my investment, and today my radio schedule would be the last advertising I would think of eliminating."

### Rogers Department Store, Grand Rapids, Michigan

*Objective:* To identify the store by name to avoid confusion with similar names nearby, and to improve store image.

*Solution:* A jingle was created to delineate what the store stands for: "Fashion is a Feeling . . . Fashion for the Whole Family."

All radio commercials and newspaper ads are written by Gregg Hagley, head of the advertising department, to bring a point of view and continuity to all the advertising, rather than having each station write its own version. Its former 80-to-90 percent newspaper budget is now 55-percent newspaper, 35-percent radio, and 10-percent TV.

*Results:* Rogers does more business per square foot than any store in the country, according to Hagley. Sales continue to be excellent, and the public now knows what Rogers is and what it stands for.

# GLOSSARY OF RADIO BROADCAST AND MARKETING TERMS

**ABC, or American Broadcasting Company:** A corporation owning radio and TV stations and networks.

**Across the Board:** Programs or spot announcements scheduled at the same time of day Monday through Friday or Monday through Saturday.

**ADI, or Area of Dominant Influence:** A group of counties as measured by Arbitron, an audience-measurement service where the home market television stations are dominant in total hours viewed. Although there may be viewing to other stations from other markets, they are not dominant. Some radio rating reports cover radio listening within the ADI.

**Ad lib:** Comments made without rehearsal, generally used in referring to air talent.

**Adjacencies:** Commercials placed immediately adjacent to certain programming.

**Affidavit of performance:** A sworn and notarized statement by the station as to the time commercials were aired.

Affiliate: A station contracting with a specific radio network to carry network programming.

Afternoon drive-time: The time period encompassing the hours when workers are returning home from work. Generally 3 to 7 P.M. or 3 to 8 P.M. Monday through Saturday.

Aided Recall: An interview technique by which the respondent is reminded of what he may have seen/heard.

Aircheck: A recording of a portion of a station's actual broadcast day. Often submitted to agencies to define the station sound.

AM, or Amplitude Modulation: A method of transmitting radio signals where the sound waves are of differing heights, but the space between waves remains constant. 550–1500 on the AM dial.

Announcements: Commercials of various lengths; also referred to as spots.

Arbitron: A measurement service using diaries to determine listening to various stations primarily by age and sex. Areas measured are Metro, Total Survey Area, and ADI.

Audience Composition: Description of how the audience is divided among population groupings.

Availabilities, or *avails:* The commercial time slots open for sale by the station or its representative. A *call for avails* is a request for the submission of such times.

Average frequency: The number of times, on average, each target audience will hear the sales message.

Average Quarter-Hour Persons: The average number of persons of any demographic group listening within an average quarter-hour.

Average Quarter-Hour Rating: The average quarter-hour persons divided by the population, or the percentage of the population group listening at any time within that quarter-hour.

Back-to-Back: Two or more commercials scheduled without a break in between.

Black: A station format appealing to and aimed toward the black audience.

**Block programming:** Programs of similar appeal scheduled together to prevent dial-switching.

**Brand:** A symbol, design, name, or combination of these used to identify the products or services of a seller or group of sellers to differentiate them from their competition.

**Brand image:** How people in the market perceive the product.

**B.T.A., or Best Times Available:** Commercial availabilities without specifying time periods. Stations schedule the commercials at their discretion in the slots they believe most desirable for the advertiser.

**Call letters:** The identifying "name" of a station, as assigned by the FCC. Except for early licensees, all have four letters, with stations east of the Mississippi starting with W and those west with K.

**Cart:** A cassette-type cartridge used to store commercials between airings. The cart is activated at the proper time for airing the commercials as scheduled.

**CBS, or Columbia Broadcasting System:** An owner of radio and TV stations and networks.

**Chain store:** One of a series of stores of similar type, commonly owned and managed. The U.S. Census defines four or more such stores as a chain.

**Circulation:** The number of households or individuals estimated to comprise the audience to a given medium at least once during a specified time period, such as a week, month, and so forth.

**Coincidental:** A method of measuring audiences by phoning a sample of listeners or viewers during a time period to determine listening or viewing.

**Combination rate:** A reduced advertising rate for the use of two stations, an AM/FM in the same market, for example.

**Combined reach, or Combined Net Unduplicated Reach:** The number of different individuals listening to two or more stations by subtracting those who may have heard both stations. Each individual is counted only once as a listener.

Commercial, or spot: A sales advertising message.

Commercial impressions: The aggregate number of persons who have been exposed to the sales message, even those who have been exposed several times. Each person is counted each time a message has been received.

Commercial protection: The amount of time, determined by station policy, that will elapse between commercials for competitive products.

Construction permit: An authorization from the FCC to construct a new radio or television station.

Cooperative advertising: An advertising campaign where the cost is shared by two or more parties; most often shared by the vendor (manufacturer or supplier) and a retail outlet.

Copy: The actual wording of the commercial in written form.

Cost Per Rating Point: The cost for a total schedule divided by gross rating points achieved by the schedule; the cost to deliver one rating point in that market.

Coverage area: The geographical area each station's signal reaches.

CP: Abbreviation for Construction Permit.

CPM: Abbreviation for Cost-Per-Thousand.

Credit: Issued to an advertiser whose commercial has been missed or incorrectly run, and who cannot approve a suitable *make-good* spot.

Cueing: The indication to an announcer or disc jockey that a commercial is to be played; also, directions given in written radio copy for use of sound effects and the like.

Cume/Cumulative audience: The total number of different people reached by a station in two or more time periods or over a given span of time, such as a week or four weeks.

Customer profile: A formalized statement of the demographic characteristics and lifestyles of people most apt to buy a product or service or shop at a given store.

Day-parts: Divisions of the broadcast day; generally morning drive-time (often 6 to 10 A.M.), daytime (10 A.M. to 3 P.M.), afternoon drive-time (3 to 7 or 3 to 8 P.M.), evening (7 or 8

P.M. to 12 Mid.), weekend, and overnight (12 Mid. to 5 or 6 A.M.).

**Daytime:** Generally 10 A.M. to 3 P.M. Monday through Saturday.

**Daytimer:** A station licensed to operate only from local sunrise to local sunset; a few can operate to California sunset.

**Dead spots:** Areas within a station's coverage where, because of local conditions, the station signal is weak or nonexistent. Such areas are usually no larger than a few city blocks.

**Demographics:** Statistics used by marketers to divide the population into groups by age, sex, income levels, education levels, marital status, occupation, and so forth.

**Dial position:** The assigned location on the radio dial for each station.

**Directional:** A type of radio signal. Patterns vary considerably and can run north/south, east/west, figure 8, or other. Directional signals are required to protect against signal interference with other stations.

**Direct-response advertising:** Advertising that seeks a response directly from the purchaser to the advertiser, with no middleman; generally identified with commercials containing an address and phone number.

**Discretionary income:** That portion of an individual's or household's income left after paying for necessities.

**Disposable income:** That portion of total income left after taxes and other compulsory payments.

**DMA:** Designated Marketing Area; a term used by A. C. Nielsen Co. for television measurement area larger than metro or total survey area. Similar but not identical to Arbitron's ADI.

**Doughnut (or donut) commercial:** The opening and closing portions of the commercial remain fixed and standard, but the middle portion is changed frequently; used by retailers for economy of production costs.

**Down and under:** A production direction denoting that the music or sound effects should be at a lower sound level while the sales message continues and dominates.

**Drive-time**: The hours when workers are going to and from work. In most cases, 6 to 10 A.M. and 3 to 7 or 8 P.M. Monday through Friday.

**Dub, or dubbing**: Transferring material from one tape to another for multiple copies.

**Edit**: To change a taped commercial by cutting out or inserting new material.

**End rate**: The lowest rate at which a station will sell time.

**Evening time**: Approximately 7 P.M. to 12 Mid. Monday through Sunday in most markets.

**Exclusive cume**: The number of people tuned to only a single station in a specified period of time.

**Fact sheet**: A list of facts about a product/service from which the radio station talent prepares a commercial or talks without other notes. Also called *spec sheet*.

**Fade in**: To intensify the sound.

**Fade out**: To lower the sound level gradually, generally so the sales message will dominate over other sound, often music.

**FCC, or Federal Communications Commission**: The government regulatory body that has jurisdiction over radio and TV stations, including original and renewal licensing.

**Fixed position**: A commercial scheduled at a predetermined time, and for which a higher rate is generally charged.

**Flight**: The specified time on the air that a given campaign will run without interruption.

**FM, or Frequency Modulation**: 88.0 to 108.0 megahertz on the radio dial. FM waves are of equal height, but the distance between waves varies. Virtually a static-free sound.

**Format**: The total sound a radio station chooses to serve its audience.

**Four-book-average**: The average of audience figures from four rating books in sequence, which many feel provides more reliable estimates than reliance on a single report.

**Frequency**: The number of times on average an individual is reached by an advertiser's message over a specified period.

**Frequency discount:** Reduced rates available from many stations when certain requirements are met, such as consecutive week or annual bulk weight.

**Frequency distribution:** A statement of how many individuals heard a commercial once, twice, three times, and so forth over a specified period.

**Full-time station:** A station permitted (but not required) by the FCC to operate 24 hours a day. Many licensed "full-time" stations maintain an 18-hour broadcast day.

**Gross cume:** The total of the addition of the cume ratings for all stations in a radio plan, regardless of the number of announcements per station.

**Gross impressions:** The total number of times an advertiser's message is heard during a specified time period. No distinction is made between those reached only once and those reached multiple times. Each exposure is counted as one.

**Gross rates:** The cost for station time before the advertising agency commission is deducted.

**Gross Rating Points, or GRPs:** The sum of radio ratings for each day-part and station, multiplied by the number of announcements in each day-part on each station.

**Ground waves:** Signals transmitted by a radio station from its antenna which follow the contours of the Earth.

**Hiatus:** The period between flights when no advertising is scheduled.

**Housewife time:** Preferably now called *daytime* as a result of larger numbers of working women; refers to 10 A.M. to 3 or 4 P.M. Monday through Saturday or through Sunday on most stations.

**ID, or identification:** Abbreviation for a 10-second or less announcement of the station call letters and location, or a 10-second commercial for an advertiser.

**Image/Institutional advertising:** A campaign designed primarily to explain the advertiser's company and position in the community, or to establish or enhance his image in the minds of consumers.

**Independent station:** Not affiliated with any network.

**Institutional advertising:** Designed to promote goodwill for the advertiser rather than provoke an immediate sales response.

**Integrated commercial:** A commercial treated as a single unit but promoting two separate items or more. Or a commercial so integrated into program content that it is difficult to identify as a commercial.

**Ionosphere:** A layer of ionized particles formed approximately sixty-eight miles above the earth at sundown, which reflects radio waves back to earth at night.

**Jingle:** A musical signature, logo, or complete commercial using music and voices for the sales message.

**Kilohertz:** The number defining a station's location on the AM radio dial, 540 to 1600, 100 cycles a second.

**Leader:** The first portion of a radio tape left blank to facilitate playing back the tape without loss of sound, and with a few seconds warning.

**Live announcement:** A message read or voiced by the studio announcer. Not prerecorded or taped.

**Live tag:** A message added to the end of a commercial by the studio announcer to give local address, price, location of store by identifying landmarks, and so forth. Sometimes used with co-op commercials just to give name and location of the store(s) in the area.

**Local advertising:** Advertising placed by local businesses at local station rates.

**Local rates:** The price paid by local advertisers as opposed to the generally higher rates paid by regional or national advertisers and their advertising agencies. Local rates are usually quoted "net to station."

**Log:** Record kept (by edict of the FCC) of the entire broadcast day by every radio station, including time and name (and number) of each commercial aired. Used to prepare affidavits of performance.

Logo: Music or sound effects used by advertisers and retailers to establish a unique identity for their product/store.

LBC: Last broadcast date for any given radio campaign or flight.

Make-good: A replacement announcement for any spot not run or run at the wrong time. The advertiser has the option of accepting make-goods offered or accepting credit for cost of the misrun spot.

Market: Either a geographical area as defined by government sources or the potential sales of a product/service, i.e., Northeast, Southwest, New York, Chicago, college market, teen market, and so forth.

Master: The original tape or cassette from which *dubs* or copies are made.

MBS, or Mutual Broadcasting System: A line network of more than 900 affiliates.

Media mix: The use of two or more media vehicles for advertising.

Media plan: A formal statement of how advertising dollars are to be spent to accomplish established goals.

Megahertz: One million cycles per second; the number defining a station's location on the FM dial, from 8.0 to 108.0.

Metro rating: A rating computed for individuals in a defined metropolitan (metro) area.

Metro share: A station's share of the total listening in that market by the designated target audience, expressed as a percent.

Mobile unit: A miniature broadcasting studio, installed in a bus, truck, or car, that can be used to broadcast events on location.

Monitor: Recording of a station's programming to verify what was aired and at what time; or a written record kept by a person listening to that station for the designated time.

Morning drive-time: In most markets, 6 to 10 A.M. Monday through Saturday; in the largest markets, often now 5 to 10 A.M. or 5:30 to 10 A.M.

Morning man: The air personality on a station who handles the first shift of the day in drive-time.

**MSA, or Metro Statistical Area:** One of the geographic areas designated by the government and used by radio rating services.

**Mutual Black Network:** A line network of stations programming for black audiences.

**NAB, or National Association of Broadcasters:** A national trade organization devoted to promoting the interests of radio and TV stations. Also Newspaper Advertising Bureau: A trade organization for newspapers.

**NAB code:** A set of rules developed by the NAB and its member stations to guide stations in programming and advertising procedures (limits on the number of commercial interruptions per hour, what constitutes an integrated commercial, and so forth).

**NBC, or National Broadcasting Company:** Owner of radio and TV networks as well as individual radio and TV stations.

**Net reach:** The number of different individuals reached at least once by an advertising campaign, eliminating multiple exposures by the same individuals.

**Network:** A program service supplying material for airing by local stations signed as affiliates to the network. Material is transmitted by telephone lines, microwave relays, or satellite.

**O & O:** Stations owned and operated by a network or group owner of broadcast properties, such as ABC, CBS, Bonneville International, or Capital Cities.

**Open-end:** Commercials that provide time at the end for live tags or live comment.

**Open rate:** The highest rate charged by any station for each day-part before any discounts for weekly, monthly, or annual volume or for consecutive weeks of advertising.

**OTO, or One Time Only:** Indicates a position on a station ordered to run only once on a specified date.

**Out of Home:** The audience listening to radio while out of the home—in the car, backyard, or beach, for example.

**Package plan:** A combination of commercial availabilities offered by a station at a discount for fulfilling various requirements.

**Participating program**: A specific program that carries commercials for several advertisers and is not sponsored by one advertiser or co-sponsored by two.

**Participations**: Locally aired announcements within programs.

**Personality**: An established performer who often hosts his/her own program.

**Piggyback**: A commercial featuring two products made by the same company within the same commercial; uncommon in radio but frequent in TV.

**Preempt**: The substitution for a program or commercial of something of greater interest or benefit to the public; for example, moon shots, big news stories, Presidential addresses.

**Preferred position**: An especially desirable position within the station's broadcast day, for which the advertiser pays a premium rate.

**Premium rate**: Charged to advertisers for announcements scheduled in or next to highly desirable programming or at peak listening hours.

**Producer**: The person who oversees the making of a commercial from original concept to finished product.

**Product protection**: The assurance given an advertiser of a certain time lapse between his commercial and that of a competitor; most commonly offered by radio, less so by TV, and not at all by newspapers.

**PSA/Public Service Announcement**: An announcement usually aired without charge by radio stations to encourage action on the part of listeners or to transmit information regarding an activity of service to the public.

**Psychographics**: The segmenting of people in the marketplace by a common reaction to a particular emotional appeal, or those who share common behavioral patterns.

**Public domain**: Material not protected by copyright (generally used to describe musical material), which can be freely used by all without payment of a fee or royalties.

**Qualitative analysis:** Evaluation of the audience in terms of characteristics, such as income, education, product usage, lifestyle. The value of the audience.

**Quantitative analysis:** Evaluation of the audience in terms of measurable characteristics, such as age and sex. The numbers in the audience.

**RADAR®:** A semiannual survey of nationwide radio listening to complete networks and all of radio generically, prepared by Statistical Research Inc. Heavily used by industry sources and larger advertising agencies as a source of ratings for individual networks and for information on radio listening in total.

**Radio Advertising Bureau, or RAB:** Trade association for the radio industry. Supported by networks, stations, and national station representatives to increase and improve use of radio as an advertising medium by advertisers and advertising agencies. All RAB resources are free to advertisers and agencies.

**Rate protection:** The length of time a station will allow an advertiser the same rate even if the station has published an increase in rates during that period.

**Rating:** A percentage of the population listening to a particular station. A 3.1 rating means that 3.1 percent of the population group being analyzed (women 18–49 in the metro area, for example), are listening to that station during that time period.

**Reach:** The percent of *different* individuals exposed to a sales message in a specified period during one or more day-parts. Reach can be expressed in numbers of listeners, but generally is expressed as a percentage, i.e., 53 percent of women 18–49 in the metro area were reached by the campaign in a one-week span.

**Remote:** A broadcast originating from a point removed from the station's studios. Often used to promote store openings or big events, or for important community events.

**Renewal:** The extension of a radio schedule on or before its expiration date, even if the renewed schedule is somewhat modified.

**Representative, or rep:** Locally, the station salesperson calling on advertisers in the immediate area. Nationally, a sales organization whose function is to provide information on the stations represented by that firm, and to take and process orders for radio time for transmittal to the station.

**Retail advertising:** Advertising sponsored by a local retailer for goods or services, as opposed to that paid for by a manufacturer or producer.

**Retailer:** A merchant whose business is concerned with selling to the ultimate consumer.

**ROS, Run of Station, or Run of Schedule:** The use of radio with times entirely determined by the station, with no control by the advertiser; very effective and efficient at times of the year when demand for station time is not great.

**Rotating announcements:** Advertisers' commercials do not run at a fixed time per day within a day-part but are rotated throughout the day-part and total broadcast week. Adopted by many stations to ensure that each advertiser ultimately reaches all of the station's listeners in that day-part and thereby gains maximum reach.

**Saturation:** A method of scheduling radio announcements to reach as many of the audience as quickly as possible; often used by retailers for sales and events. Vertical saturation means scheduling heavy weight on one or more days of the week. Horizontal saturation means scheduling heavily in the same day-part(s) across several days of the week.

**Schedule:** The times of day, days of the week, and dates a given advertiser's message will be heard.

**Schedule dates:** The first and last broadcast dates on which the advertiser's campaign will run.

Script: The written form of the sales message to be broadcast, including the words to be voiced and any instructions as to use of music, sound effects, and the like.

Segmentation: The dividing of a market into subgroups by demographics, psychographics, or motivation.

Share of audience: The percent of the entire *listening* audience in a market tuned to a specific station at a given point.

Share of market: The percent of the total sales of a product or service achieved by an individual firm.

Short-rate: The cost to an advertiser for the difference between the rate his advertising has earned and the rate at which he has been billed if he has not fulfilled his contract. For example, an advertiser contracting for 100 announcements at $10 each who runs only 80 announcements at a $12-each rate would be billed a short-rate of 80 times $2 (the difference between the $12 and $10 rate), or $160.

Sign-off: The time a station ends its broadcast day.

Sign-on: The time a station begins its broadcast day.

Simulcast: The broadcasting of the same material on AM and FM simultaneously; uncommon today.

Skywaves: Radio waves that rise to the sky from the transmitter. During daytime hours they are lost but at night are reflected back from the ionosphere.

SMSA, or Standard Metropolitan Statistical Area: A geographical area, as determined by the federal government, that must have at least one major city of 50,000 population, the county in which the major city is located, and adjacent counties metropolitan in character and economically and socially integrated with the home county of the major city.

Sound Effects, or SFX: Sounds other than words or music used in a radio commercial.

Sponsor: The firm or individual who pays all or part of the cost for a program or feature, plus air time and talent.

Spot: Denotes both an announcement on radio or TV, or advertising placed on a market-by-market basis.

Spot announcement: A radio commercial not directly related to program content.

Station Break: A pause to permit stations to identify themselves and/or to run commercials. Station identification is now required once per hour by the FCC.

Station identification, or ID: The identification of the station by call letters, as required by the FCC.

Stock music: Music available in the station's library or from sound services, free of copyright infringement, for use in commercials.

Strip: A program run at the same time each day.

Synergism: The working together of two or more media, cooperating to achieve the same results.

Tag: Information given at the end of a commercial to complete the message, most often retailer location(s).

Talent: Broadcast performer(s) in programs or commercials.

Tape: To record material on tape, or the recording of material on tape for broadcast use.

Target audience: The defined segment of the audience that the advertiser desires to reach and which represents his best potential for sales.

Tens: 10-second announcements.

T.F./Til Forbid, or TFN (Til Further Notice): A contract with a radio station with no fixed end date, continuing without necessity of renewal until the advertiser or agency informs the station that the contract is to expire at a given date.

Thirties: 30-second announcements.

Time classifications: The various time periods during the broadcast day, priced according to audience delivery.

Time-Period Rating: A rating calculated for a specified period rather than a total day-part, i.e., 8 to 9 A.M.; used more frequently in TV than in radio.

Total Audience Plan, or T.A.P.: Radio packages based on the use of a specified number of spots in various day-parts, designed to spread the sales messages over the entire broadcast day to give advertisers maximum reach of listeners in a day or week.

Total Survey Area, or T.S.A.: One of the geographical areas in which the rating service measures radio listening; larger than the metro area, which is also reported by the rating service.

Traffic: The station department that handles incoming orders, schedules all announcements as ordered, and provides for product protection according to station policy.

Turnover: Cume persons listening divided by average quarter-hour listening to determine how many times a day or week the audience to that station "turns over." Useful in determining in-and-out listening patterns, information relating to the number of announcements needed to reach a sufficient number of the station's audience.

Ultimate consumer: One who buys goods or services to fulfill personal or household needs and wants, rather than for resale or use in institutional, business, or industrial operations.

Vertical saturation: The heavy scheduling of commercials on one or more days in all or most day-parts in order to reach the maximum number of different listeners with a good degree of frequency in a short time.

Weighting: The assigning of greater or lesser importance to specific age/sex groups. Improper weighting can distort all three elements of reach, frequency, and gross rating points.

# SUGGESTED READING

The following publications and/or services are available from the Radio Advertising Bureau, 485 Lexington Avenue, New York, N.Y. 10017:

Advertiser Case Histories

ARMS II Computer Runs on Media Mix

*Building Store Traffic Through Broadcast Advertising*, 1978, Broadcast Marketing Company, 415 Merchant Street, San Francisco 94111; $50

EAR: A retail radio newsletter.

RAB Co-op Profiles: *The Money Book:* contains 1,001 plans.

RAB Sound Library: Contains more than 30,000 commercials.

*Radio Copy Book:* Commercials covering 112 advertising categories.

*Radio Facts Pocketpiece:* An annual publication.

*Radio Planner:* An easy record-keeping system for retailers.

SONAR: A desk-top computerized reach and frequency for newspapers and radio/newspaper combination.

*How to Profit from Radio Advertising*, 1975, National Retail Merchants Association, 100 West 31st Street, New York 10001; $5.

*The Media Book*, 1979, 75 East 55th Street, New York 10022; $85.

*Understanding Broadcast Ratings*, 1978, Broadcast Rating Council, 420 Lexington Avenue, New York 10017; $2.

*Understanding and Using Radio Audience Estimates*, 1976, Arbitron Radio, 1350 Avenue of Americas, New York 10019.

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