Printers' Ink Business Books

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National Broadcasting Company

Selling and Promoting RADIO AND TELEVISION

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FOREWORD

On September 14, 1926, the Radio Corporation of America publicly announced the establishment of the first radio network, the National Broadcasting Company. I was privileged to be among the first salesmen of the new company. Radio then was not a selling medium, not even an advertising medium . . . it was used principally as a company's public-relations voice to its customers. I remember one "commercial" that began: "The Blank Company has presented this program with the hope that some of its customers might have enjoyed the musical selections."

What a difference today! As advertisers have learned to use broadcasting to sell their products effectively, so we have learned over the years to sell our medium more effectively.

During the past 28 years I have seen broadcast selling go through many changes. New methods of selling have emerged. New research techniques have been developed. Today's salesman has at his disposal scientific sales devices that were undreamed of in the early days of broadcasting. Television selling has become a great profession almost overnight.

One thing has not changed, however. And I will venture that it will never change. A successful salesman will always hold the interests of the *buyer* to be paramount. The advertiser's objectives must always form the pattern for the salesman's presentation.

Another inescapable facet of good selling is helping your current clients to achieve success in broadcasting. They are really your best customers. It is short-sighted to spend a lot of time selling an advertiser on your station and then abandon him after he has signed the contract. Your *first* consideration should always be for the loyal, faithful clients who have an investment in time and money on your station. If this is done, the necessity for finding new clients will be lessened.

As salesmen and promotion men read this book, they will learn much about the tools and techniques of selling and promoting radio and television. If they apply this vast assemblage of information to their day-to-day activities, their chances for a successful career will be multiplied.

I am delighted that Jake Evans has written this book, for it will serve as an important contribution to the broadcasting media. I feel that he is eminently qualified to author such a book. After reading *Selling and Promoting Radio and Television,* I can recommend it highly to every person interested in the field.

May 6, 1954 NILES TRAMMELL

ACKNOWLEDGMENT

To these good friends who have contributed their time and professional advice to the composition of this book, my sincere thanks:

Hugh M. Beville, Jr.—Research
William Duttera—Engineering
Hugh Graham—Production
Walter D. Scott—Sales
Frederick Veit and John Graham—Design

And to those whose principles, influence and leadership inspired this book, Brigadier General David Sarnoff, Niles Trammell, George H. Frey, James V. McConnell and William H. Fineshriber, Jr.: my lasting gratitude.

JACOB A. EVANS

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SELLING AND PROMOTING
RADIO AND TELEVISION

CHAPTER 1

The Challenge

On December 17, 1953, a new instrument of influence was born. On that historic date, in Washington, D.C., the Federal Communications Commission authorized the commercial use of the most incredible miracle of the electronic age, *Color Television.*

The action taken in the nation's capital on December 17, 1953, will ultimately affect every man and woman associated with the radio and television broadcasting industries. Color television will produce, inevitably, a far-reaching influence upon existing media. The advent of radio changed advertising concepts a generation ago. Television hit the trade in 1947 with roughly the same force that the USAF hit Hiroshima two years previously. Color television's impact on advertising might ultimately top both of its electronic predecessors. Notwithstanding these revolutionary effects, American industry has heretofore been capable of absorbing the additional cost of new methods of advertising without materially disturbing established media.

The approaching growth of color television invites challenging problems for the radio and television stations of today. In future years radio must be programmed, sold and promoted in coexistence with *color* television. Television station planning is linked, of necessity, to color development and progress. Meeting the challenge introduced by this newest advertising innovation will require an unprecedented effort to produce a better "product," to sell it more aggressively and to promote it more intelligently. The future of the radio and television stations of today hinges directly upon their successful accomplishment of these three undertakings.

Commercial radio, although scarcely thirty years old, has led a turbulent life. Its early days were wrought with intensely competitive battles with the older established media. After finally gaining advertiser acceptance, radio enjoyed only a few years of relatively unfettered existence before World War II exploded. After having been buoyed up artificially for the four wartime years, radio faced its own Armageddon a couple of years later with the advent of television. Since 1948, radio has maintained its commercial prowess admirably, but not without a perpetual struggle. Even in 1954, radio as a medium has vitality and strength, though the decline in network radio revenues bodes threatening signs for the whole industry. Possibly the radio of yesterday, as well as the radio of today, could have averted some of its bewilderment by more realistic planning of its future strategy. Perhaps never before, though, has there been so great a need for formulating long-range patterns for selling and promoting radio as there is today.

Black-and-white television, the fastest growing medium in advertising history, will undoubtedly continue its fabulous expansion. New U. S. television stations are going on the air by the dozens.

New markets are being opened to television. Older TV markets are gaining new stations and more selective programming. It will be several years before color television even so much as approximates the circulation of black-and-white.

The ever-increasing number of television stations, of course, has a decided effect upon selling and promotional practices. Some stations are facing competition for the first time. New stations are tackling the problem of establishing themselves in markets dominated by veteran operations. Television can no longer be sold as radio with pictures. It can no longer be promoted with outmoded, ineffectual concepts. Selling and promoting television in the complex environment of modern-day advertising requires thoughtful, meaningful and purposeful planning.

The interlocking relationship between programming, sales and promotion necessitates a complete interchange of ideas and singularity of purpose between the three operations. One of the objectives of this book is to set forth procedures for achieving maximum sales results through this interrelationship. The theme of this volume is concentrated in the sales and promotion areas, but its contents should help to provide a *modus operandi* for commercial program personnel, too. An understanding of the activities and objectives of radio and television sales and promotion is, indeed, an obligation of every responsible member of the station's staff.

The close alliance between sales and promotional activities suggests that their study be taken up simultaneously. Hence, *Selling and Promoting Radio and Television* integrates the two operations. Actually, the salesman must be intimately acquainted with promotional procedures if he is to achieve the highest degree of efficiency. The promotion man must be as familiar with sales problems and procedures as if he were actively soliciting accounts. In the vast area of sales promotion, sales and promotion are totally wedded. The salesman's entire effort is founded upon the information and ammunition used to sell advertisers: sales promotion. The sales-promotion effort is predicated primarily upon the salesman's knowledge and experience with his individual accounts. Sales and sales promotion are inseparable.

The first few chapters of *Selling and Promoting Radio and Television* are devoted specifically to radio salesmanship, but much of their contents is directly applicable to selling television. The chapters on television sales not only serve a functional purpose for television salesmen, but they also should assist the radio salesman in understanding the sales techniques of his strongest competitor. Chapters 20 through 24 are written primarily for the promotion man, but contain information that should increase the efficiency of any salesman. This, then, is a book for management, for sales, for promotion and for anyone associated directly or indirectly with these operations. The primary purpose of *Selling and Promoting Radio and Television* is to assist the reader in making his career a more productive and more profitable one.

The kaleidoscopic pattern that has developed in the broadcasting industry since World War II has unleashed a multitude of challenging problems upon the salesman and promotion man. The complexion of radio has changed enormously. Television has emerged as a giant among advertising media. Color television has become a reality. The need for more effective selling and promotion of radio and television has never been greater. The complexities of selling the two media are unprecedented. The reflective study of the following pages may assist the professional broadcaster in meeting these challenging times.

CHAPTER 2

The Radio Salesman's Equipment

The radio salesman sells an unusual "product." He can't *demonstrate* it. He can't *feel* it. He can't *see* it. His company doesn't even *own* it!

Selling radio is literally selling the *air* . . . and the air is owned by the public, regulated by the government and policed by both.

The radio salesman's product has an unusual dimension . . . *time*. He sells a designated number of ticks of the clock. Nothing could be more elusive.

But this product, for all its nebulous qualities, has class and excitement. For radio is *show business*. And radio is *information*. Radio is news and education, sports and special events, music, comedy, drama, religion. Radio is a mirror of people, expressing what people are, would like to be or hope to be.

Radio, indeed, is an exciting "product."

Contrasted with selling, say, a refrigerator, radio salesmanship is as complex as an Einstein equation.

No one doubts a refrigerator's basic function, which is to keep food cold. Any prospect can examine carefully each individual feature, even inspect the intricacies of the electric motor if he chooses. The refrigerator is *there*.

Radio isn't *there*. Radio's prospect *may* doubt radio's basic function, which is to win an audience that will buy the prospect's merchandise. The radio prospect can't examine anything *tangibly*.

Yes, the radio salesman has one of the most difficult sales jobs in business. He must convince people that his product is worth the asking price, knowing full well that his product is as elusive as a zephyr. To sell radio successfully requires a tremendous amount of "equipment," *proof* that intangible radio produces highly tangible results.

The exigencies of radio are such that its salesmen must be among the best-informed men in the selling profession. A good radio salesman should be a salesman, a showman, a promoter, a research man and an advertising expert. A formidable amount of knowledge and equipment is necessary. The better informed and better equipped one becomes, the better are his chances for attaining true success as a salesman.

The term "radio salesman" is generic. A radio salesman may sell a 250-watt local station, a 50,000-watt clear channel, a regional or national network or a group of stations for national spot advertising. Sales approaches vary accordingly. The large regional station may stress coverage, for example, while the small low-power station may emphasize ratings, or programming or cost values. The emphasis to be placed on each "sales tool" will be determined by the specific sales environment in which the salesman is operating.

The pages that follow detail the major components of the radio salesman's equipment. Perhaps the most logical starting point is the definition of the *area* where the station can be heard.

THE DIMENSIONS OF THE RADIO AUDIENCE

Station coverage is generally determined by three systems:

1. *Field-Strength Measurements.* Measurement of the intensity of the station's "signal" in all directions from its transmitter.
2. *Mail Tabulation.* Analyzation of mail received by the station to determine the location of the station's listeners.
3. *Surveys of Home Listening.* Measurement through research of the radio listening habits of people throughout the station's area of reception.

Field-Strength Measurements are conducted by use of equipment that measures the strength of radio waves. A calibrated meter on this equipment records the signal strength of a station's transmitter in *millivolts* per meter. (A millivolt is a unit of measurement of the radio signal's intensity.) The starting point for an engineering field test, of course, is the station's transmitter. The field-strength-measurement equipment is transported from the transmitter in as straight a line as possible, and a record of the millivolt readings is made. The results of these readings are then notated on a large-scale map. The first point recorded is usually the spot where 25 millivolts are registered. As the equipment is moved farther from the transmitter, the signal strength lessens, and subsequent millivolt readings become smaller. The readings usually recorded are the 25, 10, 2 and 0.5 millivolts per meter.

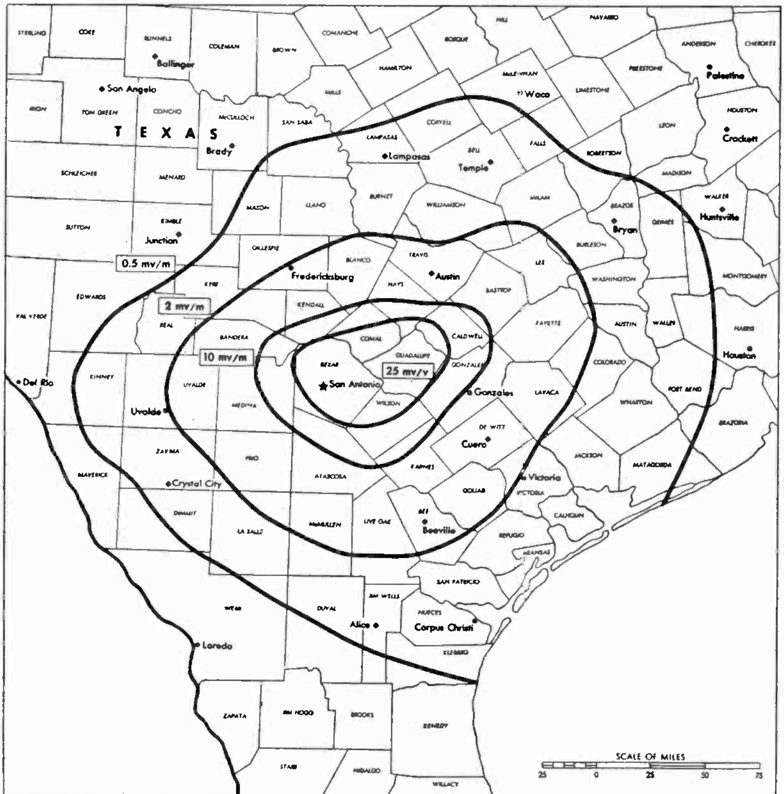
Similar recordings of signal strength are made in other directions from the transmitter and notated upon the map. When the field tests have been completed, all the 25 millivolt check points are joined together in a circular line on the map, forming a contour surrounding the transmitter point. (Compensations are made for "high" and "low" signal areas in order to reach a relatively even contour, which is called a "best-fit curve.") Similarly, each of the other millivolt check points are joined in contours to form the "10-millivolt contour area," the "2-millivolt area," and so on.

The area enclosed within the 0.5-millivolt contour is considered by engineers to be effective signal-strength for good daytime reception in most nonurban areas. In the absence of static and man-made noises, the 0.1-millivolt area may provide an acceptable service to rural areas. Some stations use the 0.5-millivolt area to determine their *potential* audience (i.e., the number of homes lying within the contour). Other stations prefer the 0.1-millivolt area, which, of course, being a wider area, enlarges the number of homes claimed.

Field-strength measurements are conducted separately for daytime and nighttime signals. The area normally accepted for effective nighttime reception lies within the 5- or 2.5-millivolt contour as measured at night.

Until the late 1930's the contour-map was the standard method of indicating station "coverage." A few stations still use the contour-map for this purpose. Almost all stations have such maps. The majority of the U. S. stations have field-strength-measurement maps on file with the Federal Communications Commission. Insofar as the FCC is concerned, the contour-map is the official designation of a radio station's service area.

As early as 1921, Station KDKA, Pittsburgh, became aware that its audience extended far beyond the confines of a 0.5- or 0.1-millivolt area. Letters were received from listeners hundreds of miles beyond its "official" coverage area. In due time KDKA and other radio station operators began to analyze the mail from listeners by postmarks. Over a period of a few weeks, a sufficient volume of mail had accumulated for the location of listeners and the intensity of listening in each



FIELD STRENGTH MEASUREMENT MAP

25 mv/m – 10 mv/m – 2 mv/m – 0.5 mv/m Contours

WOAI - SAN ANTONIO, TEXAS

50 K.W. 1200 KC

(Courtesy of WOAI, San Antonio, Texas)

Fig. 1. A Radio Station Field Strength Measurement Map

county to be demonstrated. Through assorting the mail by town and county, a station could prove there were listeners in a much wider area than its engineering field tests had shown. Some stations in earlier days stretched the point and claimed *all* the radio sets in every county from which they received at least one postcard.

Today, "mail-maps," as they are called, are still in general use. Indeed, a mail-map used properly can be a valuable sales tool. Their use, however, is more refined than in the swash-buckling days of the twenties and thirties.

Mail-maps are most acceptable today when they are based on the mail received by a single *program* on the station. Since many disk jockeys, home-economists and others invite listeners to write them, a large accumulation of mail for an individual show is not unusual. Apportionment of the mail received by county may result in an impressive "mail coverage map" of the program. It provides undeniable proof of widespread listening, acceptable to the big New York agency as well as to the local merchant. By relating the number of letters received from each county to the total number of homes in each county, the relative intensity of listening can be determined throughout the station's coverage area. This can best be shown on a letters-per-thousand-homes basis.

Generally speaking, national accounts will *not* accept a mail-map as the sole evidence of a *station's* coverage area. Many local accounts, however, will.

Several things are wrong with mail-maps as instruments for defining a station's coverage area. First of all, the mail itself is not representative of *all* the people reached by a station. Non-letter-writers also listen to the station, but there's no way of determining the proportion of listeners and nonlisteners among the people who *don't* write letters. Another objection to mail-maps is their lack of a uniform base. One station's map may be based upon all mail received over a three months' period; another station's upon the mail received in response to a single premium offer; a third, upon the number of requests for a disk jockey to play "Stardust." The national or regional buyer would have no standard basis for comparing station coverage if mail-maps were his only source.

Still a third important drawback to mail-maps is the fact that they can be "loaded" by unscrupulous operators. Most buyers of radio will not accept figures from stations that are not verified by a reputable research organization.

Recognizing the need for a standard measurement of station coverage, the National Association of Broadcasters, the Association of National Advertisers and the American Association of Advertising Agencies joined forces in 1945 and formed the *Broadcast Measurement Bureau.* The next year BMB made a nationwide survey of all the 3,071 counties in the United States to determine how many homes listened to each radio station, day and night. Approximately 523,000 "ballots" were mailed, of which 315,000 were returned to BMB. The number of responses from every county in the country made it possible to show the percentage of homes covered in each county (and each city with at least one station) by every radio station. By applying this percentage to the total number of families in the county, each station's *audience* in each county of its listening area was determined. BMB credited as *coverage* every county in which ten percent or more of the families listened to a station at least once a week. Thus, every station that subscribed to BMB (there were over 700) had an acceptable standard measurement of its coverage area for the first time. BMB repeated its nationwide survey in 1949 with some improvements and modifications. Financial difficulties made it necessary to suspend operations in 1951. The Broadcast Measurement Bureau's contribution to standardizing the measurement of station coverage, however, was monumental.

In 1952, Dr. Kenneth Baker, former director of BMB, conducted an all-county survey similar in method to the BMB surveys. Dr. Baker formed a new company, the *Standard Audit and Measurement Services* (SAMS), which was privately financed. Subscribers included radio stations, advertising agencies, networks, national representatives and others. The mail-ballot survey of SAMS produced the following information for each station (illustrations on pages 14 and 15):

1. Number of homes in station coverage area—day and night
2. Number of *radio* homes in station coverage area—day and night
3. Number of homes and number of radio homes in each county in the area—day and night
4. Number of homes listening to each station in each county in the area—day and night
5. Number of homes listening to each station six or seven days per week; number listening three to five days per week; number listening one or two days per week—day and night
6. Percentage of total number of homes covered by each station in each county—day and night
7. Percentages applicable in point No. 5 above

The Standard Audit and Measurement Services is currently one of two nationally acceptable research sources for station coverage information. The other is *Nielsen Coverage Service.*

NCS is a division of the world's largest market research firm, the A. C. Nielsen Company. The first NCS survey was also conducted in 1952. Its method was a considerable departure from the SAMS or BMB system. Without going into a lot of technical detail, suffice it to say that NCS utilized a combination of the audimeter (more on this later), personal interviews and mail ballots. The results of the NCS study reported station listening in various degrees of intensity in each county containing 10,000 or more homes. Counties with less than 10,000 homes were grouped with one or more adjacent counties to form a "county-cluster." Listening in each county-cluster was reported in the aggregate, as if the cluster were a single county. The total sample for NCS was 100,000 homes.

The Nielsen Coverage Service reported the following data to its subscribers:

1. Number of homes and number of radio homes in each station's coverage area—day and night
2. Number of homes and number of radio homes in each county or county-cluster in the area
3. Number of homes listening to each station: (a) six or seven days per week; (b) three or more days per week; (c) one or more days per week—day and night
4. Number of homes listening to each station in each county in four weeks, in a single week and on the average day—day and night
5. Percentage of radio homes covered by each station in four weeks, in a single week, on the average day—day and night
6. Weekly circulation of each station by economic groups, by multiple set ownership and by family size
7. Total four-week cumulative circulation, total weekly circulation and total average daily circulation—day and night

If a station has subscribed to either NCS or SAMS, it can be confident that these research services are the soundest studies of coverage available. Practically every national ac-

WJHL* (ABC) • Johnson City, Tennessee 910kc Day 5kw Night 1kw Spring, 1952

STANDARD STATION DATA BY COUNTIES AND CITIES

State County City	1952 Radio Families		Total Weekly Audience Families	% †	6 or 7 Days or Nights Families	%	3 or more Days or Nights Families	%
KINGSPORT	5580	D	3622	65	1076	19	2348	42
		N	2643	47	391	7	1370	25
UNICOI	3680	D	3501	95	2889	79	3459	94
		N	3147	86	2187	59	2764	75
WASHINGTON	14590	D	13588	93	8654	59	12171	83
		N	12167	83	6212	43	9305	64
JOHNSON CITY	6890	D	6223	90	3667	53	5556	81
		N	6223	90	3111	45	5222	76
TENNESSEE TOTALS			59204		28548		46646	
			43077		18292		32033	
VIRGINIA								
DICKENSON	4340	D	958	22	223	5	446	10
		N	LT					
LEE	7410	D	3678	50	1811	24	2941	40
		N	1050	14	262	4	787	11
RUSSELL	5530	D	2517	46	1237	22	2351	43
		N	845	15	164	3	349	6
SCOTT	6030	D	3878	64	1585	26	3089	51
		N	1653	27	362	6	1154	19
SMYTH	6570	D	1415	22	557	8	896	14
		N	LT					
MARION	1890	D	433	23	157	8	196	10
TAZEWELL	10610	D	LT					
RICHLANDS	1240	D	261	21	65	5	195	16
WASHINGTON	12430	D	4750	38	2227	18	2718	22
		N	1287	10	748	6	1129	9
WISE	12280	D	2824	23	726	6	1509	12
		N	LT					
NORTON	1360	D	283	21	56	4	141	10
		N	141	10			85	6
VIRGINIA TOTALS			20281		8431		14145	
			4976		1536		3504	
STATION TOTALS			88452		40761		67491	
			52529		20981		37712	

LT — Less than 10%.
All city audiences are included in county figures.
† — All percents have been rounded to nearest units.

(Courtesy of Dr. Kenneth Baker)

Fig. 2(a). A Standard Audit and Measurement Services (SAMS) Report

NIGHTTIME STATION AUDIENCE AREA

Estimated percent of radio families who listen to this station once a week or oftener in the nighttime shown for all counties in which this percent is 10% or more.

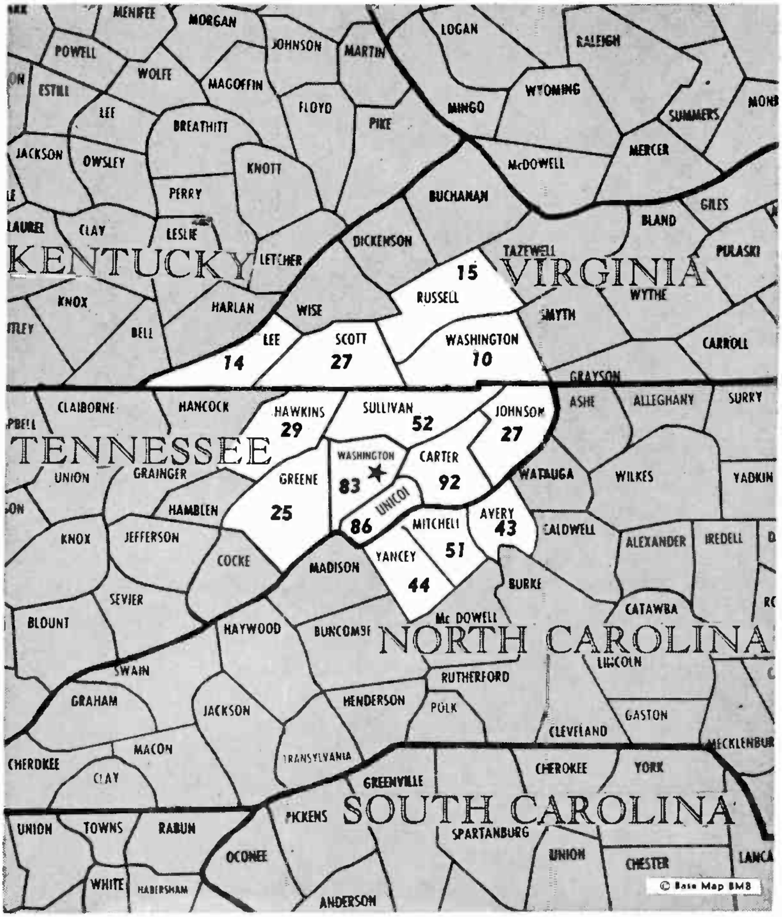


Fig. 2(b). Nighttime Station Audience Map Accompanying SAMS Report count and advertising agency regard both services as accurate and impartial measurements.

These modern techniques of coverage definition are infinitely superior to the use of mail-maps or field-strength-measurement maps in presenting a station's coverage.

Whether a station provides its salesmen with SAMS, NCS, mail-maps or contour-maps, it is essential that the salesman be thoroughly familiar with his station's official coverage figures and coverage area. This is the first sales tool to learn how to use, and one of the most useful.

THE STATION'S *ACTUAL* AUDIENCE

Unfortunately, all the "potential" audience doesn't listen to the station. That portion of the potential audience that *does* listen is called the *actual* audience.

While the potential audience is constant, the "actual" audience may vary every *minute* the station is on the air. In fact, even the term "actual audience" is variable, for the audience listening at 9:06 a.m. is only a part of the total number of listeners for the entire day. And a full day's audience is but a portion of the week's listeners, which in turn is a fraction of the year's actual audience.

So there is really no *single* actual audience figure, the statistic being dependent upon the period of time involved. A radio station audience is constantly turning over. During every minute of the broadcast day, people are tuning in to the station while others are turning it off. The result is: *the longer the period of time, the larger the total actual audience.* It is up to the station to determine whether it will claim average per-minute, per-day, per-week or per-month audience as its standard.

Here is where a distinction must be drawn between "coverage surveys" (SAMS and NCS) and "audience ratings." Coverage surveys provide actual audience figures for an average day or week or month, as described earlier in this chapter. Audience ratings, such as those published by A. C. Nielsen and The Pulse, Inc., provide actual audience figures for a given hour or quarter hour . . . or even, as in Nielsen's case, the actual audience *per minute*.

Most stations use the "total weekly audience" figures from NCS or SAMS as their total audience count. This base was originally established by BMB because a one-week period embraces the normal station program cycle. Actually, NCS proved that a station's audience over a *four*-week period was approximately 20 percent higher than its average weekly total. Since national magazines successfully claim an audience based on several weeks of accumulated readership, there is no reason why a radio station's total audience figures should be restricted to a single week's listening.

The station's "total audience" is the equivalent of what newspapers and magazines refer to as "circulation," a term also used frequently in connection with radio audiences. "Circulation," or its equivalent word, refers to what the *medium* delivers. It does *not* pertain to the audience that the *advertiser* receives for *his* commercial message. This is an important distinction. In competitive selling, the radio salesman constantly faces problems like this: If an advertiser buys an advertisement in Newspaper "A" whose circulation is 75,000, he knows that 75,000 copies of his ad will be *printed* and distributed. But his ad will certainly not be seen by *everyone* who buys a copy . . . and an unseen ad never sold merchandise. Similarly, a program sponsor on Radio Station "B" whose total audience is 75,000 homes obviously will not reach *all* those homes with his commercial message. In both cases the advertiser will reach a portion (or a percentage) of the total audience delivered by the newspaper or the radio station.

Print media understandably have placed primary emphasis upon circulation figures. Very rarely do newspapers and magazines use percentages of circulation to define the *advertiser's* audience. The Advertising Research Foundation and Daniel Starch and Staff do conduct regular studies of newspaper ad readership. The objective of these studies, however, is to stimulate *better use* of newspaper advertising, not to decimate the circulation the advertiser buys by revealing what he actually *receives.*

Unhappily, radio has not been so intelligent. Ever since the 1930's, radio has overstressed ratings. Ratings are measurements of *program* audience size or *program* popularity. They do not attempt to measure the *station's* total circulation or audience. *Ratings of radio programs should never be compared to circulation of other media.* You might as well compare the attendance at a Carnegie Hall concert with the population of Manhattan. Frequently, the radio salesman faces the ratings-versus-circulation question from prospects highly indoctrinated by newspaper salesmen. The radio man's best answer is in the form of a question: "How many people *actually read* individual newspaper ads?" Although an ad readership audience is not statistically comparable with the audience delivered by an individual radio program, the comparison is much *closer* than identifying print circulation with radio program audiences.

RATING SERVICES

All rating services do not attempt to measure the same thing. It is fundamental that the radio salesman understand the major characteristics of the principal rating services. He must be informed not only of the services used by his station but of those of competing stations as well.

The radio rating services in general use today are: Nielsen

Radio Index, Hooperatings, Pulse ratings and Conlan ratings. All four have one thing in common: none gives information comparable with the others. All too often people who should know better use two services interchangeably. *No two are comparable.*

Nielsen Radio Index

The Nielsen Radio Index measures radio-set usage minute-by-minute in a representative group of U. S. homes through mechanical devices installed in radio receivers (audimeters). The audimeter makes a record on tape of the exact instant a radio is turned on and of the station tuned in. If the dial is switched to another station, the audimeter records the change. After a sample week, the audimeter tapes are sent to Nielsen's Chicago headquarters, where they are processed. From the sample of homes represented by the audimeter tapes, Nielsen determines the percentage of homes tuned in to each program. If a set was tuned to a program for at least one minute during the broadcast time, the home in which that set is located is included in the "total audience." If the set was tuned in for six minutes or more, it is included in the "Nielsen Rating" percentage.

The biggest advantages of Nielsen ratings are: (1) Their projectability. (Nielsen percentages can be projected to the number of homes in the entire area surveyed.) (2) Their infallibility. (The audimeter, unlike human beings, is not subject to forgetfulness, misunderstanding or dishonesty.) (3) Their comprehensiveness. (Nielsen can follow audiences minute-by-minute, in and out of various programs, reporting turnover of audience, audience accumulation, rises and falls of audience during each minute of the program, flow of the audience to and from other programs.)

Nielsen is primarily a service for networks. Only five city areas—New York, Los Angeles, Chicago, Cincinnati and Pittsburgh—have sufficiently large samples of audimeter-equipped homes to make local Nielsen ratings possible. Nielsen has announced plans, however, for further expansion of local market surveys.

RADIO HOOPERATINGS

CITY: DALLAS, TEXAS

DATES: NOVEMBER 1-21, 1953

MONDAY THRU FRIDAY DAYTIME

LOCAL TIME (CST)	RADIO SETS-IN-USE	KOKO PROGRAM	RATING	SHARE RADIO AUD.	KIXL+KIXL-FM PROGRAM	RATING	SHARE RADIO AUD.	KLIF PROGRAM	RATING	SHARE RADIO AUD.	KRLD+KRLD-FM PROGRAM (CBS)	RATING	SHARE RADIO AUD.	KSKY PROGRAM	RATING	SHARE RADIO AUD.
1:00	11.0	Kaleidoscope	0.4	4.1	Noon Serenade	1.0	9.5	Kenny Sargent Show #	0.9	8.1	Star Roundup	2.4	21.6	Stars Sing	0.1	1.4
1:15	10.7	•	0.5	4.2	Opera Digest	0.9	8.4	• • •	0.6	5.6	Perry Mason	3.8	35.2	Meet Musical Stars	0.2	1.4
1:30	10.0	•	0.1	1.4	Midday Masterpieces	1.5	14.5	• • •	0.4	4.3	Nora Drake	4.5	44.9	Bible Broadcast	0.6	5.8
1:45	10.2	News	0.2	1.5	• •	0.8	7.4	• • •	0.9	8.8	Brighter Day	3.6	35.3	• •	0.8	7.4
2:00	10.9	Kaleidoscope	0.1	1.3	Concert Hour	0.3	2.6	• • • #	0.7	6.5	Hilltop House	3.6	32.5	Spirituals	1.1	10.4
2:15	10.3	•	††		• •	0.1	1.4	• • •	0.9	8.6	Houseparty	2.8	27.2	In The Groove	1.0	10.0
2:30	11.6	•	0.1	1.2	Violin Time	0.1	1.2	• • •	0.4	3.7	•	2.6	22.2	• • •	1.1	9.9
2:45	10.8	News	0.1	1.3	Showcase	0.6	5.3	• • •	0.4	4.0	Music #	1.7	16.0	• • •	1.2	10.7
3:00	9.2	Kaleidoscope	0.1	1.5	•	0.7	7.6	Bob Brannon Show #	0.6	6.1	Meet The Menjous	0.8	9.1	• • •	0.8	9.1
3:15	9.2	•	0.4	4.5	Star Of Day	0.7	7.5	• • •	0.4	4.5	Road Of Life	0.8	9.0	• • •	0.5	6.0
3:30	10.9	•	0.1	1.3	Serenade In Afternoon	1.1	10.4	• • •	0.6	5.2	Ma Perkins	1.8	16.9	• • •	1.1	10.4
3:45	10.4	Marvin Williams	0.7	6.9	• • •	1.4	13.9	• • •	1.0	9.7	Young Dr. Malone	2.3	22.2	• • •	1.2	11.1
4:00	9.9	• •	0.6	5.7	Shopper's Showcase	0.6	5.7	• • • #	0.8	8.6	Second Mrs. Burton	1.0	10.0	• • •	1.0	10.0
4:15	7.5	• •	0.7	9.3	• •	0.6	7.4	• • •	0.4	5.6	Wizard Of Odds	0.8	11.1	• • •	0.6	7.4
4:30	9.0	• •	0.5	6.0	• •	0.4	4.5	• • •	0.3	3.0	Bandstand	0.9	10.5	Revolving Bandstand	0.9	10.5
4:45	9.6	Dallas Downbeat	0.9	9.1	• •	1.2	12.1	• • •	0.4	4.5	Sunshine Sue	2.0	21.2	• •	0.6	6.1
5:00	11.1	• •	0.4	3.8	• •	1.1	10.0	Bandstand #	1.0	8.8	Allen Jackson	2.2	20.0	• •	††	
5:15	12.7	• •	0.8	6.5	Broadway Memory	0.6	4.3	•	0.8	6.5	Curt Massey	2.3	18.5	Final News	††	
5:30	11.9	Stars Sing	0.7	6.0	November Sign-Off 5:30			Lullaby In Rhythm	1.0	8.4	News - Hogan	4.1	34.9	November Sign-Off 5:30		
5:45	13.0	• •	0.3	2.2				• • •	0.8	6.5	Lowell Thomas	6.3	48.4			

Radio Sets-in-Use & Ratings — *Base: Total Homes Called*
Share of Radio Audience — *Base: Total Radio Minutes*
†† Less than 0.1

NOTE: Subscribing stations KLIF and WBAP are authority for their own program name listings. Newspaper listings for entire Report period are used for subscribing stations KGKO and KRLD. Newspaper listings for final week of interviewing this Report perid are used as guide to program name listings for stations KIXL, KSKY, WFAA and WRR.

 # Includes five minutes of other programming.

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C.E. HOOPER, INC.

(Courtesy of C. E. Hooper)

Fig. 3. Typical Page from a Hooperating Report

Hooperatings

C. E. Hooper, Inc., has specialized in radio program ratings since 1935. "Hooperatings" are based upon the coincidental telephone method. A random sample of numbers is selected from the local telephone directory. The respondents are asked three simple questions: (1) whether they are listening to the radio *at the moment*, (2) what program they are listening to, and (3) over what station the program is reaching them. Through the answers to these questions, Hooper is capable of providing a wealth of information on radio listening: the percentage of radio sets in use during each quarter-hour period, the percentage of radio sets tuned to each program (the "Hooperating"), the share-of-audience between radio stations (the percentage of the tuned-in audience listening to individual stations), the relative popularity of all programs heard in the area and, of course, changes in listening since the previous report.

Hooperatings are not projectable to all the radio homes in a station's coverage area unless the entire area is surveyed. Normally, Hooper surveys embrace telephone homes in the metropolitan area only, and listening beyond the city area cannot be assumed to be identical with city listening. Hooper offers several advantages to local stations: a high degree of acceptability in the trade, rapid reporting of results and relatively low cost.

Pulse Ratings

The Pulse, Inc., conducts local radio audience surveys throughout the United States. Pulse ratings are determined by personal interviews with people selected at random. Persons interviewed are asked to name the radio programs that they have listened to during the day and/or the previous evening. The interviewer shows his subjects a list of programs on each station to jog their memories (the "aided recall" method). Pulse, like Hooper, reports the percentage of radio sets in use by the quarter-hour, the percentage of sets tuned to each program (the "Pulse Rating") and the share of the tuned-in audience among the stations heard in the area. Also like Hooperatings, Pulse ratings are *not* projectable to the station's entire coverage area unless the entire area is covered in the survey. (Normally Pulse interviews

THE PULSE, INC. — 100% YARDSTICK — THE PULSE OF PORTLAND

Tuesday, January-February, 1954 — Base for Each ¼ Hour 400 Homes

8:00 PM	Rating	Share		Rating	Share	9:00 PM
Symphonette	3.8	12	KEX	3.0	9	America's Town Meeting
Music, Bsktbl	.8	2	KGON	1.3	4	Basketball
One Man's Family	8.3	27	KGW	11.0	33	Dragnet
Louella Parsons	9.0	30	KOIN	7.5	22	Beulah
Take A Number	4.8	16	KPOJ	7.3	21	News-Glenn Hardy
Free For All	2.0	7	KVAN	2.3	7	Basketball
Bob McAnulty Show	1.5	5	KWJJ	1.3	4	Dance Time
	1.8	6	Misc.	1.5	4	
Homes using Radio	30.5	100		33.8	100	Homes using Radio

8:15	Rating	Share		Rating	Share	9:15
Symphonette	3.3	11	KEX	2.8	9	America's Town Meeting
Basketball	1.0	3	KGON	1.3	4	Basketball
News of The World	7.8	25	KGW	11.3	37	Dragnet
Galen Drake	9.0	29	KOIN	6.3	21	Bill Ballance
Take A Number	5.0	16	KPOJ	5.8	19	News, Names-News, Greene
Basketball	2.5	8	KVAN	2.0	7	Basketball
Bob McAnulty Show	1.5	5	KWJJ	1.0	3	Dance Time
	1.8	6	Misc.	1.3	4	
Homes using Radio	30.8	100		30.5	100	Homes using Radio

8:30	Rating	Share		Rating	Share	9:30
John Vandercook	3.0	10	KEX	2.5	10	America's Town Meeting
Basketball	1.3	4	KGON	.8	3	Bsktbl, Music
Dinah Shore	6.3	21	KGW	9.3	36	5 O'Clock Letter, Bandwagon
Lowell Thomas	9.5	33	KOIN	4.3	16	Comm, Believe, Spot, Orch
Hits-All Times	4.8	16	KPOJ	6.0	23	Fulton Lewis Jr.
Basketball	2.3	8	KVAN	2.0	8	Basketball
Bob McAnulty Show	1.5	5	KWJJ	1.0	4	Dance Time
	2.0	7	Misc.	1.3	5	
Homes using Radio	29.3	100		26.0	100	Homes using Radio

8:45	Rating	Share		Rating	Share	9:45
My Favorite Music	2.8	10	KEX	1.3	5	Christian Science
Basketball	1.3	5	KGON	1.0	4	Basketball, D. Novack, Spts
Frank Sinatra	6.3	23	KGW	8.3	36	5 O'Clock Letter, Bandwagon
Family Skeleton	9.0	32	KOIN	4.0	18	Dance Orch
Hits-All Times	4.8	17	KPOJ	4.8	21	Wismer, Spts Hilites
Basketball	2.0	7	KVAN	2.3	10	Basketball
Bob McAnulty Show	1.3	5	KWJJ	1.0	4	Let's Go To Town
	1.8	6	Misc.	1.3	5	
Homes using Radio	27.8	100		22.8	100	Homes using Radio

M78 W81 Teen13 Ch16 Tot. 188 — Listeners per 100 Homes — M82 W81 Teen14 Ch12 Tot. 189

lbd

(Courtesy of Dr. Sydney Roslow)

Fig. 4. Typical Page from a Pulse Rating Report

only in metropolitan areas.) Pulse, of course, covers people in non-telephone as well as telephone homes, an advantage over Hooper. However, human error, through failure to recall programs accurately, is a Pulse disadvantage that Hooper's coincidental telephone interview tends to overcome. Both Hooper and Pulse surveys have a wide degree of acceptance in the trade. Since their methods and their bases are totally different, though, Hooperatings and Pulse Ratings *cannot be compared interchangeably.*

Conlan Ratings

Robert S. Conlan Associates specializes in radio audience surveys in medium-sized and smaller markets. Conlan uses the telephone-coincidental-interview technique modeled after Hooper. The information reported is also similar to Hooper's (sets in use, rating and share of audience). The average sample per quarter-hour period is 110 homes. Conlan provides an economical rating service that may be particularly useful in local or regional selling. Conlan ratings, however, do not have the widespread acceptance among national advertisers and agencies that Hooper and Pulse ratings do.

Radio salesmen have probably contributed more than any other group of people in the industry to encourage overuse of rating statistics. The practice of rushing to a client every time his rating goes up puts the salesman in a totally vulnerable position when the same client's rating goes *down*. For years clients and advertising agencies have been led by radio salesmen to believe that ratings constitute the primary test of the success or failure of programs.

Because their ratings were disappointing, hundreds of advertisers have fled the medium, firm in their conviction that radio advertising failed.

Today's radio salesman would do well to profit by the mistakes of his earlier counterpart. The emphasis should always have been placed, not on program ratings, but upon *sales results*: the ability of the medium to sell a product or an idea. That is the true test of any advertising medium. Radio, it happens, does very well in this department.

CHAPTER 3

The Radio Salesman and His Product

PROGRAM SCHEDULES AND AVAILABILITIES

Before making his first call on a prospect, any salesman should be thoroughly familiar with the sales value of his product. This axiom is particularly true of the radio salesman. The successful radio salesman must know his station's programs intimately. Obviously, he must be well informed about such basic facts as the program's starting date, its talent, its format and its time of broadcast. Knowledge of many additional not-so-obvious facts is equally important.

Here are a few things a salesman should know about a program before he offers it to prospective advertisers:

1. *The Location of the Program.* To say it's "on" at 8 a.m. isn't enough. Analyze 8 a.m. in your market. What program *precedes* 8 a.m. on your station? To what audience does that program appeal? Is it a successful program for its sponsor or sponsors? What program *follows* your 8 a.m. show? Is it successful in attracting audiences? Does it have a record of selling its sponsor's goods? What programs are broadcast by other stations in your market at 8 a.m.? Is the competition strong or weak? Has your strongest competition been gaining or losing during the

last year? How does your station rank with other stations at 8 a.m.? Are *you* gaining or losing? Is your 8 a.m. program slanted to the same audience as your competitors' programs or to a different audience?

2. *The Advantages of the Time Period.* What are people *doing* in your town at 8 a.m.? *Who* is at home listening to the radio? When do most people go to work in your city? When do the children go to school? When do housewives go shopping? (If yours is the "typical" city, 8 a.m. will find this situation: At 8 a.m. an advertiser can reach the entire family, *before* the husband goes to work, *before* the kids go to school and, importantly, *before* the housewife shops. He will reach the family during the impressionable early morning hours before they have become saturated with advertising of all types. If yours is a market with television, 8 a.m. on radio will be attractive because of relatively weak competition from TV.)
3. *The Content of the Program. Who* is on the program? How popular is he in your area? What is his background as an entertainer or radio performer? Has he won any awards of special recognition? What is his record as a *salesman* of products for his sponsors? What does he *do* on the program? Why has your station chosen to program this feature at *this* time in *this* market? What specific factors make the content of the program attractive to the radio audience? What makes it commercially appealing? How successful is this type of program in other markets?
4. *The Commercial Appeal of the Program.* To what kind of sponsors does the program offer the best possibilities? What results has the program produced for other advertisers? Does the program pull mail from listeners?

How much? What results have programs of the same type produced in other cities? Are the commercials handled convincingly? Are commercials integrated into the show or isolated from the rest of the program's content? Will the featured performer endorse the client's product? Will he make personal appearances in the client's store? Will he lend his name to the client to promote his product or service? Will he study the client's business on-the-scene so as to be better equipped to tell his listeners about its advantages? Will the station grant an advertiser product exclusivity on the program? Will the performer refuse to accept another sponsor of the same product on *any* program on which he appears?

5. *The Record of the Program.* How long has the program been on the air? What is its sponsor history? Will former sponsors endorse the show to your prospects? What evidence is available about the popularity of the program? What is its rating history? Has the rating trend been up or down? If down, what does the station plan to do to reverse this trend? What is the program's share of audience? Has it held its own against its competition?

If the salesman will ask all these questions about each availability on his station, he will be on the road to competence in discussing programs with prospects. Rarely will the answers to all these questions be affirmative. Few programs appear attractive on *all* counts. The salesman and the sales promotion man, however, must know both the *positives* and the *negatives* of their product.

The real significance of this "cross-examination" of programs is to imbue the salesman with facts, information and background so that he is equipped to talk expertly about his product. One sure way of fumbling a sale is to give the prospect the impression that one really doesn't know his "merchandise."

The antidote for this is simple: (1) *Study* the facts that the preceding questions will bring out. (2) *Apply* those facts intelligently in preparing for a sales call.

Where does a salesman get all the necessary information on program availabilities? Several places. If the station is blessed with a competent sales promotion department, this should be the primary source. One of the responsibilities of the sales promotion department is digging out the facts, analyzing the information at hand and supplying it to the salesmen in presentable form.

The sales promotion man should be equipped to provide data on the background of a program, its talent and format, its rating history, success stories, audience response stories and information on adjacent and competing programs.

The sales promotion man who is capable of supplying all this information is sometimes used, unfortunately, as a "crutch." Salesmen may refer questions from prospects directly to the sales promotion man. Or they take the s. p. man on calls to answer questions, that they, the salesmen, should answer. Obviously a salesman will make a much better impression if he knows the facts himself. Promotion men are behind-the-scenes salesmen: researching, digging, interpreting, thinking, writing. The salesman is in the front line, *selling*.

Much valuable information can be obtained from the *talent* on your station's programs. It is always a happy situation when the salesmen are well acquainted with the station's artists. Closely knit relationships between talent and salesmen generate morale and understanding. The salesman who knows performers personally is not only better acquainted with their capabilities, but he has a *personal* enthusiasm for them that radiates itself to the prospect. Also the artist understands the salesman's problems and is more capable of keeping his sponsors happy.

If the station has a research department (most stations' research is handled by the promotion department), the salesman consults the research manager for background on ratings, coverage, marketing conditions, media expenditures of advertisers, etc. Frequently, though, where a research department does exist, its raw material is funneled to the sales promotion department for conversion into sales ammunition.

The alert salesman will also pick up an occasional bit of valuable information on programs during his calls, simply by keeping his ears open. Comments about programs on his station can "plant" ideas for future sales. A prospect remarks: "My wife tried out one of your Betty Burns recipes on me last night—an Armenian dish, I think it was; darned good too." Don't try to sell the man Betty Burns *now,* but on a later call, you may offer the Betty Burns program, knowing that (a) Mrs. Prospect listens, (b) Mrs. Prospect responds by using Burns recipes, (c) Mr. Prospect got acquainted with shish kebab through the program, (d) Mr. Prospect likes shish kebab. There are many such possibilities. All the salesman has to do to pick them up is . . . *listen.*

"PROFESSIONAL LISTENING"

It is possible for a salesman to follow all the suggestions outlined in this chapter and still not be really familiar with his programs. He may be an expert on the rating background, on details of adjacent and competitive shows, sponsorship history, sales ability of the show, *every*thing—and still he may not be a *listener.*

Strange as it may seem, some salesmen actually try to sell programs that they have never *heard.* It is possible to sell a show on figures alone, but it is wiser to know the show from the listener's viewpoint too. It can get pretty embarrassing when a prospect refers to a recent occurrence on a program that the salesman is offering when he hasn't heard the show himself in weeks! When both the prospect *and* the salesman listen to the program, the selling atmosphere is much better.

"Professional listening" is necessary. The salesman should listen to his own station as much as possible. He should also hear what the competition is programming against his station. More realism will permeate his sales "pitches" if he has the "feel" of his competitors' shows as well as his own. He will have a better understanding of the charm and the attractiveness of his product than either research figures or sales presentations can supply if he, like thousands of other people, is a *listener*.

Salesmen can be helpful to the program department by reporting apparent deficiencies in programs or by commending particularly appealing elements. Salesmen are seldom experts in programming, but many programs have become more successful as a result of intelligent suggestions from salesmen. Essentially, the program and sales departments have a common objective: winning more listeners. Ideas toward accomplishing this objective may originate as appropriately with one department as another.

So, the successful radio salesman should listen . . . at home, in his car, at the beach, anywhere. The more he listens, the more expert he becomes as a program salesman.

Too much emphasis cannot be placed on the importance of the radio salesman's knowing his product. The degree to which a salesman takes the principles of this chapter seriously will determine largely his ultimate success as a salesman. It is always possible to get a few orders on personality alone. But in the end, the man who *knows* will pick up most of the chips.

CHAPTER 4

Preparing for the Sales Call

Acute laryngitis will keep a salesman from making calls. He can't talk. But some salesmen *will* make calls with "laryngitis of the brain." They can't talk intelligently. They have not *prepared* for the sales call. It is better to be *voiceless* than *thought-less.* The chronic ad-libber or breeze-shooter who "just dropped in to say hello" does himself or his station little credit. The first essential of a sales call is having a *purpose.* If you don't have something specific to discuss, *stay away*! If you do have a specific purpose, *prepare for the call.* You'll save everybody time . . . and your chances of getting an order are quadrupled.

Time spent in preparing for a call is as valuable as time spent in the prospect's office. The pre-game work is like the submerged part of an iceberg: there's more of it, and it's the most formidable portion of all. Over a period of time, *most sales will be made BEFORE the call.* The logic, the strategy, the facts and the approach are all preplanned. The call is simply the physical presentation of all the previously developed ideas.

Preparation for a call starts with the decision of *what* program or spot availabilities are to be offered to the prospect. Obvious? Certainly, but people on sales payrolls sometimes make calls without knowing what they are going to offer when they arrive in the prospect's office. Deciding *what* to offer the prospect is often a collaborative job between the salesman and the sales manager. There are two criteria for determining what your proposal shall be: (1) what the station wants to *sell*; (2) what the prospect might logically *buy*. These are not necessarily incompatible concepts, but they may be. The chief determining factor toward presenting any proposal should be the *interests of the advertiser*. If the station management is eager to sell a home economics show, and you are planning a call on a home appliance store, it only makes sense to offer what the station is "pushing." But station management should never insist on salesmen's offering a certain show "to all prospects." If the program's audience does not correspond to an advertiser's market, it is illogical to offer the program to him.

So before making a call, one should put himself in the swivel chair of the advertiser. What kind of audience would *you* be seeking if you were in his shoes? When do *you* think the best time to reach that audience would be? How would *you* compare the merchandising advantages of program sponsorship with the lower cost and frequency of impressions of station breaks?

If you give yourself honest answers to these questions, *thinking entirely of the advertiser's interests,* your plan will begin to take sensible shape. Look at your program schedule. What programs are available during the best time to reach the advertiser's market? Of those programs, which ones attract an audience similar to the advertiser's market? What is the best program of the lot for *this* advertiser? When you have sifted the possibilities down to a single program or a single schedule of station breaks, you have answered the question of *what* to offer.

The next question is, Can he afford it? Go back to the advertiser's swivel chair. You agree that this program would make a sound buy, but your budget won't accommodate it. Can you shift money that is now committed to other media? Do you feel that the sales results from radio will be sufficiently large to justify gambling additional money on the program? Or do you feel it is just impossible unless the price is much lower?

If the advertiser likes your presentation but has budget problems, he will ask himself these questions. You'll be better prepared for the call if you have the answers on tap. If you foresee a possibility of his transferring money from other media or from a competing station, get all the facts on the prospect's use of the other media—an estimate on how much he is spending, how long he has used various media, whether there is any indication of unhappiness with his current advertising. If the prospect does not have an ironclad advertising budget, but can be sold on increasing expenditures for the "right opportunity," a different attack is indicated: convincing him that sales results from your program will make the investment a good one. If you expect a possibility of making not the primary sale, but a smaller one, be prepared with a counter-proposal that offers an opportunity for beginning on a more modest basis.

Advertisers invariably appreciate a salesman's knowledge of their own marketing and merchandising problems, familiarity with their copy themes, an understanding of the peculiarities of *their* business. It is good practice to check the prospect's newspaper ads and radio commercials to familiarize yourself with his current advertising. You can find out the products being featured, their selling points and the advertiser's copy approach. You will get a better feel of *how* the prospect sells through advertising. With a little imagination, this knowledge can be applied toward a constructive plan for the advertiser's use of your station.

In the local market it may be difficult to learn in advance a prospect's marketing and merchandising problems. On the call, however, a few leading questions can bring out much information from the prospect himself. Every businessman loves to talk about his own busines. (Incidentally, when questioning a prospect about his marketing conditions, avoid the urge to ask that tired cliché, "How's Business?" If business is booming, he may think he doesn't need your radio station to make sales. If it is bad, you're off on a negative note.) The type of questions that will provoke constructive conversation are "I hear you are planning to add a new department in your store. Tell me about it." "What days of the week are usually the busiest for your salespeople?" "Do you get many customers from out of town? From how far do you pull customers?" "I saw your product on display in a tobacco shop. Do you have good distribution in tobacco outlets?" There are many "gambits" like these. If you are thinking primarily of the prospect's interests, many such questions will occur to you. And they will get results. The prospect will know that you *are* interested in his business. You will acquire valuable information that you can use on future calls. The important thing to remember is: Plan *in advance of the call* to ask intelligent, provocative questions that will better acquaint you with the advertiser's problems and interests.

Selecting what to offer the prospect and plotting your strategy are two important elements of pre-call work. Equally essential is the development of the sales "pitch" itself. This is the "why" of the call . . . *why* the advertiser should buy your proposal.

In some cases you may decide that a full written presentation is indicated. Chapter 21 is devoted entirely to the preparation of sales presentations and contains many ideas on assembling information for verbal as well as written presentations. Regardless of whether you plan a written presentation or "just talk," your call will be most effective if you are armed with all the important sales ammunition pertinent to the specific proposal.

First of all, *know* the program. Be up-to-date on the format of the show (or the format of programs adjacent to station breaks, if that is your proposition). Know the recent sponsor history of the show and its success stories. Be aware of recent publicity accorded the show and its talent. Check evidences of audience reaction. Even if you are familiar with these elements, it is a good idea to query the promotion and program departments for any new information.

The next step is getting together the "arithmetic" on the program. Assemble all the figures that contribute to the sales argument. If the prospect is not acquainted with your station's coverage area and total audience figures, these essentials should naturally be pointed out. Never use figures just to impress a prospect. Only those statistics that have a direct, positive bearing on the case are worth while. On some calls, it will be advisable to use rating statistics to prove upward trends in popularity, superiority over competing programs, size of audience, etc. On other calls, ratings may bore the prospect. If the prospect is unfamiliar and unconcerned with radio research, don't push it. You might end up selling research instead of a program! Sound judgment will determine the role that ratings should play in each individual call.

An interesting competitive analysis between a radio station and newspapers is the "dollar-buy" comparison. The dollar-buy comparison simply contrasts what a given amount of money will buy in newspapers with what the same sum will buy on the radio station. For example, if the prospect is using 200-line ads twice a week in a newspaper and his agate line rate is 30 cents, you know that he is spending $120 per week. Given that $120, what kind of schedule could he buy on your station? If your daytime one-minute announcements are priced at $12 on a long-range contract, $120 would, of course, buy ten of them: ten impressions per week compared to two in newspapers; ten full minutes of selling compared to the time it takes to read two small newspaper ads; exposure six or seven days per week instead of only two; reaching *different* people through spots in programs attracting different audiences, compared to reaching relatively the *same* people in newspapers; a larger potential audience; more flexibility of commercial message (i.e., last-minute copy changes); and (the snapper) "all for the same price."

One of the most valuable sources of newspaper-radio comparisons is the Advertising Research Bureau, Inc. (ARBI). ARBI has conducted surveys in dozens of markets to determine the comparative results of radio advertising and newspaper advertising. These studies, executed in cooperation with local retailers, work like this: A local advertiser places *X* dollars in newspaper ads and the same amount in radio commercials during a test week. The same product, same price and same selling points are advertised in each medium. As each customer arrives in the store at the counter where the advertised product is displayed, ARBI asks where he learned about the advertised "special." Each answer classifies the customer into one of four categories: (1) attracted by radio, (2) attracted by newspapers, (3) attracted by both, (4) unaware of advertising in either medium. In the overwhelming majority of cases, radio attracts more customers for each dollar spent than newspapers. And more significantly, more of the customers attracted by radio *buy* the advertised product. The ARBI studies are invaluable weapons for the radio salesman engaged in competitive selling. Copies of the studies may be obtained from the Broadcast Advertising Bureau by member stations.

Another device sometimes used in competitive selling is estimating the number of families the prospect is reaching through his current advertising and comparing this with the audience your proposal will deliver. In order to accomplish this accurately, you would need a readership report on his newspaper ads and/or the ratings of his current radio programs. Readership reports (conducted by Daniel Starch and Staff and the Advertising Research Federation) are, unfortunately, rare. However, estimates of readership based on several ads of various sizes are contained in a Starch report entitled, "How Much Attention Can You Expect with Your National Advertisements in Newspapers." Every station should have a copy. With this report, you can find the average percentage of people who "note" (i.e., "see" an ad but not necessarily read it) newspaper ads of varying sizes. By applying a "noting" percentage for the size of advertisement used by your prospect to the local newspaper's circulation, you can come up with a fair rough estimate of the number of families he is reaching. Whatever size ads he uses, you can find average readership percentages in Starch's "How Much Attention. . . ."

If the rating service your station uses provides "projectable" figures, you can simply multiply a program's rating by the number of families in the area surveyed. The result is the number of families the program reaches.

To bring the comparison down to dollars and cents, the cost per thousand homes delivered by the newspaper ad versus the radio program can be estimated. The process is simple: divide the cost of the ad or the program by the number of homes reached. Radio, incidentally, will usually emerge on top.

To illustrate, here is a simple example:

Newspaper circulation	100,000
Average readership of quarter-page ad (i.e., percent "noters")	14%
Number of homes reached by quarter-page ad	14,000
Cost of quarter-page ad	$180
14,000 ⟌ 180.0000 = 0.0128	
Cost per home reached	$ 0.0128
Cost per thousand homes reached	$12.80
Radio station "circulation," (number of homes)	300,000
Rating of program (if "projectable") (percent of all homes listening)	6%
Number of homes listening	18,000
Cost of time and program (quarter-hour)	$100
18,000 ⟌ 100.0000 = 0.0055	
Cost per home reached	$0.0055
Cost per thousand homes reached	$5.50

Cost-per-thousand comparisons based on "noting" percentages of ad readership versus program ratings are highly controversial. Generally speaking, they are unacceptable to the research directors of the larger advertising agencies. On the other hand, some local advertisers *want* to compare media on a cost-per-thousand basis, regardless of the statistical shortcomings of the technique. The salesman should use cost-per-thousand comparisons warily. Prior knowledge of a client's receptivity to such comparisons will govern the desirability of using them.

A salesman should *never* sell a service on his station without giving the advertiser an opportunity to *hear* what he is buying. In most cases this will be no problem, for the advertiser will already be familiar with the show. But if he has never heard the program, he should be urged to do so, by listening to it in his home, by hearing a recording of the program at the station or by hearing a recording in his office. (Some stations provide salesmen with portable tape recorders or phonographs, which can be used to audition programs in the prospect's office or store.)

Auditions of programs are most effective when the prospect's own commercial messages are "dubbed" into the record. Although time-consuming, this device makes a real impression on the prospect and at the same time demonstrates exactly how his commercials would be handled. Many an order has been written as a direct result of a well-planned, skillfully produced audition, tailor-made for the individual advertiser.

Finally, before making the call, the salesman should know what promotion, publicity and merchandising services are available to the prospective sponsor. The promotion and publicity manager keeps records on the amount of on-the-air promotion, newspaper advertising and publicity and other promotional media used to build audience for each program. Normally, a commitment can be made on the amount of additional publicity and promotion a program will receive if it is sold.

All this is good sales ammunition, for it demonstrates to the prospect that the station has a spirited interest in gaining the largest possible audience for him, conspicuously increasing the value of his purchase.

Similarly, if the station is equipped with a merchandising division, specific services available to the advertiser should form a part of the presentation.

It is evident that a salesman cannot afford to prepare for every call in the comprehensive manner outlined in this chapter. If he did, nine-tenths of his time would be spent in the office. However, to produce the most effective calls and the most sales, a salesman must be *conscious* of all these things. Actually, after following this detailed and comprehensive procedure on several calls, the salesman becomes more familiar with many facets of selling that are common to most calls. The time of preparation for each call consequently becomes reduced.

As a wrap-up to this chapter, here is a check list of information that might be developed preparatory to a typical sales call, in this case a call on a local dairy. Careful study of these points and the practical application of them on a few sales calls will result in better prepared, more purposeful presentations.

About the Dairy

1. Distribution area
2. Relationship of truck deliveries to grocery sales
3. Rank among competitors
4. Chief selling points of individual products
5. Current advertising theme(s)
6. Selling focus on mothers? entire family? children?
7. Number of years in the community
8. List of products and trade names
9. Approximate advertising budget
10. History of advertising media used
11. "Standing" in the community
12. Name of advertising agency and account executive, if any

About Your Station

1. Coverage area compared to dairy's distribution area
2. Potential audience (number of families in area)
3. Rank among competitors
4. Clients on the station and list of oldest clients

5. Cost-per-1000 comparison with competitors
6. "Dollar-buy" comparisons
7. Successes of advertisers on your station
8. Audience-response stories emphasizing audience to which dairy addresses its advertising
9. Rating trends
10. Attractiveness of station rates
11. Leading talent and best-known programs
12. Promotion, publicity and merchandising services

About the Program You Will Recommend

1. Time of broadcast and why it will reach dairy's market
2. Advantages of time
3. Rating of program
4. Names and ratings of competing programs
5. Preceding program—rating and type of audience
6. Following program—rating and type of audience
7. Rating trend of program
8. Format (what happens on the show)
9. Talent (ability, background, popularity, future)
10. Type of audience attracted identified with dairy's market
11. Estimated number of listeners
12. Sponsors of program—current and past
13. Sales results produced by program
14. Audience response to program (mail, phone calls, etc.) emphasizing response from dairy's type of market
15. Rank of program among similar types of shows in community
16. Audition recording with dairy's commercials dubbed in
17. Who does the commercials? Integrated or separate?
18. Audience promotion of the show—past and future
19. Publicity of show
20. Merchandising possibilities for the dairy

CHAPTER 5

The Sales Call

Any author would be unspeakably presumptuous to propose a formula on "How to Make a Sales Call." Such is not the intention of this chapter. There is no single "right way" to make a call. (There are plenty of "wrong ways.") Salesmen are not robots, and a salesman's pitch is not a stock, premeditated, memorized collection of pat phrases. From the moment a salesman enters the prospect's office, the complexities of human nature are paramount. The most neatly constructed sales talk in the world may become worthless in the office of the informal, low-pressure prospect. The greatest little joke extant makes a thud with the fellow who has no sense of humor. The most undeniably accurate statistics can bring yawns from the man who is worried about whether those fifty cases of coffee will arrive in time for the week-end rush.

If you have fifty accounts, you should make fifty different "types" of sales calls. You will make some sales after weeks of statistical analyses. Other sales you will make quickly over lunch because your presentation caught the imagination of the prospect. Prospects are people, and people are individualists. The successful salesman will study the idiosyncrasies of each prospect individually.

The first call should be the "sizing-up" call. One begins to learn what the prospect is like: his taste, his background, his characteristics, his peculiarities, his personal relationship to his business. As is true in all human intercourse, one automatically "classifies" everyone he meets. On a sales call, extreme sensitivity to the personal characteristics of the prospect is of great importance. Not only does the salesman size up his prospect, the prospect reciprocates too. First impressions are vitally significant. The salesman must be alert to present himself as favorably as possible. The relationship between salesmen and prospects will vary in accordance with many psychological factors. The salesman should attempt to adjust himself to the characteristics peculiar to each individual prospect and deal with each prospect accordingly.

One relatively constant characteristic of human nature is resistance to being "sold." Whether the prospect shows cold, discourteous hostility or apparently complete willingness, resistance is present. Though every salesman is keenly aware of this, some of them do not recognize its influence on *future* sales progress. The tough customer frequently buys quicker than the completely cooperative one. Utter receptivity to your sales talk is no guarantee that the sale will be consummated. Nor should total resistance be discouraging. The degree of resistance is neither a help nor a hindrance in the long run, *if* the salesman develops his proposition skillfully.

Let's take the two extremes: the dominating, aggressive, self-satisfied type and the kindly, mild-mannered, indecisive variety. Call the former Mr. Adam, the latter Mr. Baker.

Mr. Adam doesn't buy radio because it's a waste of money. He has built *his* business from scratch without spending a nickel on radio advertising. *He* never listens to the radio, so naturally no one else does. He is satisfied. So what can you do for *him*?

If you want trouble with Mr. Adam, just try this argument: Most people do listen to the radio, even though Mr. Adam doesn't. Radio isn't a waste of money: it delivers more people per dollar than any other kind of advertising. He may have built his business without radio, but who's to say it wouldn't have been bigger *with* radio. The next step in this episode is argument. And argument with Mr. Adam is the one thing that promises no sale. Mr. Adam is *right* . . . and he dislikes and distrusts people who imply that he might be wrong.

Too often, our own personal convictions get away with us, and we become ensnared in arguments with people like Adam. Nothing could be worse.

Tell Mr. Adam what he wants to hear, subtly working in your sales story. Compliment him on his store, especially the newest improvement he has made. Tell him he is a good advertising man, that you see his ads in the newspaper and as a professional advertising man yourself, you think they are real stoppers. (Mr. Adam will *always* run "stoppers.") Ask him about his plans for the future. Get him to talk about himself and his business. Then you talk about *your* business. Like Mr. Adam, your station has great plans for the future. Though it's not generally known (Mr. Adam loves secrets), your management is negotiating right now for 2,000 feet of additional studio space in the Cameron Building. Your station's billings have been so good in the last year that expanded service to your sixty local advertisers is necessary. (Adam respects success, and he didn't miss that off-hand comment about sixty local advertisers.) Speaking of your accounts, it is amazing the results that some get through radio and the total lack of results that others get. It seems to you that those who have good products, a good store and real, aggressive commercials on the air are always happy, but some of your accounts do not seem able to produce commercial copy that sells. At this point, Mr. Adam will contribute some opinions on how lousy some radio commercials are. You agree and bemoan the fact that some radio advertisers aren't smart enough to tell listeners simply and forcefully why they should buy their products. Adam may then have an idea on what he would consider a *real* radio commercial. (At this point, *he's* the radio expert. Who said he didn't listen?) Before the conversation goes too far, Mr. Adam is told that he has been generous with his time, that you hadn't intended to take so much of it (he has done most of the talking), but that you would like to drop by again next week to talk about a specific idea you have. You will have made the *biggest* sale on this call: the weakening of *total* resistance. The next call will be easier; the third, better; the fourth, even pleasant. And once you have won Adam over, he won't dawdle. He's a man of action. He *buys.*

Now for contrast, take Mr. Baker. He is quiet, conservative, mild-mannered, courteous. His kindness, you suspect, is more out of fear of unpleasantness, than an honest interest in what you are selling. He is the opposite of Mr. Adam, nonaggressive, soft-spoken, almost patronizing. Well, Baker in many ways will be harder to sell than Adam. Because Baker can't make a decision.

When you relate the story of your vast audience, Mr. Baker will say that's wonderful, that he and Mrs. Baker listen to your station very often. The success of other local advertisers on your station apparently impresses Baker very much. (He knows that he could never be so "lucky" though.) He is amazed by your audience mail story. Impressed with the talent on the station. He thinks you are just great. *But he won't buy.*

Why won't he buy? First of all, he is afraid of spending money unless he *knows* he will get a profit back. (He *never* gambles.) Secondly, he has no imagination. He hasn't the faintest conception of *how* he would advertise on your station. Third, he fears the thought of trying something new. If it doesn't work, he may be criticized.

Handling Mr. Baker requires real skill. You have to assume the role of the leader. Direct his thinking along the paths that *you* plot. Show him how easy good selling commercials are to prepare. Write some commercials for him and have them dubbed into a recording of one of your programs. Give him information on the ARBI studies to show that radio is no gamble, that it practically always pays off at the cash register. Tell him *how* other local advertisers have used your station and the results they achieved. Convince him that, through assistance from your station, a real professional sales job can be done. Finally, when you arrive at a specific recommendation, sugar-coat it and make it cheap. Baker may finally come in if the venture is painless. And when he does come in, it will be necessary to nurture the account, to make every effort to see to it that the commercials pay off. When Baker discovers that he too can make money through radio advertising, he may increase his schedule and become a stable account.

Somewhere between the extremes of Mr. Adam and Mr. Baker are most of the people on whom you will call. You will seldom find any two alike. There is no formula that will promise results. But the story of Mr. Adam and Mr. Baker should illustrate a point: Size up what makes the prospect tick and plan your entire sales strategy accordingly. With imagination and intelligence and the will to apply them in selling, the salesman will find his own solution to handling each of his prospects. As long as he considers human relations as important as professional knowledge, he will not find success an elusive thing.

Most prospects consistently appreciate one thing: getting to the point. Starting a call with the latest gag is fine occasionally, but avoiding irrelevant small talk is generally advisable. Sales calls are made for business, not social, purposes. Businessmen expect you to talk business. They wouldn't see you in the first place if they didn't have some interest in what you have to say. Don't annoy people with banter. Make your pitch, get the man's ideas and *leave*.

Since the salesman is the "visitor," he is largely in control of the length of his visit. The courtesy of the prospect must not be abused by overlong calls. Avoid letting a call drag out interminably. Don't try to tell everything you know in a single call. Be brief, stick to the subject at hand and leave an opening for a call back. *You* should always make the first gesture toward leaving. If your prospect becomes restless, looks at his watch, starts putting in phone calls or shuffling papers, your time is up. End the call gracefully and pleasantly, but *end it*.

Selling radio requires a great deal of patience and persistence. Some accounts literally may take years to develop. It is rare when an order is signed on the first call. Unless you are selling a special event that requires an immediate yes or no answer, it is wise not to try to wrap up an order on the first call. Considering that once an advertiser has bought, he may remain with the station week in and week out for *years*, careful, unhurried selling is more than worth the time spent. The rewards of expediency in selling are sometimes unfortunate. It is better not to gain the order than to have a new account fail miserably from lack of intelligent buying. The toughest nuts to crack are not those who have never used radio, but those who have had unsuccessful experiences in radio.

Each call-back on an account should be purposeful. Try to contribute something new on each call . . . a new idea for sponsorship, a low-cost test plan, new information on a program's audience growth, ideas on how a prospect's latest business development might be promoted. *Plan* each call-back. Unless you can think of at least one basic reason for the call, don't make it. Unlike door-to-door selling, the *number* of calls is not necessarily correlated to the number of orders. This does not mean that the salesman should not make several calls each day. But each call should be planned with a definite purpose if the salesman is to spend his time most efficiently.

Many sources outside the station supply information that can add reason and meaning to sales calls. The Broadcast Advertising Bureau supplies its member stations with an enormous quantity of valuable sales aids: success stories, media comparisons, industry analyses, radio circulation statistics, etc. Trade publications like Sponsor and Broadcasting-Telecasting are excellent sources for similar information. The alert salesman will find that the interpretation of such material in the light of the specific requirements of his accounts will prove highly productive. A success story about a jeweler in Seattle, for example, may be of interest to hundreds of other jewelry accounts. There are literally thousands of case histories of successful radio advertisers. Many can be found that parallel most types of local accounts. The knowledgeable application of the "experience of others" to the local situation can be very rewarding.

The suggestion has been made that careful thought be given to finding the "right" recommendation for each prospect. Over a period of time, one's concept of the "right" program, however, may change. The more that is known about an account, the more possible it is to make intelligent recommendations. Accordingly, a proposal should be kept flexible. Even though one may be convinced that an advertiser should buy a news program, later it may be found that the frequent impression value of station breaks may serve his objectives better. A good salesman is always ready with a counter-offer if his first proposal does not find receptive ears.

Most of the time the salesman will probably make his calls alone. In some cases, though, it is advisable to ask the sales manager or station manager to accompany him. When an account is getting "warm," either of these station executives can be of inestimable value by backing the salesman with an "official" commitment on what the station will deliver for the account. Prestige will be added to the salesman's efforts. The prospect will tend to have more confidence in the station when he knows its top executives personally.

In selling programs, talent can often be helpful on calls. Every sponsor likes to be close to the artists on his show. It is fine if they get acquainted before the prospect becomes a sponsor. Such things as the endorsement of products, personal appearances in the sponsor's store and willingness to work with the sponsor on preparing commercials are much more convincing when committed directly by the program star.

When a useful purpose can be served, the promotion manager, publicity manager, merchandising manager or program director may join the salesman on calls. As experts in their respective areas they can document and implement the salesman's commitment to the prospective sponsor on station services. The salesman, however, should always be the "captain of the team," for the account responsibility is in his hands. The salesman, too, must recognize this responsibility and not lean too heavily on his associates.

CHAPTER 6

The Close

Entire books have been written on how to close a sale. At the risk of oversimplification, the chief basic point of a successful close seems to be *timing*. Improper timing loses millions of dollars of potential revenue each year. Skillful timing lines the pockets of salesmen with gold. Months of meticulous work can be thrown overboard by an attempt to force a close at the wrong time. An idea born over the breakfast table might close a sale before 10 a.m. A good salesman's intuition will tell him when the time is ripe for a close. That time will usually not arrive until the seller and the buyer have reached a point of general agreement.

This is a strategic point in the progress of a sale. It is the point where the prospect begins selling himself. No one likes to buy a product unless he is sold on it. So in the last stages before the sale, the buyer usually starts talking like the salesman, convincing himself that the proposal really *is* a good buy.

This is as it should be. For, basically, the salesman doesn't make the sale: the *buyer* does. It is the *buyer's* decision that counts. As a rule, people don't like to feel that they have been sold something. It is human nature to prefer buying "on one's own good judgment." The fact that a salesman supplies the information necessary to make the decision is incidental. The decision to *buy* is the *buyer's*. Let the radio salesman always be conscious of this obvious but vital truism.

During every sales call the salesman plants ideas, drops bits of information, gives pertinent information to his prospects. As the close is approached, all these seeds begin to sprout and bear fruit. The better the job of informing the prospect in advance, the happier and more convinced he will be at the closing. The more reasons he has been given to buy, the more convinced he will be that his decision is right. Developing the account to the point of the close may be compared to a football game. It may take the entire quarter to move the ball down the field to the one-yard line. A single play makes the touchdown, but without every one of the slowly advancing plays that preceded it, that one-yard plunge would be meaningless.

Let it not be implied that the salesman doesn't have control over the time when the close is to be made. Each of the calls that precede the close is pointed toward that major objective. The salesman has a great deal to do with directing the prospect's thinking toward an affirmative evaluation of radio. The pacing of developing each account is up to the salesman. If an account takes time to develop, it should be given time. Of course, accounts that are already sophisticated in radio advertising require little "education." The salesman closes sales with such advertisers when his availabilities correspond with the immediate specific requirements of the account.

From the moment the prospect agrees to buy, a new kind of selling job begins. A salesman should never feel that his mission has been accomplished when the contract is signed. On the contrary, there is plenty of selling ahead. The new client must be considered a prospect for advertising on the station far beyond the time committed under a single contract. As soon as the sale has been made, the new client must be made conscious of the station's all-out desire to make his program as successful as possible.

When the contract is submitted to the account, it is very advisable to call the buyer's attention to each detail, specification and limitation of the contract. Nothing is worse than "hidden phrases" in a contract that might cause a buyer to question the whole deal. If there are limiting features in your contract forms, they should be pointed out and explained (there must be important reasons for each item in the contract, otherwise it wouldn't be included). Everything in the contract should be satisfactory and understandable to the buyer before he signs. If a clause is questioned, find out whether it can be amended, and if not, why not.

PREPARATIONS FOR THE PREMIÈRE BROADCAST

After signing the contract, the new client should immediately be proffered the various services to which he is entitled: promotion of his program, publicity, merchandising, commercial copy assistance, etc. He should become conscious of the fact that every member of the station's staff is anxious to be helpful in every way. Every station executive has a responsibility in achieving the best results for a new client.

If the new client has bought station breaks, he should not expect promotion and publicity services. But if he has purchased announcements within a program or a program of his own, a detailed plan of promotion and publicity should be assembled and discussed with him. This plan may include any of the following elements: on-the-air promotional announcements, newspaper advertising of the program, anticipated newspaper publicity and other promotion media (if used by your station), such as bus cards, billboards, posters, SD-18 (12-52)

NATIONAL BROADCASTING COMPANY, INC.

(Local Facilities Contract—Sound Broadcasting)

AGREEMENT made at ______________________ this ______ day of ______________, 19____,

between National Broadcasting Company, Inc., herein called "NBC" and ______________________

______________________ herein called "Agency", for broadcasting over

radio station ______________ programs, including commercial announcements advertising only the following

product(s): ______________________

of ______________________, herein called "Advertiser."

BROADCAST DAYS	APPROXIMATE B'CAST HOUR	FIRST BROADCAST	LAST BROADCAST	TOTAL NO. B'CASTS	GROSS RATE PER B'CAST

PROGRAM DESCRIPTION AND ARRANGEMENTS	☐ Announcer's services included ☐ Announcer's services not included RATE CARD No. ____	ADDITIONAL CHARGES

NBC will bill Agency monthly and broadcast charges shall be payable by Agency on 15th of month following that of broadcast. Gross time charges, after deduction of allowable discounts and rebate, if any, will be subject to an agency commission of 15% if this contract is with a recognized advertising agency. Broadcast time is that current at the specified station. The conditions on the reverse side are part of this contract. If this contract is with an Advertiser, references to Agency apply to Advertiser except no agency commission will be allowed.

NATIONAL BROADCASTING COMPANY, INC. ______________________ (Agency)

By ______________________ By ______________________

(Courtesy of NBC Spot Sales)

Fig. 5. A Radio Station Advertising Contract Form

movie trailers, taxi cards, local magazines, window or lobby displays. If the client is sponsoring a program that has not been on the air, an especially heavy promotion and publicity schedule should be developed for its première. But even though a show may have been broadcast for years, the client is entitled to an additional promotional push upon the occasion of his initial sponsorship of it. Much capital can be made for the station by designing an attractive promotion and publicity campaign for a new client's program. The station's interest in the client's success is demonstrated dramatically.

Merchandising services of a station, if any, should be offered to the new client before he goes on the air. These services may include merchandising letters to dealers, in-store displays, window display tie-ups, etc. For best results the merchandising manager should get together with the new client to learn his objectives and problems before submitting the merchandising plan. In some cases a new client may wish to use photographs of the star of his new program in displays, newspaper ads or merchandising materials of his own.

Perhaps the most important service to the client prior to his first broadcast is assistance in the preparation of commercials. If the client has an advertising agency, the copy department of the agency will most likely write the commercials. In cases where an entertainer on the show is to do the commercials, it is advisable to get him together with the agency account executive and/or copy writer so that the commercials can be written in the artist's style of delivery. If the commercials are to be transcribed, the salesman handles the routine clearance with the station. It is well to have an understanding with the agency in advance on whether the program's talent will introduce or give "lead-ins" to transcribed commercials, and if so, the manner in which lead-ins will be handled.

In those cases where no advertising agency is involved, the commercials may be prepared by either the client or the station. If the client does the commercials, liaison with his advertising department is similar to that with an advertising agency. If, however, the client has no facilities for preparing commercials, the salesman becomes the equivalent of his account executive. It is then the salesman's responsibility to see that commercials are written in accordance with the client's instructions.

Most stations employ continuity writers whose job it is to write both editorial and commercial copy. The procedure for handling commercial copy for clients is roughly as follows: The salesman, after conferring with his client, submits the details to be covered by a commercial to a continuity writer. The continuity department prepares the commercials under the salesman's supervision. The salesman clears the copy with the client and handles the necessary revisions. (In some cases the salesman, himself, may write commercials for his clients, though this practice generally is to be discouraged.) Once the client has approved the copy, he should be given copies of each commercial, together with a schedule of the broadcast time of each. The station's traffic department is responsible for seeing to it that the commercials get on the air as scheduled.

Between the date of contract-signing and the new client's first broadcast, a considerable number of details must be handled by the salesman. It is vitally important that the salesman follow through closely on each one. Although there is no standard procedure common to all clients, many specific details are encountered with sufficient frequency to form a general pattern. The check list that follows includes most of the details necessary to getting a new sponsor off to a good start. Rarely will *all* of these be required for a single account, but as a base for checking many necessary details, this list may prove helpful.

CHECK LIST OF PRE-BROADCAST DETAILS

1. Notification of starting date to station management, program director, the program's producer, traffic department, accounting department, continuity department
2. Setting up procedure for preparation of commercials
3. Liaison with client and/or advertising agency on preparation of commercials
4. Conferences with client on content of commercials if station is to prepare copy
5. Directing continuity writer in preparation of commercials
6. Clearing copy with client
7. Setting up schedule of broadcast times and dates for each commercial
8. Liaison with promotion department for promotion plans
9. Liaison with publicity department for publicity plans
10. Liaison with merchandising department for merchandising plans
11. Setting up meetings with client to present plans developed for promotion, publicity and merchandising
12. Setting up meetings of talent with program producer, client and advertising agency to discuss program content
13. Handling details of talent endorsement of client's product

14. Arranging for block of broadcast tickets for client and agency (if program has studio audience)
15. Personally supervising rehearsal of client's commercials
16. Advising client of specific entertainment features on his first broadcast

CHAPTER 7

Servicing the Account

The best prospects you will ever have are the clients currently on the air. The experience of your clients, happy or otherwise, will determine their future expenditures on your station. At the end of their contract cycle, they have to do one of four things: (1) renew the contract; (2) *expand* their schedule; (3) *reduce* their schedule; or (4) quit. Which of these four courses is taken will depend largely upon how successful the client's results have been. The achievement of a client's success is the *personal* responsibility of the salesman. Working toward this end is called "servicing the account."

How important is servicing the account? Isn't it better for a salesman to be out selling new business rather than playing nursemaid to his old accounts? Actually, the question is not *which* is better. Both are absolutely essential. The man who works greener fields while his current accounts die on the vine is on a treadmill. There's rejoicing at a birth; there's mourning at a funeral. The salesman's job is to increase the account "population." Plenty of births. No funerals.

Let's see what happens when an account is not serviced properly. Jones has sold the Acme Company. It has a good show and seems happy. Jones hasn't time to be a "serviceman"; he goes a'wooing for new business. "Let Acme alone.

It'll be O.K." Well, Acme was O.K. until the day it was raining, and Acme's commercial began: "On bright sunny days like today, don't you just love to hit the open road?" Acme calls Jones. Jones is out. He returns too late to call back, and he has a 9 a.m. meeting the next day. When he does get back to Acme at noon, the client's blood pressure is soaring. Jones fast-talks out of this one. Then off he goes to call on another hot prospect. Two weeks later, the mayor broadcasts a speech on the station. On Acme's time. Acme was launching a new sales drive that day. And no one *told* the company that its radio time was being pre-empted. Where's Jones? Playing golf with a real hot prospect. Jones doesn't have time to check the client on his reaction to the show, the handling of the commercials. Fact is, Jones never hears the show himself.

Thirteen weeks writes finis to the Acme account. Jones makes a last-ditch stand to save the business, but Acme is through.

What's the net? On the credit side: *X* dollars of revenue for 13 weeks. On the debit side: (1) an open time period, *harder* to sell now because Acme dropped it so soon; (2) no immediate prospects for the period; (3) a bitter ex-client, who will talk to his Kiwanis friends about how WXXX is nothing but a waste of money.

Is it worth it?

Fortunately, people like Jones are rare in broadcasting. But Jones illustrates the point: The salesman who neglects his current clients *loses* money for his station. A salesman is hired to make money, not lose it.

A thousand details may plague the salesman in servicing his accounts. But no matter how insignificant a client's request may seem, it should be handled promptly and courteously, for every contact with the client is really selling . . .

selling for the future. The better a client is handled the more receptive he will be toward renewal and, also, toward expansion.

During the course of handling accounts, certain activities are encountered with sufficient frequency to warrant special attention here.

ATTENTION TO CLIENT'S SALES PATTERN

The salesman should follow his client's sales trends. Are the products featured on his commercials moving well? If not, why not? What is the general market doing in these product lines? Is the client improving his position over his competitors? How do his sales compare with last year's sales? If sales are rising, does the client attribute the rise to radio?

AUDIENCE REACTION TO CLIENT'S PROGRAM

Many clients will voluntarily quote favorable comment they have heard from customers. The salesman should ask the client for such reactions. Do people buying the advertised product mention the program? If so, what features of the commercial impressed them? Do customers who have heard the program seem to have a more favorable impression of the sponsor than other customers? Do special offers on the air step up customer traffic? Are associates of the client (branch managers, dealers, distributors) pleased with the program? Are the client's sales people conscious of the impact of the program?

ATTENTION TO AUDIENCE TRENDS

If the situation warrants, the salesman may keep the client informed on the ratings his program achieves. (Don't make your client "rating happy." It may destroy you.) Such details as the latest rating compared to the preceding rating or the rating a year ago can be useful information. Gains registered over competing programs may be cited. Estimates of the number of families reached by each program, and comparisons with other similar-type programs in the market, may be made. All this may or may not be advisable, depending on the client and the circumstances. Generally speaking, if the client is getting sales results and feeling the impact of the show, ratings are really only frosting on the cake. If he is *not* getting results, no collection of research statistics is going to mollify him. The salesman must be acutely aware of the fact that the sponsor wants results, *sales* results. Ratings are fine to prove WXXX is better than WZZZ, but the client doesn't give a tinker's dam about that if his product isn't selling.

INFORMING CLIENT OF AUDIENCE-BUILDING ACTIVITIES

One of the best methods of proving interest in the client's success is the station's effort in building an audience for his show. First of all, an efficient audience promotion campaign has to be assembled. Then after the first few weeks, a report should be given to the client detailing what has been done: the number of promotional announcements broadcast, clippings of newspaper publicity and newspaper advertisements, exhibits of other promotional activity. A price tag on the whole package includes the dollar value of each component. The client will recognize such a report as convincing evidence of the station's voluntary contribution to the success of his program.

ASSISTANCE IN PREPARING COMMERCIALS

If commercials are written by the station for the client, the salesman must check *each* commercial with the client. Few clients are professional copy writers, but *most* are amateur ones. Unless the salesman himself is adept in writing, the client's suggested changes should be directed to the continuity writer assigned to the account. In the end, it is the salesman's responsibility to see to it that the client's sales points are made as forcefully and as convincingly as possible. Don't accept blindly the exact *words* written by a client as the finished commercial. He expects his *thoughts* to be expressed properly. The phrasing he leaves up to the experts.

CHANGING THE PROGRAM

Radio artists, being people, become ill. They also take vacations. No client will object if a performer on his show is absent for good reason. *Every* client will object if he is not informed of a star's absence, in advance. The sponsor may have scheduled a big merchandising campaign, centering around the star of his show, for the same two weeks that the star makes a pilgrimage to Sun Valley. (This has happened!) The salesman *must* inform the client when artists will be absent and who their replacements will be.

Occasionally an artist will leave a show, voluntarily or otherwise, and naturally the sponsor must be notified immediately. If the station has replaced the former artist with a better one, the management's reasons for the move should be given. Usually the change will be an improvement, so the client should not object. If, however, the replacement is apparently weaker than the former artist, the salesman has to sell the sponsor on the potential of the new man and try to win the client's willingness to give him a fair chance. Actually, if the replacement does not produce and business is lost, the sales department has a legitimate cause for a meeting with the program director.

As new ideas are created, they may be incorporated into an existing sponsored show. Improvements in the format of the program or the addition of new features, though, should be discussed in advance with its sponsor. Usually the client will be pleased, realizing that he is gaining increased values for his money. If, however, a client has an objection to a proposed change in the program, your station management should be informed. If the management decision is contrary to the client's opinion, logical reasons will have to be given to the client for the station's stand. The client, ultimately, should have the option of switching programs if he is not in accord with changes on the program he has purchased. Rarely does this occur, however, for the station and the client are both seeking a successful show, and most clients recognize that the station is more capable of improving programs than they are.

CHANGES OF THE PROGRAM'S POSITION

Program schedule revisions occasionally necessitate the moving of sponsored programs to different time periods. Changing programming concepts, competitive programming, network pre-emption or seasonal special events like football and baseball games may be responsible for such program time shifts. A salesman must develop a positive story to present to his client when program shifts become necessary. Full sales presentations are often prepared to sell clients on moving from one time period to another. Generally speaking, a station should not attempt to *force* a client to move against his wishes during the life of his existing contract. If a client must move because of network pre-emption, such a provision would have been made previously in the original contract.

It is well to consider an advertiser's time period as comparable to "preferred position" in a magazine. No one would think of dispossessing the advertiser who has contracted for the back page of a major magazine. The sponsor's position, during the length of his contract, should be adhered to firmly.

The *client,* however, may wish to change his time period. If he is not satisfied with his broadcast time, the client may express a desire to improve it. Several possibilities arise in such cases.

If an open time period exists that the client desires and if in management's judgment a move would be beneficial to the account, the move may be undertaken. A client does not always exercise the best judgment of time-period values, though, and he may request moving to a period that would be disadvantageous to his interests. In such cases the client should be "sold off" of the idea. The reasons for the station's reluctance toward the change may make a convincing argument to the client against the move. As long as the client is convinced that the station is working for his interest, he should be inclined to accept its judgment.

A situation, frequently encountered, is a client's request for time improvements *when available.* The period that he is eyeing may be sold, but if it becomes available, he would like the opportunity to switch. A client may request "first refusal" for an individual period, or for spots in a certain participation show, or for nighttime station breaks or for "the first quarter-hour nighttime period that opens up."

If no other account has requested the same service, and no complications are foreseen, the client should be granted first-refusal rights. Although such agreements are seldom put in writing, once a commitment has been made, the station is morally bound to honor it faithfully. If the client doesn't exercise his privilege at the time it is offered, the station may then consider it open to other prospects. *Never,* but *never,* should the client's first-refusal option be ignored. To sell a new availability to a new advertiser, when a current client is interested in it, is dynamite.

The above suggestions should not be taken to imply that every new availability should be offered to all current clients first. Only those clients who have expressed a desire for a change need be consulted. Offering new availabilities to clients satisfied with their current schedule might even boomerang. The client might suspect an underlying reason for trying to move him. If he is happy, don't muddy the waters.

FOLLOWING THROUGH WHEN MISTAKES OCCUR

The salesman who conscientiously services his accounts will sidetrack many "slip-ups" before they happen. In the aforementioned case of Salesman Jones versus the Acme Company, Jones's troubles could have been averted if he had simply paid attention to his client. He would have *known* that Acme had a "sunny day" commercial scheduled, and he would have seen to it that it was replaced on rainy days. He would have notified Acme in advance that the mayor was going to pre-empt Acme's time. The more carefully a salesman services his accounts, the fewer his troubles. But, in spite of every precaution, mistakes will occur.

The client's reaction to mistakes on his program will depend upon the seriousness of the error and, also, upon the chemical composition of the client. If the station is thrown off the air by a power failure at the transmitter or by an "act of God," most clients will understand. Even so, the salesman should get to his accounts affected by air failure with a full explanation, assuring them that they will not be billed for the lost air time.

Every so often a performer will make a bobble on the air. A fumbled commercial should be reported to the client. If the client feels that the error was damaging, he should not be charged for the commercial. The small loss in revenue is unimportant compared to the resentment that might result from failure to offer a rebate. Good will can actually be built by an honest admission of mistakes and by volunteering to "make good" when errors occur. If the error was not actually damaging to the client, a satisfactory adjustment can usually be negotiated.

If program talent broadcasts something objectionable to the client, the salesman should report the complaint to the program department and receive assurance against recurrences. Unthinkingly, for example, a performer might mention on the air that he had a coke with a friend. One of the sponsors is the local Pepsi-Cola Bottling Company. The salesman's phone rings in two minutes flat. Explain please.

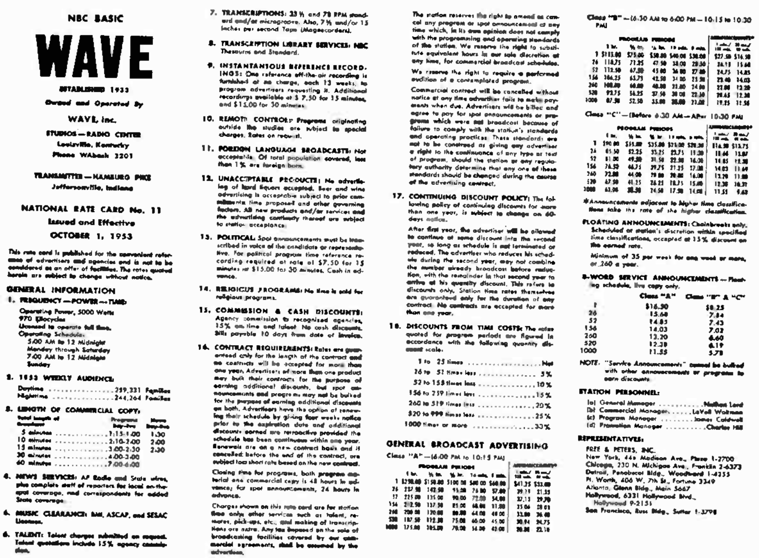
Whatever the error may be, the client rightfully expects the station salesman to give an explanation and to tell him what specific action the station proposes to take. The salesman is admittedly in the middle, for he must not only defend his station's position to his client, but he must also represent his client's interests to the station management. The real solution is simple, level-headed diplomacy. The salesman must strive to find a compromise in which neither client nor station is left unhappy.

SELLING COST CHANGES

When a program's cost changes it can go in only two directions: up or down. Both present problems in client relations.

Advancing costs are, of course, rare in radio today. But some stations still have good reason to increase time costs and do so. Then, too, program costs may increase. The timing for increasing a client's rates for the same service is virtually always upon his renewal date. Nearly all contracts protect the client against increasing costs for three to twelve months. A general time-rate increase is normally announced at least thirty days prior to its effective date, and clients are protected for three months to a year from that date, depending on station policy.

When a client is to be affected by a rate increase, it is advisable to prepare the way by stressing the values of his program well in advance of the renewal date. Sell him on the value of his franchise, so that when the time comes to write an increased figure into the contract, the client will be ame-



NBC BASIC

WAVE

ESTABLISHED 1933

Owned and Operated By

WAVE, Inc.

STUDIOS—RADIO CENTER
Louisville, Kentucky
Phone WAbash 3201

TRANSMITTER—HAMBURG PIKE
Jeffersonville, Indiana

NATIONAL RATE CARD No. 11
Issued and Effective
OCTOBER 1, 1953

This rate card is published for the convenient reference of advertisers and agencies and is not to be considered as an offer of facilities. The rates quoted herein are subject to change without notice.

GENERAL INFORMATION

1. FREQUENCY—POWER—TIME:
Operating Power, 5000 Watts
970 Kilocycles
Licensed to operate full time.
Operating Schedule:
5:00 AM to 12 Midnight
Monday through Saturday
7:00 AM to 12 Midnight
Sunday

2. 1953 WEEKLY AUDIENCE:
Daytime .... 259,331 Families
Nighttime .... 244,264 Families

3. LENGTH OF COMMERCIAL COPY:

Total length of Broadcast	Programs Day-Eve	News Day-Eve
5 minutes	1:15-1:00	1:30
10 minutes	2:10-2:00	2:00
15 minutes	3:00-2:30	2:30
30 minutes	4:00-3:00	
60 minutes	7:00-6:00	

4. NEWS SERVICES: AP Radio and State wires, plus complete staff of reporters for local on-the-spot coverage, and correspondents for added State coverage.

5. MUSIC CLEARANCE: BMI, ASCAP, and SESAC Licenses.

6. TALENT: Talent charges submitted on request. Talent quotations include 15% agency commission.

7. TRANSCRIPTIONS: 33 ⅓ and 78 RPM standard and/or microgroove. Also, 7 ½ and/or 15 inches per second Tape (Magnecorders).

8. TRANSCRIPTION LIBRARY SERVICES: NBC Thesaurus and Standard.

9. INSTANTANEOUS REFERENCE RECORDINGS: One reference off-the-air recording is furnished at no charge, each 13 weeks, to program advertisers requesting it. Additional recordings available at $ 7.50 for 15 minutes, and $15.00 for 30 minutes.

10. REMOTE CONTROLS: Programs originating outside the studios are subject to special charges. Rates on request.

11. FOREIGN LANGUAGE BROADCASTS: Not acceptable. Of total population covered, less than 1% are foreign born.

12. UNACCEPTABLE PRODUCTS: No advertising of hard liquors accepted. Beer and wine advertising is acceptable subject to prior commitments, time proposed and other governing factors. All new products and/or services and the advertising continuity thereof are subject to station acceptance.

13. POLITICAL: Spot announcements must be transcribed in voice of the candidate or representative. For political program time reference recording required at rate of $7.50 for 15 minutes or $15.00 for 30 minutes. Cash in advance.

14. RELIGIOUS PROGRAMS: No time is sold for religious programs.

15. COMMISSION & CASH DISCOUNTS: Agency commission to recognized agencies, 15% on time and talent. No cash discounts. Bills payable 10 days from date of invoice.

16. CONTRACT REQUIREMENTS: Rates are guaranteed only for the length of the contract and no contracts will be accepted for more than one year. Advertisers of more than one product may bulk their contracts for the purpose of earning additional discounts, but spot announcements and programs may not be bulked for the purpose of earning additional discounts on both. Advertisers have the option of renewing their schedule by giving four weeks notice prior to the expiration date and additional discounts earned are retroactive provided the schedule has been continuous within one year. Renewals are on a new contract basis and if cancelled before the end of the contract, are subject to a short rate based on the new contract.

Closing time for programs, both program material and commercial copy is 48 hours in advance; for spot announcements, 24 hours in advance.

Charges shown on this rate card are for station time only; other services such as talent, remotes, pick-ups, etc., and making of transcriptions are extra. Any tax imposed on the sale of broadcasting facilities covered by our commercial agreements, shall be assumed by the advertiser.

The station reserves the right to amend or cancel any program or spot announcement at any time which, in its own opinion does not comply with the programming and operating standards of the station. We reserve the right to substitute equivalent hours in our sole discretion at any time, for commercial broadcast schedules.

We reserve the right to require a performed audition of a contemplated program.

Commercial contract will be cancelled without notice at any time advertiser fails to make payments when due. Advertisers will be billed and agree to pay for spot announcements or programs which were not broadcast because of failure to comply with the station's standards and operating practices. These standards are not to be construed as giving any advertiser a right to the continuance of any type or text of program, should the station or any regulatory authority determine that any one of these standards should be changed during the course of the advertising contract.

17. CONTINUING DISCOUNT POLICY: The following policy of continuing discounts for more than one year, is subject to change on 60-days notice.

After first year, the advertiser will be allowed to continue at same discount into the second year, so long as schedule is not terminated or reduced. The advertiser who reduces his schedule during the second year, may not combine the number already broadcast before reduction, with the remainder in that second year to arrive at his quantity discount. This refers to discounts only. Station time rates themselves are guaranteed only for the duration of any contract. No contracts are accepted for more than one year.

18. DISCOUNTS FROM TIME COSTS: The rates quoted for program periods are figured in accordance with the following quantity discount scale:

1 to 25 times .... Net
26 to 51 times less 5%
52 to 155 times less 10%
156 to 259 times less 15%
260 to 519 times less 20%
520 to 999 times less 25%
1000 times or more 30%

GENERAL BROADCAST ADVERTISING

Class "A"—(6:00 PM to 10:15 PM)

	PROGRAM PERIODS					ANNOUNCEMENTS*	
	1 hr.	½ hr.	¼ hr.	10 min.	5 min.	[illegible]	[illegible]
1	$250.00	$150.00	$100.00	$80.00	$60.00	$41.25	$33.00
26	237.50	142.50	95.00	76.00	57.00	39.19	31.35
52	225.00	135.00	90.00	72.00	54.00	37.13	29.70
156	212.50	127.50	85.00	68.00	51.00	35.06	28.05
260	200.00	120.00	80.00	64.00	48.00	33.00	26.40
520	187.50	112.50	75.00	60.00	45.00	30.94	24.75
1000	175.00	105.00	70.00	56.00	42.00	28.88	23.10

Class "B"—(6:30 AM to 6:00 PM—10:15 to 10:30 PM)

	PROGRAM PERIODS					ANNOUNCEMENTS*	
	1 hr.	½ hr.	¼ hr.	10 min.	5 min.	[illegible]	[illegible]
1	$125.00	$75.00	$50.00	$40.00	$30.00	$27.50	$16.50
26	118.75	71.25	47.50	38.00	28.50	26.13	15.68
52	112.50	67.50	45.00	36.00	27.00	24.75	14.85
156	106.25	63.75	42.50	34.00	25.50	23.40	14.03
260	100.00	60.00	40.00	32.00	24.00	22.00	13.20
520	93.75	56.25	37.50	30.00	22.50	20.63	12.38
1000	87.50	52.50	35.00	28.00	21.00	19.25	11.55

Class "C"—(Before 6:30 AM—After 10:30 PM)

	PROGRAM PERIODS					ANNOUNCEMENTS*	
	1 hr.	½ hr.	¼ hr.	10 min.	5 min.	[illegible]	[illegible]
1	$90.00	$55.00	$35.00	$25.00	$20.00	$16.50	$13.75
26	85.50	52.25	33.25	23.75	19.00	15.68	13.07
52	81.00	49.50	31.50	22.50	18.00	14.85	12.38
156	76.50	46.75	29.75	21.25	17.00	14.03	11.69
260	72.00	44.00	28.00	20.00	16.00	13.20	11.00
520	67.50	41.25	26.25	18.75	15.00	12.38	10.31
1000	63.00	38.50	24.50	17.50	14.00	11.55	9.63

*Announcements adjacent to higher time classifications take the rate of the higher classification.

FLOATING ANNOUNCEMENTS: Chainbreaks only. Scheduled at station's discretion within specified time classifications, accepted at 15% discount on the earned rate.

Minimum of 35 per week for one week or more, or 260 a year.

8-WORD SERVICE ANNOUNCEMENTS—Floating schedule, live copy only.

	Class "A"	Class "B" & "C"
1	$16.50	$8.25
26	15.68	7.84
52	14.85	7.43
156	14.03	7.02
260	13.20	6.60
520	12.38	6.19
1000	11.55	5.78

NOTE: "Service Announcements" cannot be bulked with other announcements or programs to earn discounts.

STATION PERSONNEL:
(a) General Manager .... Nathan Lord
(b) Commercial Manager ...... LaVell Waltman
(c) Program Manager .... James Caldwell
(d) Promotion Manager .... Charles Hill

REPRESENTATIVES:
FREE & PETERS, INC.
New York, 444 Madison Ave., Plaza 1-2700
Chicago, 230 N. Michigan Ave., Franklin 2-6373
Detroit, Penobscot Bldg., Woodward 1-4255
Ft. Worth, 406 W. 7th St., Fortune 3349
Atlanta, Glenn Bldg., Main 5667
Hollywood, 6331 Hollywood Blvd., Hollywood 9-2151
San Francisco, Russ Bldg., Sutter 1-3798

(Courtesy of WAVE, Louisville, Ky.)

Fig. 6. A Radio Station Rate Card

nable to paying more for his program. Station management does not increase rates without important reasons. One of these reasons may be increased audience. Clients can be sold on increasing their expenditures when it is proved that they are receiving more circulation. By comparing the cost per thousand homes under the new rate structure with the cost per thousand homes delivered at the time of the last rate increase, it can often be proved that the station delivers more homes for the advertiser's dollar than formerly.

Rate *reductions* have been more prevalent than rate increases in radio in recent years. Television's influence on the radio audience in dozens of markets has forced radio station operators to lower rates, especially nighttime rates. (Chapter 9 is devoted entirely to selling radio in a television market.) Reducing rates actually can present more problems than increasing them. When clients insist on lower radio rates because of the effect of television, and the station acquiesces, its weakened position is officially admitted. The more television grows, the more will clients clamor for additional rate cuts in radio. If a radio station surrenders every television-equipped home in his area to television, it is headed for oblivion, for the day will come when 95 percent of the radio homes in his area will also have television sets. The best station operators are holding the line on radio rates admirably. When reductions become imperative, they are small.

When rate decreases are made, the salesman should not attempt to camouflage the fact that television is responsible. He should, however, cite again the current vitality of radio, its exclusive advantages in areas untouched by television, its pay-off at the cash register. A rate reduction may well motivate the client into a complete re-evaluation of radio's values. The salesman becomes less concerned with details. He now has an entire advertising medium to sell. And he should sell it . . . *hard*. (Chapter 9 offers several ideas on effective techniques for combating sales resistance due to television.)

Program cost reductions should generally follow the time-rate adjustments. The reasons for both are identical. In so far as the client is concerned, lack of adjustment of program costs when time rates are declining is inconsistent and intolerable. Few program people fail to recognize this.

MINOR DETAILS IN SERVICING ACCOUNTS

A few relatively minor points are worth mentioning here, because inattention to them might result in *major* problems with clients.

1. The client whose show has a studio audience obviously should be provided with a regular block of tickets for each program. Any client's request for tickets to other programs on the station should be fulfilled promptly.
2. Everyone connected with a sponsored program should know the client by sight. Station receptionists should be able to recognize clients. The station's clients should be accorded every courtesy when they are guests of the station. The "red carpet" treatment is important.
3. If a client requests station talent to appear in a Community Chest Benefit or at the Elks Club Ball, the salesman should attempt to make the arrangements. Every opportunity to demonstrate the station's spirit of cooperation should be utilized; it makes renewal time so much more pleasant.
4. In so far as possible the salesman should be loyal to his client's products or services by shopping in their stores and buying their products.
5. When the salesman is going out of town, his clients should be notified in advance and told who will handle their accounts during the salesman's absence. A small thing, yes, but every client will appreciate it.

There are many "little" things like these that are a part of servicing accounts. Without going into further detail, suffice it to say that in every respect the salesman must be

1. A true representative of his station to his clients
2. A true representative of his clients to his station

In serving them both well, the salesman will work for them both a long time.

CHAPTER 8

Retrieving Lost Business

Perhaps one of the reasons why the advertising industry is so full of vitality is the omnipresence of "account turnover." The advertising agency, as well as magazines, newspapers and radio and television stations, experiences frequent client changes. New clients come, and old clients go. The transient nature of the business tends to keep people in advertising alert and on their toes. A healthy state. Some of the best advertising ideas are sparked by the "crisis" of a client's possible desertion. Everyone has an underlying consciousness of the possibility of losing important accounts. The awareness of this potentiality often keeps a salesman sufficiently on the alert to "save" an account even before it "softens." A perceptive and thorough job of servicing the account will go a long way. But in spite of every precaution, some clients will quit. The salesman's future relationship with an outgoing account may depend to a large degree upon his response to the client's resignation. One of the great challenges of salesmanship is retrieving *lost* accounts. Winning back the prodigal client is one of the finest demonstrations of capable selling.

HOW TO LOSE AN ACCOUNT GRACEFULLY

The art of losing an account gracefully must be an acquired talent. Natural emotional reactions toward losing a good chunk of business are disappointment, anger, inferiority. A good salesman brings these emotional reactions under control. He attacks the problem with one thing in mind: winning the client back some day. The temporary loss of an account is nowhere near as serious as a *permanent* loss. The salesman's treatment of the departing client may influence the client's opinion of the station for years to come. To show anger, to abandon interest in the account during its final broadcasts is devastatingly unwise. It is ridiculous to nullify months or years of pleasant client relations in a few thoughtless moments.

Certain principles should govern the salesman's handling of the client who has canceled the station. These principles are largely the application of good judgment.

First of all, once the decision to quit the station becomes final, throw away the sales promotion and abandon the "pitch." The client has made up his mind. Dogged persistence that he reconsider may actually be objectionable to the client. It's a closed issue as far as he is concerned.

It is well to avoid the implication that the client has made a mistake. Disparaging remarks about the station or the newspaper he may be planning to use in place of your station are totally unwarranted. A client *knows* that the salesman doesn't agree with his action. If a good selling job has been done, he knows the station's values. But despite this, he has still decided to leave. This is no time to try to re-sell him, for it can be interpreted as a reflection on his judgment.

The best direction a salesman can take after the client has definitely given notice that he will not renew his contract is one of helpfulness during the final broadcasting period. Those last few broadcasts should be serviced as no others have been. Special attention should be given to every detail. Nothing will gain more good will toward the station than successful programs and pleasant relations up through the last broadcast. There is no better method of dramatizing to the client *what* he is leaving.

Calls on the account during his final weeks should be made as frequently as before. Attention should be focused on getting the best results out of the final broadcasts. At this stage one may as well forget about the long-range future. *That* will come later.

A final courtesy call may be made after the last broadcast. The ex-client is thanked for his business. The salesman expresses a personal appreciation for the pleasant association, and the hope that he will have the opportunity of working closely with the account again. Then without any reference to the immediate future, the call is completed.

PLANNING TO RETRIEVE THE ACCOUNT

After an account has departed from the client list, it becomes a new *prospect*! The ex-client is now a particularly appealing plum for recapture.

Since there are such a variety of reasons for client departures, no standard procedure can be given for planning to win them back. However, here are a few typical cases of client departures and suggested approaches for negotiating a return.

Budget Reduction

The client who has dropped the station because of an advertising-budget reduction may later become a good prospect for returning. If past relationships have been pleasant, the atmosphere for future selling should be satisfactory. The salesman might keep in touch with this client's merchandising progress, looking out for special sales, expanding lines of merchandise, seasonal items, etc., that might represent specific reasons for a renewed advertising effort. The account must be contacted frequently. Don't let a dormant account become a dead account. A competitor might resurrect it. With past associations forming the backdrop, the salesman should try to establish the understanding that when the account returns to radio or when he increases his budget, the salesman's station will be given first consideration.

Of course, if the client who departed because of budgetary reasons is still using other stations or other media, the ultimate goal is proving the superior values available on your station. (See Chapters 4 and 5.)

Shifting to Other Stations or Media

If an ex-client has been "romanced away" by a competing radio station or other competing media, the retrieving job is more difficult. In final negotiations with this client, his reasons for switching to another advertising medium should have been ascertained. If so, the first part of the new sales strategy should be to develop a positive story to overcome whatever deficiencies the ex-client felt existed.

Other features responsible for clients moving to other stations may include: more popular talent, evidence of better sales results, merchandising and/or promotion services, expansion of audience, etc. Combating these points is largely a matter of aggressive selling. Such things as popularity of talent, sales results, audience response are matters of opinion. It's difficult to measure accurately one station against another. But since every station puts its best foot forward, your *best* results and *best* talent may seem more attractive to the lost account than the particular results *he* is getting with your competitors. Always keep your most impressive attractions before these prospects.

Selling the account who has shifted to newspaper or other media requires carefully planned demonstrations of the station's vast audience and proof of its ability to move merchandise. The ex-client will be inclined to compare such proof of performance with the results he is actually receiving from the other media. If he achieved poor results while on your station, try to analyze the reasons for failure. Then develop a plan for him that eliminates past failings and proposes a concrete success-formula for the future. Most ex-radio-clients know that radio has produced for many other companies, but feel that it just wasn't right for them. These accounts should be shown how other advertisers are using radio successfully, and how, specifically, they too may be just as successful if they return to the medium.

Unhappiness over Station or Personnel

The client who "goes away mad" is the toughest of all to win back. Problems of this type will occur in direct correlation to the lack of consideration and service by the station. Maintaining warm client relations is the preventative.

There comes a time, though, in every salesman's life when a client leaves the station under unhappy circumstances. He swears he will never spend a nickel on the station again. He has *had* it!

After the salesman's last apology has fallen on deaf ears, this particular account should be left alone. A call would only result in further unpleasantness. Let him cool off.

In the meantime, get to the bottom of how the defection started. Make an inventory of all the events that led up to the unfortunate climax. The dissension may have been born out of a misunderstanding of rates or commercial treatment or program shifting—any one of a dozen things. Future conversations should affirm the station's regret for the misunderstanding. The ex-client is entitled to evidence of measures taken to prevent recurrences. Whatever the reason for the cleavage, corrective action should be undertaken before another call is made on the account.

Sometimes, it may be virtually impossible to get a bitter ex-client back on the station. He should never be stricken from the prospect list, however. Stranger things have happened in broadcasting than the restoration of an indignant ex-client to active status. No matter how remote the possibility may seem, nevertheless the client who "went away mad" may some day be mailing checks to the station again.

Regardless of the circumstances under which a client leaves the station, he should *never* be "written off." As soon as a salesman throws in the towel on an assigned prospect, he is awarding his competitors potential business that he has forfeited.

THE KEY TO RETRIEVING LOST ACCOUNTS

Like every other aspect of successful selling, the key to re-selling ex-clients is *timing*. There is a right and a wrong time to make the first call after the client has departed. There is a right and a wrong time to make comparisons of your medium with the medium he is now using. There is definitely a right and a wrong time to ask for the order. A perceptive salesman can interpret an account's reaction to each subject presented on a call. He can get the "feel" of receptivity in each area of his media discussion. His intuition tells him when the account becomes more receptive to his story. He instinctively recognizes when an account is beginning to "warm up." When he veers off the track, he recognizes the fact in the reaction of his listener. Effective selling is knowing *what* to say and *when* to say it. No one can string together a group of words and declare that they will produce results. The ability to say the right thing at the right *time* depends upon each individual situation.

Sound judgment, intelligence, experience and a little intuition: these are the qualities that will retrieve lost accounts. And add one more: *patience.*

CHAPTER 9

Selling Radio in a Television Market

Last year (1953) people bought more radios than they did in 1946 before television entered the scene. The American people now own over 115,000,000 radios—more radios than refrigerators, telephones, bathtubs or stoves. Has television made radio obsolete?

There are two kinds of people nowadays: those who own television sets and those who do not. Of those who do own a television set, virtually 100 percent also own at least one radio. About 95 percent of the people who do *not* own a television set, though, are radio-set owners. Before we can really understand radio's place in relation to television, it is necessary to examine these two groups of people, for radio's influence varies materially between these two groups.

Homes not equipped with television sets may lie inside or outside a television reception area. It makes no difference whether a television signal is kicking around or not, if people haven't the instrument to receive it. So, all homes without television sets are as completely "radio homes" as they ever have been. The only difference between radio homes today and ten years ago is that they have *more* radio sets today. More sets naturally promote more *total* listening within the home. In selling radio in a television market, never forget the fact that *X* thousand homes in the area are virtually untouched by television. These non-television homes are totally dependent upon radio for home entertainment. The advertiser cannot reach these homes through television.

Television homes are also radio homes. It is very rare to find a television home without at least one radio. Most *television* homes, in fact, have more *radios* than non-television homes! As Fred Allen once said: "Those radios were certainly not bought for book-ends, door stops or to cover up mouse holes." Actually, then, a television home is really a *radio*-television home. *Both* media of entertainment are available, and the advertiser has an opportunity of reaching these homes through either radio or television or both.

The big question (and here lies the crux of the entire problem of selling radio in a television area) is *how much* do television families listen to the radio.

Fortunately, research has provided the answer. The prophets of radio's doom have been discredited by facts.

A. R. Simmons and Associates conducted a comprehensive survey of a typical midwestern television market in 1952 and found that the average person in a *television* home spends 69 minutes a day listening to the radio. It is not surprising that they spend more time (3 hours 2 minutes) viewing television, but the substantial amount of radio listening places radio *ahead of all home activities except television.* For contrast, the average person spends 36 minutes a day reading newspapers and only 16 minutes reading magazines.

The television set has not replaced radio, but it has had a definite effect on *where* radio listening takes place. Before television, the average family listened to the radio mostly in the living room. After television is moved into the home, radio listening diminishes greatly . . . *in the living room.* But in the kitchen, the dining room, the automobile, radio listening does not decrease. It increases! In the presence of television, radio becomes a "personal" medium while the television set becomes a "family group" medium. Although this may mean fewer listeners per set for radio, it does offer a new advantage for radio advertisers: more selective audiences. Radio programs for special audiences (teen-agers, men, professional women, older people, to name a few) are particularly attractive today. It is not economical for an advertiser to use television to reach, for example, an audience of men interested in fishing. But radio can reach this selective audience at a reasonable cost.

The extent of outside-the-living-room listening in television homes between 6 a.m. and midnight has been surveyed by the American Research Bureau (1952). The figures shown in the accompanying table clearly indicate radio's future role as a personal medium:

Radio Listening in TV and "Radio Only" Homes

	Percent of radio listening	
Place	*In TV homes*	*In "radio only" homes*
Living room	22.9	49.5
Kitchen	50.0	27.2
Bedroom	9.6	13.2
Dining room	6.2	3.6
Automobile	6.3	1.5
Others	5.0	5.0

In selling radio in a television area, the revolutionary change in radio's place-of-listening should be emphasized. In addition to in-home listening, out-of-home listening is also of importance. There is a car radio for every six people in the nation. (To get a rough estimate of how many car radios are in your area, divide the number of people in your coverage area by six.) Portable radios are among the manufacturers' best sellers. Although no completely authentic figures are available, you can conservatively estimate a portable radio for about every thirty people in your area.

A tremendous amount of radio listening occurs while people are at work. Radios are heard constantly in factories, beauty parlors, barber shops, retail stores, filling stations, etc. Thousands of barns on American farms have radios. Radios are widespread in public places too. Restaurants, bars, bowling alleys, etc., are often radio-equipped.

None of these facts is news to anyone connected with radio sales. But sometimes the obvious is overlooked, and radio salesmen fail to remind their accounts of the overwhelming *quantity* of radio listening inside and outside the home. How many salesmen, for example, have counted the number of radios they personally hear in the course of one day? Why not ask radio prospects to do the same thing? The results of such a self-inventory of radio listening may be highly revealing. At any rate, it will deny the prospect the right to say "I never listen to the radio any more."

SELLING RADIO POSITIVELY

The radio salesman in a television market frequently finds himself in a defensive role. His prospects write daily epitaphs for radio. He must counter with statistics, proving the vitality of radio despite TV inroads. It isn't the most pleasant atmosphere for selling. It may be difficult for the salesman to win the argument, for the prospect usually considers his own personal listening habits as typical of those of the whole human race.

One way to sell outside-the-living-room listening is to *encourage* the prospect to be the typical listener. Find out how many radios he has, where they are located, who listens to them and when. Most people are surprised at the actual amount of listening done in their own homes. Radio is taken for granted so much that people usually don't realize just how much of their time is occupied by it.

One gambit for dramatizing radio's place in a television home is to admit that radio listening has declined tremendously . . . *in the living room.* This will set the stage well for the discussion of other-room and out-of-home listening.

Throughout every sales call, the salesman must sell radio positively. Radio advertising is the most *economical* means of selling a mass market in the world. (Let that phrase echo throughout your selling career.) People spend more time listening to the radio than reading books, magazines and newspapers combined. Radio listening occupies more of peoples' time than any other home activity, except television. The total *amount* of radio listening is greater today than it was in 1940. The number of radio homes has almost doubled, so that even if listening has declined in television homes, the net amount of total hours spent listening has actually increased.

Radio will be sold more positively if it is not constantly compared to television. Radio can and should be sold as *radio*. The ability of radio to move merchandise for an advertiser is proved constantly. The presence of television does not mean that people will not continue to be influenced by other media—by newspapers, by window displays, by bus cards, by radio. All the forces of advertising and merchandising play a part in convincing people to act. Radio is one of the most impelling of all, for radio is, as it always has been, *personal* salesmanship . . . people talking to people. Its influence on its listening audience is just as great as it ever was. If the total number of people listening is less than two years ago, it does not follow that those who *do* listen are any less influenced into buying an advertised product. If the station's audience is smaller than before television, the station may have adjusted its rates accordingly, so that the advertiser's *dollar* may reach just as many people as it did formerly.

The foregoing chapters have suggested techniques for effective radio selling. The principles contained in those chapters are equally useful, whether or not the station is located in a television market. Through the use of these principles, radio may be sold as *radio*, not as a medium subordinate to television.

SELLING THE ECONOMY OF RADIO

Radio has been proved to produce more customers per dollar than any other medium. (See Chapter 4.) Television may deliver a greater impact than radio, but the advertiser *pays* for it. Television will always be beyond the financial grasp of many small advertisers. Radio will never be. In the average market the number of potential radio advertisers may be two or three times as large as the number of television prospects. The radio salesman will find that one of his best selling tools is his rate card. Again the axiom: radio is the *most economical* means of selling a mass market.

The small- and medium-sized advertiser must make every dollar count. He cannot afford the luxury of large space in newspapers or of a television program of his own. So, when he appraises advertising media, he must judge the value of each according to what his limited budget will actually buy. The radio salesman is in a strategic position when these comparisons are made, for in practically every case he will have the advantageous position. Suppose, for example, that an advertiser has a budget of $200 a week. The best local newspaper's rate is 50 cents per agate line, so that the $200 will buy

400 lines or one-sixth of a page. A nighttime station break on a local television station costs $100. Two quick twenty-second spots exhausts his budget. But on your radio station one-minute participations in daytime programs cost only $25. In quick summary, then, $200 will buy

1/6 of a newspaper page
2 twenty-second nighttime station breaks on TV
8 one-minute announcements on radio

Economy? In spades!

The scheduling of the eight radio announcements can be arranged entirely according to the advertiser's needs: two a day for four days; four a day for his two biggest sales days; one a day for six days and two a day for the other. Almost any combination of eight announcements on the radio station should reach more people than the best two station breaks television can offer.

This hypothetical example is typical of the cost situation in many markets. A similar cost comparison of your station with television and newspapers in your market may be helpful in selling radio's economy. Take a weekly budget of $1,000, $500, $250, $100, even $50 and estimate what it will buy in each newspaper and on each television station. Then compare the outcome with what *you* can deliver for each budget. When such comparisons are used, the fact should be stressed that radio audiences are constantly "turning over." Accordingly, a group of radio announcements will reach a cumulative audience much greater than almost any single ad or television announcement.

SELLING RADIO'S EXCLUSIVE ADVANTAGES

Every advertising medium has some advantages not offered by other media. Print media have the advantages of tangibility and permanence; billboards, the advantage of a huge colorful display; television, the advantage of a sight-and-sound demonstration of products in the home. Radio has some exclusive advantages too.

Advertisers who have become infatuated with television may be inclined to forget some of radio's basic points of superiority. It is well to jog their memories occasionally. Here are some of the values offered by radio that other media cannot equal:

1. Radio is the only medium that reaches women while they are doing housework.
2. Radio is the only medium that delivers a full descriptive sales message to people in automobiles.
3. Radio is the only medium that awakens people in the morning and lulls them to sleep at night.
4. Radio is the only medium that reaches people while they are doing other things. (All visual media require more or less full attention.)
5. Radio is capable of selling people who do *not* read magazines or newspapers. According to a survey by the Institute for Associated Research at the University of Michigan, 34,000,000 adults do not read even one magazine regularly, and 6 percent of the adults do not read any newspapers.
6. Radio is the only medium reaching 19 out of every 20 homes in America.

Radio is also the only medium that sells through the listener's own imagination. All visual media present specific illustrations, which may not be attractive to people whose tastes differ from those of the artist or photographer. Radio, on the other hand, using only the spoken word, stimulates the listener's imagination, providing a mental picture pleasing to him, individually. This argument, admittedly, may be dubious, but it has been used effectively with certain types of accounts.

Some classes of programming seem to be more suited to radio than to television. Although there may be exceptions, generally speaking, radio is a more capable news reporter than television. A television news program requires a large budget in order to be visually appealing, for movie film must be shot, processed and delivered, visual aids must be prepared and live on-the-spot news requires an expensive mobile unit and 6 to 20 technicians. On the other hand, radio news is fast, flexible and inexpensive. The radio news reporter has no film to deter him, no type to set. He broadcasts news from halfway around the world minutes after it happens. Most people hear news *first* on radio. A Pulse survey proved that 54 percent of the American people depend on radio for the first report on important news stories. From all apparent indications, radio will continue to be the nation's primary "first news" source.

Radio usually has a similar advantage in musical programming. Since music is written for the ear, the addition of sight to sound seldom offers the listener any more enjoyment. Although television has presented a few notable concerts of symphony orchestras, string quartets and dance bands, the visual "gimmicks" employed to enliven the performances do not necessarily contribute to the enjoyment of the music. Essentially, music is for *listening*. Radio is concerned only with *listening*. Every television station that has attempted to produce the equivalent of a radio disk jockey show knows that it's an uphill fight to "visualize" a record. Most such attempts have been singularly unsuccessful. You don't need pictures to illustrate musical recordings. Radio will continue to be the most effective medium for musical programs. And the sponsors of musical programs on radio will profit accordingly.

HOW TO COMPARE RADIO AND TELEVISION ADVERTISING

Earlier in this chapter, radio salesmen are encouraged to sell the positive values of radio and to try to avoid a defensive attitude about their medium. A chapter on selling radio in a television market, however, would be incomplete without a point-by-point comparison of radio and television that faces up to the questions radio salesmen will meet. Despite every effort to the contrary, the radio salesman will often be forced into "defending" radio. The accompanying table contains some ammunition for combating attacks against radio. Its intention is not to encourage pugnacity on the salesman's part, but rather to offer logical answers to "anti-radio" statements, so that the salesman is not put in an indefensible position.

How Dead Is Radio?

Argument	*Refutation*
1. People don't listen to radio any more.	1. Why did they buy more radios than television sets last year? (Source: Radio-Electronics-Television Manufacturers Assn.)
2. People with *television* sets don't buy radios.	2. They buy more than people who *don't* own TV sets—253 radio sets per 100 TV homes compared to 219 per 100 radio-only homes. (Source: American Research Bureau.)
3. Buying radios doesn't mean they listen.	3. The average family spends 2.62 hours per day listening to radio. (Source: Nielsen Radio Index, Oct. 1953.)
4. Television families don't listen to radio.	4. Television families spend more time listening to radio than reading newspapers and magazines *combined*. (Source: American Research Bureau.)

How Dead Is Radio? (Cont.)

Argument	*Refutation*
5. But they watch television more than they listen to the radio.	5. Yes, they do, but the number of people listening to radio in TV homes *increases* by 6 percent during the first year of television ownership. (Source: "Videotown Survey.")
6. The radio audience is divided among a dozen stations, but the television audience has only two or three stations to watch.	6. The average home has only two-thirds of a television set, but it has *three* radios. There is a lot bigger radio audience to *divide*!
7. Television has more impact. It sells more goods.	7. Right. A minute on television will sell more than a minute on radio. But since the minute on television costs four times as much as the radio minute, it should sell *four times* as much! Does it?
8. I see television antennas 40 feet high 60 miles out of town. People will spend anything to get TV.	8. The coverage area of this radio station reaches 150 miles out of town. And since people don't have to build a 40-foot tower to get radio reception, they have radios in their barns, kitchens, bedrooms, stores, everywhere.
9. You can't show your product on radio.	9. Never could. But advertisers spent $490,000,000 last year *selling* their products on radio. You make more sales through conversation than through pictures. (Source: National Association of Radio and Television Broadcasters.)
10. The bigger television gets, the weaker radio will become.	10. In New York, for example, over 80 percent of the families already have television sets. But the New York area supports 33 radio stations and reports an audience of 12,800,000 listeners. (Source: NCS and NBC Research Dept.)

Perhaps the most important single asset a salesman can have in selling radio in a television area is personal conviction. If the salesman is convinced *himself* that radio is a vital, essential selling force, if he exudes enthusiasm and confidence in radio during his daily calls, he cannot help but radiate his convictions to his prospects. All the logic, statistics and arguments in the book won't accomplish success if the salesman feels that radio is a Class B medium. The salesman who *believes* in radio will make his clients believe too. Both will be richly rewarded.

CHAPTER 10

An Approach to Television Sales

The preceding chapters really serve two purposes: first, obviously, they explore the techniques of effective *radio* selling; secondly, and not so obviously, they form a background for the discussion of *television* selling. For whether a television salesman has previously sold radio or not, he should be intimately acquainted with radio sales procedures before attempting to sell television. *Salesmanship* of radio and television are quite similar. The "products" to be sold are very different. The techniques of preparing for calls, making convincing presentations, following through with accounts, closing, servicing, renewals, etc., are relatively the same for the television salesman as for his radio colleague. The specific *material* used in selling, however, is totally dissimilar. The five chapters that follow are concerned with problems peculiar to television selling. The preceding nine chapters contain many principles of salesmanship that apply equally to radio and television sales. (If you have skipped the radio chapters, it would be well to go back and read them. They form the foundation for the approaching discussion of television selling.)

TELEVISION AS AN ADVERTISING MEDIUM

Without exaggeration, it is safe to say that television is the most potent advertising force in existence. Printed media are visual only. Radio is aural only. Television is both plus *motion*. Television offers the millennium in selling effectiveness: the ability to demonstrate a product in thousands of homes simultaneously. In that respect, it is more of a *sales* medium than an advertising medium. People are *sold* through television. The sales transaction in the store for merchandise pre-sold on television is merely the physical consummation of the sale.

Before television, door-to-door selling was the only method of demonstrating a product in the home. The cost per demonstration was fantastic. A salesman could make maybe 20 or 30 calls a day, of which many were unproductive. Furthermore, he couldn't even get inside many homes to make his pitch, and often when he did, he faced a prospect bristling with sales resistance.

What a difference today! The "salesman" on television can demonstrate the same product in 100,000 homes at a cost of a fraction of a cent per home. He is an invited guest in the home, reaching his prospects when they are in a relaxed, receptive mood. The impact of television's personal demonstration and selling ability in the home is, literally, incomparable.

Television commands more attention, more concentration from people than any other advertising medium. Watching television requires the attention of the eyes, the ears, the mind . . . full concentration. It is the perfect atmosphere for influencing people. Television wins larger audiences than any other entertainment media in America. More people, for example, saw "Hamlet" last year in one television presentation than had seen all the performances of "Hamlet" in history! "Oklahoma!" played before fewer people in its entire run on the stage than the *average* nighttime network television program reaches. The *average* network TV show is seen by more people than listen to the *highest* rated radio programs. The largest audiences available to advertisers today and tomorrow will be television audiences . . . larger than radio, the biggest magazines, the most widely circulated newspapers.

Television's potential audience, of course, is not as large as radio's, for more homes have radios than television sets. But the average television program in a mature TV market will *reach* more people than the average radio program.

Television claims a larger portion of people's time than any other activity except working and sleeping. In the average television home each person spends three hours and two minutes per *day* watching television. According to the latest (1952) NBC "Sales Effectiveness Study," each individual in the average TV home spends, each day,

3 hours 2 minutes viewing television
69 minutes listening to the radio
36 minutes reading newspapers
16 minutes reading magazines

Advertiser-acceptance of television has been extraordinary. In 1953, according to Printers' Ink estimates, advertisers spent $688,700,000 for television time and programs. In the short space of seven years, the advertising investment in television has overtaken that of magazines, radio, transit and outdoor advertising.

Television has been proved to be the most effective sales medium in existence. One indication of television's sales prowess is contained in the latest NBC "Sales Effectiveness Study." It demonstrated that viewers of television programs actually purchased up to 50 percent more of TV-advertised products than people who did not see the programs. Most sales increases of TV-advertised products among program viewers were over 20 percent! The advertiser who passes up television forfeits a great many sales to his television-wise competitors. Practically every survey proves that television adds substantial impetus to the sales chart of any product.

These are some of the reasons why television has become the most potent advertising force in America. This is the television salesman's "product"!

THE GROWTH OF TELEVISION

For all practical purposes, we may say that commercial television became a reality in 1947. In January 1947, 6 stations were on the air. By January 1950, the number of operating television outlets had grown to 90. In January 1954, the nation was blanketed with 360 stations, covering areas in which 85 percent of all U. S. homes are located.

The January 1947 audience consisted of 16,500 homes. Three years later, 3,950,000 families had television sets. By January 1954, the total number of U. S. television families had rocketed to 27,666,000!

The first year that complete figures were available for advertiser investment in local, spot and network television was 1949, when $63,000,000 was poured into television's coffers. In four short years, that sum had increased over *ten times* to $688,700,000.

Television has grown faster than any industry in American history. The automobile industry took over 26 years to produce and sell 27½ million cars. Television produced and sold that many sets in eight years. It even took radio 14 years to produce an equal number of sets.

Never before has the American public accepted a product with such universal enthusiasm. In a handful of years people have spent over eight and a half billion dollars for television sets—more than for any other durable product except automobiles and homes.

The "infant" industry has grown up. The "curiosity" of the 1940's is the household necessity of the 1950's. The advertising "gimmick" of the mid-forties is the advertising *essential* of the mid-fifties.

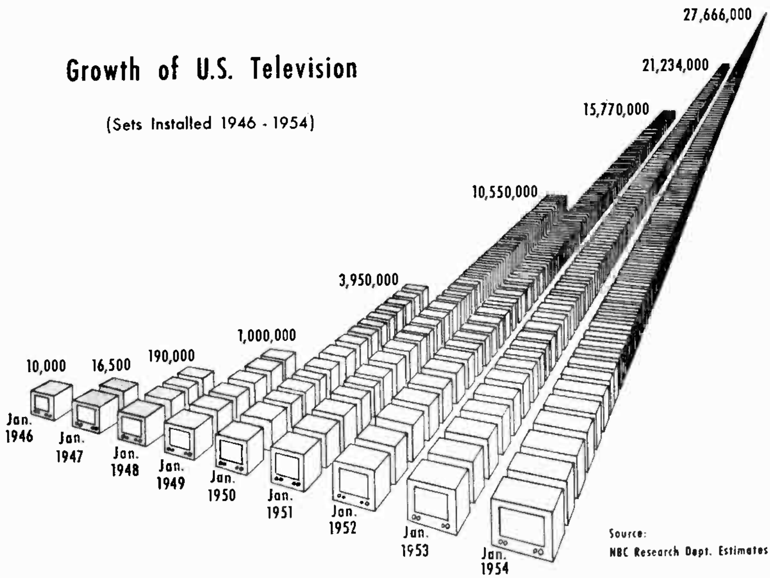


Fig. 7. How Television Receiver Sales Have Grown

THE LOCAL TELEVISION MARKET

Several developments during television's brief history have restricted its growth in some areas while it has boomed in others. The most conspicuous of these developments was the famous "freeze" imposed upon new television station applications by the Federal Communications Commission in 1949.

The reasons for the freeze are now legend. The FCC discovered that its entire system of channel allocations had to be revised. Two basic things were wrong with the "pre-freeze" standards: (1) Several stations using the same or adjacent channels were too close together and interfered with each other; (2) there weren't enough channels to go around. The 12 "very-high-frequency" (VHF) channels originally assigned to commercial television could not alone provide a truly national competitive service. There seemed to be no possibilities for expansion in an already overcrowded spectrum. But, during the freeze, research engineers of the Radio Corporation of America completed work on equipment that made it possible to transmit and receive *seventy* additional television channels (the "ultra-high-frequency" band or "UHF"). If this development had not taken place, television's growth would have been considerably stunted.

The freeze lasted three years. With the exception of a handful of stations whose construction permits had already been issued, no additional stations were built during the three-year period. Television station markets experienced a terrific boom in set sales during the freeze.

The new FCC standards for channel allocations became effective on May 2, 1952. (Within a year, 1,157 applications had been filed for new stations.) Under the new standards, the minimum distance between stations broadcasting on the same channel was increased from 90 to 155 miles. And the number of TV channels was increased from 12 to 82, embracing the 70 new UHF channels.

At the time the FCC lifted the "freeze," there were 17,290,000 television sets equipped to receive the original 12 channels. Virtually none could receive UHF channels. In order to receive UHF, the TV owner must have his set "converted" (i.e., provided with additional equipment necessary to receive UHF channels) or buy a new "all-channel" set. The cost for UHF conversion was and is between $40 and $125 per set, depending upon the location of the UHF transmitter and the previous VHF antenna installation.

Markets having no previous television service were, of course, not affected by the conversion problem. If a UHF station was the first to go on the air in the market, all the sets shipped into the area would be equipped to receive both UHF and VHF stations. As a result, there was no deterrent to television set expansion in the normal manner.

Mature TV markets like New York and Los Angeles, on the other hand, had several VHF stations in operation before the freeze. Such markets grew up *during* the freeze. Two out of three families in these areas already had television by the time UHF standards became effective. Since TV owners in these markets already had several stations from which to choose, there was practically no incentive to spend $40 to $125 for the privilege of receiving one or two additional stations. As a consequence, the UHF channels assigned to multi-station markets have generally gone a-begging. There are still no UHF stations in New York, Los Angeles, Chicago, Washington and several other multi-station markets.

The real UHF problem developed in cities that formerly had only one or two VHF stations. Television owners in those areas had to convert to UHF or buy a new set in order to watch a new UHF station. The additional programming provided by the UHF station, plus network programs formerly carried by the VHF station, offered local viewers strong incentive to convert to UHF.

When a new UHF station begins operation, the VHF station salesman may be facing competition for the first time. Before the arrival of the new station, he had been selling just *television*. Afterwards, he becomes a television *station* salesman. The VHF man will, however, have the advantage for a long time, for *all* sets in the area can receive his station, but only converted sets will be able to tune in to his UHF competitor. Though this advantage is large at first, the constant conversion of sets will continually improve the competitor's position.

The UHF salesman in a mature VHF market has the toughest sales job of all. His problem is not just selling television. His competitors have already done that. The "U" salesman has to sell a station with a smaller circulation than the "V" station. Until the number of conversions has reached an impressive total, the UHF station cannot expect to be as attractive commercially as the older established VHF. But the UHF station has a real opportunity for profitable sales even during its first months of operation.

To summarize, the television salesman's job will fall into one of the following categories:

1. Selling VHF in a wholly VHF market
2. Selling UHF in a new television market
3. Selling VHF in a market with new UHF competition
4. Selling UHF in an established VHF market
5. Selling a new VHF in an established UHF market (a rarity)

Each of these individual sales situations except the last one will be explored in later chapters. Although many sales points will be common to all television selling, the UHF-VHF conditions of the market determine to a large degree the atmosphere in which the individual salesman must operate.

TELEVISION'S PLACE IN THE COMMUNITY

In the consciousness of every television salesman should be a deep-rooted belief in television, its present and its future. Television is the greatest miracle of mass communications ever developed. Television is the most influential advertising medium in existence. It is a great social force, a powerful tool for education, a medium for the advancement of culture and understanding among people.

Since television is a medium for all people, it must serve all people . . . the uneducated, the intellectual, the laborer, the scientist, the kindergartener, the aged. Hence, television programming embraces serial dramas and Shakespeare, give-away shows and interviews with famous philosophers, who-dunits and operas, hillbilly tunes and Beethoven. Few people like *all* television programs. Everybody likes *some*. That is television's greatness: the ability to serve all the people some of the time.

Where does the salesman fit into all this? He makes it all *possible!* The salesman brings in the advertising revenue that pays, directly or indirectly, for every program on television from a puppet show to grand opera. The salesman's assignment is much larger than it appears on the surface. Selling television is getting orders, servicing accounts, making a profit for the station and making a personal living. But it is also helping to make America a richer, better place in which to live and contributing to the educational and cultural advancement of the nation. The fruits of the salesman's efforts are enjoyed literally by thousands, even millions, of people.

CHAPTER 11

What Television Offers the Advertiser

At the risk of oversimplification, it may be said that television offers the advertiser: (1) more sales of his product, (2) greater public knowledge of his product, (3) more prestige for his company.

As soon as an advertiser is convinced that television will produce these three results, the salesman's battle is won.

Most companies advertise to sell. Strictly "institutional" advertisers are rare, indeed. For the vast majority, an advertising medium is judged by its ability to attract *customers*. Every advertising medium produces sales for its clients. If it didn't, it could not survive. But every medium does not produce results for *all* its clients, nor is every medium "right" for every product. For that reason, the selling of advertising involves intensive research, planning, analyzing, promoting, comparing and *thinking*.

Television is peculiarly "right" for practically every product. Anything that can be sold by one individual talking to another can be sold on television. If a product must be seen to be sold, television is "right." If it must be demonstrated, television is "right." If it is an intangible product and has to be described by a salesman, television is "right."

Several companies have been *built* literally by television. These relative unknowns a few short years ago are household bywords today: Ammident Tooth Paste, Stopette, Vaseline Hair Tonic, Amana Home Freezers, Lipton's Soup, Doeskin Tissues, Adolph's Meat Tenderizer, Dial Soap, Reynolds Aluminum, Hazel Bishop Lipstick, Speidel Watch Bands, Samsonite Luggage. *Every one of these products (and many others) have regularly placed a major share of their advertising dollars in television.* Both old and new products have had tremendous sales increases on television.

One of the best research sources for proof of television's sales prowess is the series of "Sales Effectiveness Studies" sponsored by the National Broadcasting Company in 1949, 1951, 1952 and 1953. In these studies thousands of television owners and nonowners were personally interviewed to determine the brand of products they bought, and the television shows (if any) they watched. TV viewers and nonviewers of each program were carefully "matched" so that each group was similar in every respect. The brands purchased by the viewers of a program were compared with the brand preferences of nonviewers. In this way it was possible to determine whether the viewers of a program bought more of the advertised product than nonviewers. In case after case the dramatic sales effectiveness of television was demonstrated. The accompanying table lists just a few of the results from

Comparison of Buyers among Television Viewers and Nonviewers

Product	*Viewers buying product,* %	*Nonviewers buying product,* %	*Increase of customers among viewers,* %
A cleanser	21.5	15.3	40
A packaged dessert	27.8	20.1	38
A dentifrice	10.5	7.9	33
A hair preparation	6.7	4.2	60
A toiletry	4.6	2.4	92

the 1952 study. Of the total of 42 products surveyed, every product advertised on TV showed more customers among TV viewers than among nonviewers. Possibly never before has an advertising medium demonstrated such *consistency* of sales results for its advertisers. The evidence clearly indicates that the use of television advertising virtually *guarantees* increased sales.

Of course, it is *possible* for an advertiser to make a failure on television. If his commercials are ineffective or if his product is inferior, television or any other medium cannot be expected to sell it. As a rule, though, it takes such unhappy circumstances for television advertising to fail. Success is the *rule* in TV.

Obviously, if several advertisers competing for the same market are *all* in television, sales cannot mount indefinitely for everybody. The television audience naturally becomes divided in its choice of TV advertised brands. All television advertised brands, however, should fare better than those of competitors *not* on TV. But TV advertised products will ultimately reach market saturation. Most advertisers will recognize that a leveling off of sales does not necessarily mean that the advertising medium has ceased to be effective. As long as the advertiser can maintain his sales at a high, profitable level, he is satisfied. The truth of the matter is: If an advertiser dropped out of television while his competitors remained, he would *lose* a portion of the market. This fact was proved by NBC's 1952 "Sales Effectiveness Study," which found that there were as many as 66 per cent more *lost* customers among people who stopped viewing a program. Other examples from this study proved this point further, as shown in the table on page 102.

This pattern of loss was generally repeated for all the products studied. Obviously, if an advertiser loses customers

Loss in Purchasers among Television Nonviewers and Former Viewers

Product	*Nonviewers who stopped buying product,* %	*Former viewers who stopped buying product,* %	*Greater loss in customers among former viewers,* %
A cleanser	14.1	20.2	43
A beer	3.8	6.3	66
A soap	9.1	12.6	38

when they stop viewing his show, he will lose customers if he goes off the air entirely. It's a fact that advertisers simply cannot afford *not* to be on television.

Let it not be implied, though, that failure to use television is an invitation to bankruptcy. Such a suggestion would be naive. Some businesses can continue to prosper *without* television, and a salesman should not imply otherwise. The prospect, however, should be aware of the enormous possibilities of increasing the sale of his product or service through television advertising. The most convincing evidence of this is the fruitful experience of others. An alert businessman will not sit idly by and watch his television-advertising competitors steal his customers. The success of most TV clients on the station should provide ammunition for winning new accounts.

Proof of television's ability to sell merchandise is the most potent weapon in the sales arsenal.

That advertising on television will result in greater public awareness of the promoted product is undeniable. Hardly any prospect will question television's advertising strength. There are different *degrees* of impact on the viewing audience, though, depending upon the extent of TV coverage, the popularity of individual stations and programs, the time and length of broadcasts, the viewing habits of set owners and, of course, the effectiveness of the commercials. The salesman should have at his disposal complete information on these things. Later chapters will discuss each of them in detail.

"Prestige" is the most elusive and hard-to-define benefit that accrues to the television advertiser. It cannot be measured in dollars and cents, but the company with high prestige usually is in a very profitable position. There is no yardstick for measuring prestige, yet it is as much a part of a company's wealth as its physical assets. Television plays an important role in elevating the prestige of its advertisers.

In many communities, the mere fact that a company is "on television" identifies it as a progressive, important organization. Through the association with high-prestige national advertisers on the station, the local advertiser is benefited accordingly. He is in the company of General Electric, General Motors, U. S. Steel, du Pont, Ford and RCA. The presence on television of leading local firms tends to enhance its prestige value for other advertisers too. It often follows that the advertiser who is first to enter television in his business category becomes identified as a leader in his field. The importance of increasing a company's prestige cannot be overstressed, for it is one of the most important goals of every businessman.

If used incorrectly, television advertising may not serve the prestige-conscious advertiser well. Overlong, over-aggressive "pitches" on the air will sell merchandise perhaps, but, like sensational advertising in printed media, they will not elevate a company's prestige. The handling of commercials will determine whether or not the advertiser wants to gain prestige through TV. In the end, good taste, honesty, and warmth will win more customer-friends than the sideshow barker. The advertiser should be encouraged to take advantage of his opportunity to grow in public stature through the manner in which he uses television. Happily, most advertisers have learned that television is an intimate medium, and use it accordingly. Although there may be thousands or millions of people in a TV program's audience, each is viewing in a small family unit at home. Advertisers who address commercials to one family sitting comfortably and quietly at home will gain a lot more prestige (and sales) than the unthinking sponsors who conceive of their audience as one huge mob.

Television is the most merchandisable medium in all advertising. It stimulates more enthusiasm among dealers, distributors, salesmen, and members of the advertiser's own organization than any other form of advertising. It is the most dramatic and attention-getting medium a company can use. It is one of the most flexible of all media. It gains more local publicity. It promotes greater recognition from national manufacturers who supply the local dealer. It provokes more comment from customers. Since television offers such attractive benefits to its advertisers, there is small wonder that television is the most sought-after medium of advertising.

The television salesman should call the attention of all his prospects to the many *intrinsic* values of the medium. There is no better way to approach any sales prospect than on the basis of "what it can do for *you*." As in radio selling, the wants and needs of the prospect should be uppermost in the salesman's thinking.

To repeat the opening lines of this chapter, among the many values that television offers, three are basic. Sell the account on these, and you are well on the way to gaining a new client. Television *will* produce:

Increased sales
More public knowledge of product
More prestige

CHAPTER 12

The Tools of Television Selling

Everything from the components of the receiving set to the salesman's desk manual is more complex in television than in radio. The television salesman's "kit" includes some strange data that can be found no place else on earth. It is a combination of maps, charts, circulation figures, audience statistics, market data, program descriptions, talent biographies; technical data on cameras, projectors, scenery, stage properties, films, balopticons, mobile units; cost tables, policies, contractual provisions, etc., etc. To be a competent salesman, all the "tools of the trade" must be understood. A salesman must know when to use what, and where to find the answers to questions that he can't immediately answer. He must be keenly familiar with all of his sales material, and thoroughly acquainted with all the functions of his station. Long hours of study and preparation should precede any active solicitation of accounts. There is nothing worse than a salesman who doesn't know his own "product."

HOW TELEVISION WORKS

Early in the game the salesman should become acquainted with how television works. How is a picture in a studio transmitted through the air to a receiver fifty miles distant? Salesmen, of course, don't have to be engineers, but it is well for them to understand, from a layman's viewpoint, what makes TV tick. In the simplest of terms, here's how:

The television camera "scans" the picture in much the same way that you are reading this page. It "reads" the "lines" of the picture from left to right. There are 525 lines in the field of the camera's eye. It scans all those lines in one-thirtieth of a second. On each line there are various shades of black, white and gray. As the camera reads the line it converts these shades into electronic impulses that, when picked up by a receiver, can be "painted" on the screen in the same sequence of black, white and gray tones. The receiver "paints" on the picture tube (the kinescope) the same line-by-line scene that the camera picked up. The speed of this operation is so terrific (15,750 lines per second) that the human eye sees all the lines in the entire picture simultaneously.

After the camera has converted each line into electrical impulses, it sends the stream of impulses through a coaxial cable to the station control room. In the control room, the picture appears on a "monitor" (a TV screen just like a home screen), where the control engineer can adjust it for brightness, clarity and definition before the stream of impulses continues through another coaxial cable to the transmitting point. The transmitting antenna located atop the tower converts the stream of electrons into high-frequency waves that radiate in all directions. Receiving antennas intercept the high-frequency waves, convert them back into a stream of electrons and funnel them through a wire into the receiving set, where the electrical impulses are once again converted into the original shades of brightness and darkness and painted on the picture tube.

Television "signals," as they are called, tend to travel in straight lines. Unlike radio signals, which closely follow the curvature of the earth, television waves (although bending somewhat) generally do not provide service far beyond the horizon. That is the reason television antennas must be mounted higher in the air for distant reception. It is also the reason why television station coverage is more restricted than radio coverage. A television station may be received from a distance of about 20 to over 100 miles, depending upon the height of the transmitter, the station's power and the topography of the earth. Radio waves have been known to travel 6,000 miles or more.

The sound of television is transmitted simultaneously on high-frequency radio waves. Television sound is frequency-modulation (FM) radio, which, of course, is generally of higher fidelity than standard- or amplitude-modulation (AM) radio. FM waves have the same characteristics as television waves in that they travel in straight lines and are limited in area coverage by the curvature of the earth.

Unlike AM radio, which is transmitted on a single frequency, television signals are borne on several frequencies. A single television-station's signal requires six megacycles of spectrum. The entire standard radio broadcast band (540 to 1,600 kilocycles) occupies only 1.06 megacycles of spectrum. Although the television viewer simply turns to a "channel number," actually the breadth of frequencies that he receives on one channel is over five times as large as *all* the frequencies on his radio.

The principle of ultra-high-frequency (UHF) transmission is the same as VHF, the difference being in the shorter length of the waves. UHF, of course, is transmitted on much higher frequencies than VHF. UHF covers 470 to 890 megacycles; VHF from 54 to 216 megacycles.

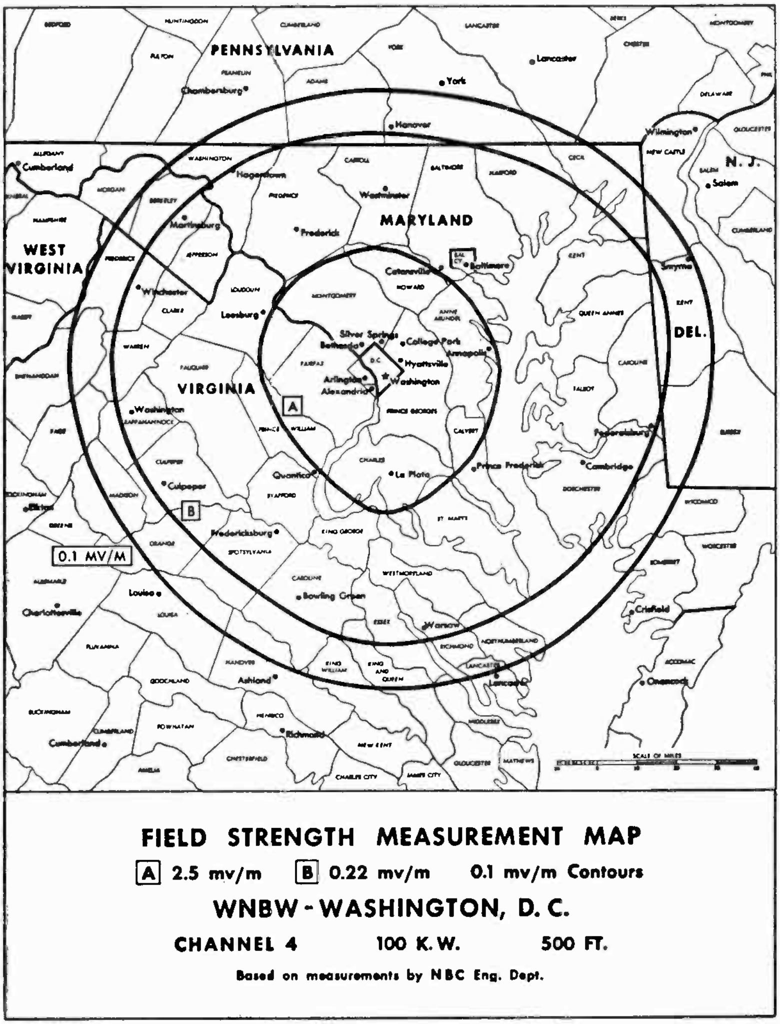
MEASURING TELEVISION STATION COVERAGE

Every television station, in its initial petition to the FCC, must include maps showing the anticipated coverage of the projected station. After the transmitter is installed, the visual and audio signal strength can be measured through engineering field-strength tests. These measurements are conducted similarly to radio field tests (see Chapter 2), except that equipment is included that continuously records the strength of the picture signal along the measured radial. The results of the measurements are transferred to a map in much the same manner followed by radio engineering field tests. A television-station map resembles a radio map in appearance, with a series of contour lines surrounding the transmitting point. "Primary" coverage may be considered to be all the area enclosed in the "grade A contour" (2.5 to 5 millivolt area, depending upon the channel). The "grade B contour" may be considered as defining the "secondary" coverage area (0.2 to 1.6, depending upon the channel).

One pronounced difference between television and radio field-strength maps is the presence of "shadowed" or "dead" areas in the TV maps. A mountain, for example, may cause a "shadow" in reception. Tall buildings will sometimes affect the picture received. Such "shadowed" areas should not be considered a part of the station's coverage.

Changes in a station's coverage pattern may occur as a result of increase in power, change in transmitter location, raising the height of the antenna, etc. Such modifications in coverage are impossible to demonstrate to advertisers without a modified field-strength measurement.

Engineering field-strength-measurement maps are in general use by TV station sales departments to show the area covered by the station. In the absence of actual field measure-



(Courtesy of WNBW, Washington, D.C.)

Fig. 8. A Television Station Field Strength Measurement Map

ments, computed signal-strength maps are used. These maps (actual or computed) form the basis for establishing the size and value of the market covered. The following basic market data can be tabulated for all the coverage area of the station:

Population—total, city and farm	Food sales
	Drug sales
Number of families	General merchandise sales
Effective buying income	Per capita income
Retail sales	Per capita retail sales

All of these data can be compiled through the use of the station's coverage map and Sales Management's latest "Survey of Buying Power." The resulting figures provide a profile of the market.

Two research companies have conducted surveys to measure television station coverage, A. C. Nielsen Company and the Standard Audit and Measurement Services. These surveys were made simultaneously with the radio coverage surveys of the same companies. They used the same methods. (The details of these surveys are contained in Chapter 2.) Both Nielsen and SAMS found that television station coverage generally extended beyond the area shown on engineering field-strength maps. People far distant from a television station have done some strange things to receive the station's programs. It is not unusual to find antennas mounted on 30- or 40-foot towers 100 miles from the TV station. Nielsen and SAMS have counted this coverage. Engineering maps do not.

Undoubtedly, as time goes on, coverage surveys will gradually replace engineering maps as the basis for establishing the true coverage area of the station. As in radio, the latter basis for measuring coverage for sales purposes will probably become obsolete.

MEASURING TELEVISION SET "CIRCULATION"

The number of television sets in a station's coverage area is often referred to as the station's "circulation." There is a difference, however, between the *set ownership* of an area and the *number of homes* that *actually view* a station.

Technically, "circulation" is the equivalent of the number of *homes viewing* a station. "Set ownership" figures include two-set homes, sets moved out of the area by owners or dealers and sets destroyed by breakage or fire. Obviously then, set ownership figures do not provide accurate "circulation" figures. Particularly in old, established television markets, there can be a considerable discrepancy between the number of *sets sold* during the past several years and the number of *homes* that view the station.

The most accurate indexes for station "circulation" are the Nielsen and SAMS surveys mentioned above. Since these surveys are conducted infrequently, however, the figures quickly become out-of-date. (Nielsen's latest "count" was released in February 1954). Since television is such a fast-growing medium, and since up-to-date "circulation" figures are an important basis for defining advertising rates, it is advisable to keep a monthly account of the number of sets sold in the station's area. The "sets sold" figures can then be adjusted for an estimated number of "viewing homes" to be added each month. There are several possible sources for obtaining monthly set ownership statistics.

The most universally used system of accounting for the number of sets sold is through the local distributors of television sets. In addition to the sum of the distributors' monthly sales, estimates can be made of the number of sets that are shipped in to the market by mail-order houses or other firms.

Some cities have a "circulation committee" composed of representatives of all the stations, who pool all of their data on set sales and agree on the monthly estimate for the market as a whole. Washington, D. C., was the leader in this method of estimating monthly set circulation figures.

Another source of information on set sales is the Radio-Electronics-Television Manufacturers Association, which supplies figures on the number of sets *shipped* to retailers in each market. Before the RETMA figures can be used, allowances must be made for retailers' inventory. This inventory can generally be estimated as amounting to about one month's shipments. Stations should make certain that they are not counting television sets on the dealers' floors as "circulation."

A few trade journals also publish estimated set circulation figures monthly. This information is valuable to a station for purposes of comparing its monthly circulation with that of other markets and checking the growth of other markets in comparison with its own.

MEASURING PROGRAM AUDIENCES

Individual television program audiences, like radio audiences, are measured by program *ratings*. Television program ratings are simply the percentage of all television homes in the surveyed area that are tuned to each program. There is no dearth of rating services; no less than six are operating nationally at this writing: Nielsen Television Index, Hooper Teleratings, Pulse Television Ratings, ARB (American Research Bureau) TV Ratings, Trendex Ratings and Videodex ratings. It is not within the scope of this book to give a detailed analysis of each rating service. It is, however, recommended that the television salesman completely familiarize himself with the methods and meaning of each of the rating services used by his station and his competitors. Each rating report publishes a complete description of its method, sample, scope, statistical accuracy and definition of its reported data. Before using ratings, a salesman should study these pages of the rating report thoroughly.

Here is a brief description of each of the most important rating services:

Nielsen Television Index

Television-set use measured by Nielsen Audimeter installed in home receivers. (See Chapter 2.) Audimeter tape records the exact minute the set is turned on, the channel it is tuned to, changes to other channels and time turned off. Reports: "Nielsen Rating" (percent of homes tuned in to programs for at least six minutes); total audience (percent of homes tuned in to programs at least one minute); share of audience (percent of tuned-in audience viewing each program); number of homes in audience; minute-by-minute audience; audience flow to and from programs, percent of total U. S. homes tuned to programs; etc. Service used by TV networks, national advertisers and agencies. Prior to January 1954, Nielsen provided no local market ratings except for New York City. The company has since undertaken an expansion program to add local market service in other cities. National Nielsen ratings are issued semimonthly.

Hooper Teleratings

Viewing of programs measured by coincidental telephone method, in combination with diaries kept by viewers. Telephone numbers are selected at random. Respondents are asked to report the program being viewed (if any) at the moment of the call. Reports: "Telerating" (percent of TV homes in survey viewing each program); share of audience among stations; sets in use (percent of total sets in area in use during each time period); percent of *total* homes tuned in to each program and percent of *total* homes using television each quarter-hour. Service used by local stations, national and local advertisers and advertising agencies. Hooper conducts regular surveys in over 50 television markets and is available for special surveys in any market.

Pulse Television Ratings

Program viewing measured by personal interview method. Sample, selected at random, is asked to recall programs recently seen. Interviewer aids recall of program by showing interviewee list of programs broadcast. Reports: Pulse Rating (percent of people interviewed who recall having seen each program); sets in use, station's share of audience, percent listening to all television stations during each period for both commercial and sustaining programs. Service used by local stations, national and local advertisers, advertising agencies. Pulse conducts regular surveys in over 70 television markets.

ARB Ratings

Program viewing measured by "diary" technique. A representative group of viewing homes, selected at random, records hour-by-hour viewing for a week in a "diary" that is affixed to their television set. ARB (American Research Bureau) tabulates data from completed diaries mailed in at the end of the sample week. Sample: approximately 500 diaries in the average market. Reports: ARB Rating (percent of total sample reporting that they watched the program); sets in use; station's share of audience; estimated number of people in audience for each program; audience composition (i.e., percent of men, percent of women and percent of children in each program's audience); estimated *number* of men, women and children in program audiences. ARB, like Pulse, but unlike Nielsen, reports information for sustaining as

THE PHILADELPHIA TELEVISION AUDIENCE — Sunday, February 7, 1954

TIME	PROGRAM	STATION	RATING	Men	Women	Children	Viewers per set
5:30 P.M.	Hall of Fame	WPTZ	7.4	29	62	9	2.6
	Super Circus	WFIL	16.5	34	36	30	3.1
	Omnibus	WCAU	15.9	38	38	24	3.5
	Sets in Use		39.8				
5:45 P.M.	Hall of Fame	WPTZ	7.4	29	62	9	2.6
	Super Circus	WFIL	16.9	34	36	30	3.1
	Omnibus	WCAU	15.6	38	38	24	3.5
	Sets in Use		39.9				
6:00 P.M.	Mr. and Mrs. North	WPTZ	12.3	28	42	30	2.8
	Annie Oakley	WFIL	10.6	25	32	43	3.1
	Omnibus	WCAU	12.3	39	38	23	3.2
		Other	0.6				
	Sets in Use		35.8				
6:15 P.M.	Mr. and Mrs. North	WPTZ	12.3	28	42	30	2.8
	Annie Oakley	WFIL	10.6	25	32	43	3.1
	Omnibus	WCAU	11.7	39	38	23	3.2
		Other	0.6				
	Sets in Use		35.2				
6:30 P.M.	Let's Go; News	WPTZ	8.2	28	42	30	3.1
	This Week in Philadelphia	WFIL	6.8				
	You Are There	WCAU	15.3	35	43	22	3.2
		Other	0.3				
	Sets in Use		30.6				
6:45 P.M.	Kieran's Kaleidoscope	WPTZ	5.9				
	Pulse of the City	WFIL	7.1	39	52	9	2.4
	You Are There	WCAU	14.6	35	43	22	3.2
		Other	0.3				
	Sets in Use		27.9				
7:00 P.M.	Sunday at Seven	WPTZ	5.0				
	You Asked for It	WFIL	36.8	33	41	26	3.5
	Life with Father	WCAU	9.1	25	43	32	3.1
		Other	0.6				
	Sets in Use		51.5				
7:15 P.M.	Sunday at Seven	WPTZ	5.0				
	You Asked for It	WFIL	36.8	33	41	26	3.5
	Life with Father	WCAU	9.1	25	43	32	3.1
		Other	0.6				
	Sets in Use		51.5				
7:30 P.M.	Mr. Peepers	WPTZ	13.9	27	38	35	3.5
	TV Teen Club	WFIL	8.2	35	52	13	3.3
	Jack Benny	WCAU	37.1	34	45	21	3.2
		Other	0.3				
	Sets in Use		59.5				
7:45 P.M.	Mr. Peepers	WPTZ	13.9	27	38	35	3.5
	TV Teen Club	WFIL	8.2	35	52	13	3.3
	Jack Benny	WCAU	37.1	34	45	21	3.2
		Other	0.3				
	Sets in Use		59.5				
8:00 P.M.	Comedy Hour - J. Durante	WPTZ	24.7	34	39	27	3.6
	The Mask	WFIL	7.9	37	47	16	3.1
	Toast of the Town	WCAU	36.5	33	49	18	3.3
		Other	0.3				
	Sets in Use		69.4				
8:15 P.M.	Comedy Hour	WPTZ	24.7	34	39	27	3.6
	The Mask	WFIL	7.9	37	47	16	3.1
	Toast of the Town	WCAU	36.8	33	49	18	3.3
		Other	0.3				
	Sets in Use		69.7				
8:30 P.M.	Comedy Hour	WPTZ	24.1	36	40	25	3.6
	The Mask	WFIL	8.8				
	Toast of the Town	WCAU	36.8	32	51	17	3.5
		Other	0.3				
	Sets in Use		70.0				
8:45 P.M.	Comedy Hour	WPTZ	24.1	36	40	25	3.6
	The Mask	WFIL	8.8				
	Toast of the Town	WCAU	36.8	32	51	17	3.5
		Other	0.3				
	Sets in Use		70.0				

4

AMERICAN RESEARCH BUREAU, INC.

(Courtesy of James Seiler, Director)

Fig. 9. Typical Page from an American Research Bureau (ARB) Rating Report

well as commercial programs. Service used by local stations, networks, national and local advertisers and advertising agencies. ARB surveys over 35 markets.

Trendex Ratings

Viewing of individual programs measured in ten or more cities by telephone "coincidental" survey. Random sample selected from telephone book. Sample: approximately 600 calls per quarter-hour period. Reports monthly on: Trendex ratings (per cent of people who report watching each show at the time they are interviewed); sets in use; program's share of audience. Reports three times a year on sponsor identification and audience composition. Trendex is principally a national network service. Service used by networks, national and local advertisers and advertising agencies. Trendex operates exclusively in markets where at least three national networks have individual affiliates.

In addition to stations, networks, advertisers and agencies, many allied businesses make wide use of the rating services listed above. Among these are national spot representatives, TV film sales organizations, talent agencies, press agents, etc.

PRODUCTION AND STAGING SERVICES

The average television salesman may be somewhat mystified by the complexities of TV production. Few salesmen can be expected to be experts on the physical requirements for staging a show. Rarely will he have need of this skill anyhow. But *some* knowledge about cameras and booms, scenic design and make-up, studio equipment and technical direction is desirable.

At least the bare essentials should be understood, if a salesman is to talk to clients intelligently. If a client thinks the production costs for his show are excessive, the salesman

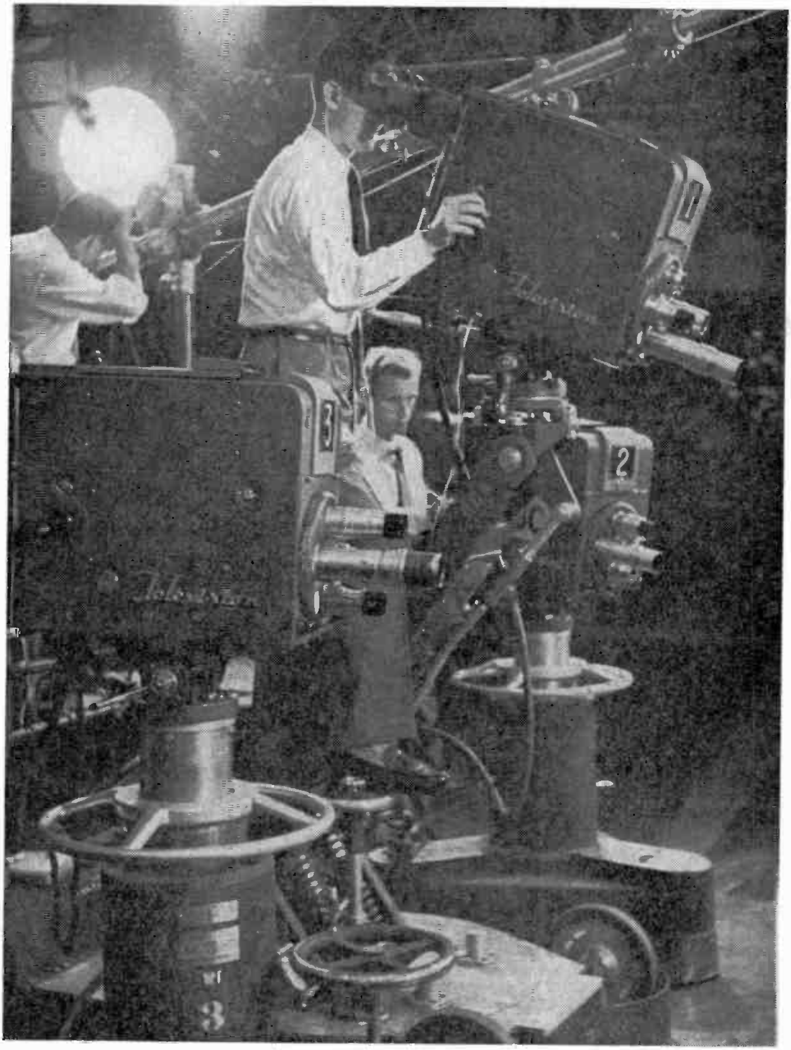


Fig. 10. A Television Station Studio

should be able to explain the staging requirements that necessitated the cost. The salesman should be able to *justify* production costs billed to his clients, and to do that requires some understanding of each of the services necessary to getting a show on the air.

Salesmen should spend as much time as possible indoctrinating themselves in the various elements of production. Conferences with producers, directors, scenic designers, cameramen, audio men, floor directors, etc., will be highly profitable. The more a salesman knows about production, the better he will serve the interests of his station and the interests of his clients.

Here are a few brief points to investigate about *your* station:

1. What is the maximum number of cameras that can be used for a single studio show?
2. What size crew is required to operate your station's biggest production?
3. In your maximum crew, how many of the following are used: cameramen, dolly operators, audio men, video men, boom operators, property men or stagehands, teleprompter operators, lighting men?
4. What are your station's facilities for scenic design?
5. How many projectors does your station have: 16-mm film projectors? 35-mm film projectors? slide projectors? (size of slides used by projector); balopticons or telopticons? Facilities for rear-screen projection?
6. What facilities does your station offer for the construction of sets and scenery?
7. Does your station's art director assist in the preparation of commercials?
8. Is your station equipped to prepare title cards and telops in the shop?

9. How are stage properties acquired? Does the station maintain a complement of stock equipment? Does the station lease furniture, lamps, etc., from local retailers?
10. What are the restrictions on the use of commercial display items? Must they be shipped by union carrier? To whom are they shipped?
11. What are the problems of the construction of commercial display items? Must they be constructed by union personnel?
12. What color problems may be encountered in televising commercial props?
13. What are the provisions for disposition of commercial props after the show?
14. Is the station equipped for costuming? What are the limitations of access to costumes?
15. What are the facilities for make-up?
16. What are the dimensions of each of your television studios? What type of programs originates from each?
17. If the station has a mobile unit, what is its range of coverage? Can it handle commercials from a remote pickup point?
18. Are there any limitations against switching from one type of transmission to another, such as live studio to film studio, film studio to balopticon, live studio show to live commercial, etc.?
19. What are the station's facilities for lighting?
20. What is the procedure for handling commercial film? To whom is it shipped? How far in advance of the broadcast time must it be received?

Finally, there is the biggest question of all: How much does it cost?

Most stations have standard published rates for studio rehearsals of both live and film programs. These costs normally include use of cameras, microphones, projectors, wages of the crew and use of the studio space itself. In addition to these charges, any number of additional costs may be incurred for which there may be no established rates. Any one or several of the following items may be included in the cost of production:

scenery
special lighting effects
doors
windows
staircases
furniture
house or store furnishings
lamps
mantels
jogs
drapes
costume rental
costume design
scenic design
scenic decoration
make-up
hairdressing
title cards
film rental
electrical service
special prop construction
kitchen appliances
food and drink
rear-screen projection
photographs

The salesman should be familiar with his station's billing and accounting procedures for production services. Some stations bill on a straight cost-plus basis, others on a percentage of the initial cost of the item. Personal investigation is the only way to find out *your* station's individual policies.

To assist the salesman in familiarizing himself with the production characteristics and facilities of his station, the chart given opposite when filled-in will present an accurate "profile" of the station.

Since the complexities of production are so manifold, it has become universal practice to "package" all the production costs together with talent costs in order to present one figure for the "program." Under this procedure, the advertiser's total bill includes three major elements: (1) program costs, (2) studio rehearsal costs, (3) time costs. The fact that the

Outline Chart of TV Station Production Facilities

Service	*Offered by station?*	*Responsible person*	*Facilities available*	*Basis for billing*
1. Live studio No. 1				
2. Live studio No. 2				
3. Live studio No. 3				
4. Film studio No. 1				
5. Film studio No. 2				
6. Mobile unit				
7. 16-mm sound projector(s)				
8. 35-mm sound projector(s)				
9. Kinescope recording facilities				
10. Slide projector				
11. Balopticon or telopticon				
12. Rear-screen projection				
13. Scenic design facilities				
14. Set construction shop				
15. Stock furniture inventory				
16. Stock kitchen inventory				
17. Property rental facilities				
18. Motion-picture filming facilities				
19. Costume wardrobe				
20. Costume rental				
21. Make-up				
22. Title cards				
23. Live commercials				
24. Film commercials				
25. Animated commercials				
26. Photographs (still)				
27. Sound effects				
28. Record library				
29. Audio turntables				
30. Lighting				

program department may not break down all the components in the figure called "program costs" does not mean that the salesman should be unconcerned about what is covered by the end figure. Many prospects will have difficulty understanding why Georgey Emcee costs $300 per show on television when the same guy with the same jokes can be bought on radio for $40 flat. The salesman who is familiar with production costs can relieve the suspicion that Georgey and the station are trying to take the advertiser for a ride.

It isn't necessary to have worked in the Buick assembly plant in order to be able to sell Buicks, nor need the television salesman become an expert on TV production. But the Buick salesman should know a carburetor from a fan belt, and his TV counterpart should similarly know the fundamentals of how *his* product is put together. You can make sales without this knowledge, but "knowing the product" is still regarded as the first requirement of good salesmanship.

TELEVISION COMMERCIALS

With a basic knowledge of television production, the salesman is eminently better qualified to be an expert in an area where he *should* be an expert—television commercials. The commercial is the reason the salesman has a job. We talk of selling "programs," but actually the advertiser doesn't buy *programs,* he buys *commercials.* The program delivers the audience that the advertiser expects to sell through his commercials. Let the salesman always keep in mind the fact that those minutes or seconds of *commercial time* are the *raison d'être* of *any* sale. And let the salesman accept his role as the expert in helping the advertiser get maximum benefit from his commercials.

Advertisers may buy commercials in any of the following varieties:

1. Commercials in varying length within the content of a program wholly sponsored by one advertiser
2. Commercials within the content of a program shared in sponsorship between two or more advertisers

3. One-minute "participations" in which an advertiser's commercial is inserted into a program along with those of several other one-minute participating advertisers
4. 20-second station breaks—isolated announcements placed between programs during the 30-second period in which the station identifies itself. Some stations offer one-minute station breaks between non-network programs
5. 10-second shared station-identification breaks in which the advertiser shares the screen with the station's call-letter identification and the audio time with the station's audio identification.

The advertiser who buys an entire program enjoys several advantages over the buyer of "spots." He is a "sponsor" in the truest sense of the word. Commercial time in the program is his and his alone. The viewers of the program are exposed to no other advertising for the entire period of time the show is on the air. The talent and the show itself are highly merchandisable. The highest degree of identification between the sponsored product and the program is achieved.

Program advertisers are allotted a predetermined amount of time in which to do their selling. In a half-hour evening show, the average commercial allocation is three minutes. The advertiser may employ those three minutes in a variety of ways. Generally he will use 15 to 30 seconds in an opening and closing "billboard" that identifies the program's sponsor. In between, he may use three 45- to 50-second announcements, or two 75-second commercials or other combinations. Most stations restrict sponsors to three commercials in a half-hour evening period, although the length of each announcement may vary according to the client's need, as long as the over-all limitation of three minutes of time is not exceeded.

The National Association of Radio and Television Broadcasters (NARTB) has defined commercial limitations in its "Code of Standards." These standards are generally applicable whether a period is sponsored by one or several advertisers. Although the standards are not obligatory, most stations adhere to the NARTB code as a matter of good business practice. The NARTB standards for commercial time are given in the accompanying table.

NARTB Standards for Commercial Time

Length of period, minutes	*Maximum number of commercial minutes*		
	News programs, day and night	*All other programs*	
		Class A time	*All other hours*
5	1:00	1:00	1:00
10	1:45	2:00	2:10
15	2:15	2:30	3:00
25		2:50	4:00
30		3:00	4:15
45		4:30	4:45
60		6:00	7:00

A type of advertising that has become popular in television is the "shared-sponsorship" of programs. Under this system, a single program may be sponsored jointly by two, three or more advertisers. At the beginning of the program all the co-sponsors receive billboard identification, and the commercial time during the show is shared equally by each sponsor. Another method of shared-sponsorship is alternating sponsors between broadcasts. One advertiser sponsors an entire broadcast with the exception of one commercial for the alternating program sponsor. On the next broadcast the second advertiser has the whole show, but plugs advertiser No. 1 at the end of *his* show. Next to full sponsorship of a program, the shared-sponsorship of a program is perhaps the most desirable form of television advertising. It retains the advantages of program sponsorship and maintains continuity, yet reduces costs considerably. Such programs as "Your Show of Shows," the "Kate Smith Hour" and "Omnibus" would not be possible were it not for the shared-sponsorship plan.

One-minute announcements or "participations" and 20-second and 10-second station breaks are the types of commercials most universally used by local and national spot advertisers. The spot advertiser sacrifices exclusivity of sponsorship and the merchandisable advantages of program advertising. But he receives frequency of impact at a relatively low cost. Many, perhaps the majority, of local advertisers simply can't afford to sponsor entire programs, but most of them can take advantage of "spots." (Note: "Spots" or "spot announcements" is the popular term applied to announcements sold independently of programs. "Spot advertising" is the trade name of all business placed in selected markets by the national representatives of stations, whether it is for local programs or announcements.)

One-minute announcements are inserted within the body of programs, whereas 20-second and 10-second spots are placed during the half-minute station break *between* programs. Many local shows are called "participating programs," indicating that one-minute announcements or participations are accommodated. Among popular participating shows are hour-long movies, cooking shows, home economic programs, "personality" shows, kid movie shorts, etc. Network cooperative programs ("co-ops") provide another vehicle for inserting one-minute announcements locally. Technically, one-minute-announcement advertisers are not program sponsors, but some stations do give them opening and closing billboards as an added feature of participation. It is difficult for an advertiser, however, to claim "sponsorship" of a program in which a dozen other products are promoted. The primary value of one-minute announcements lies in the impact of 60 seconds of selling in the most effective advertising medium at the lowest possible cost. Advertisers have been quick to recognize the enormous merit of one-minute announcements.

The 20-second station break is ideal for promoting a product that does not require a long sales message. If an advertiser needs more time to describe his product, one-minute announcements may be more desirable, but for the brief "sell," station breaks are perfect. They are placed, of course, between programs throughout the broadcast day. Highly popular nighttime network shows are the choicest "adjacencies" for 20-second announcements, and the spots between these shows are always the first to be sold. Station breaks often offer the advertiser the only opportunity for capitalizing on the maximum television audiences at night. Station breaks are attractive in daytime, too, for they offer a low-cost method of promoting products to housewives and youngsters.

Several years ago an advertiser who was interested in frequent, short commercials proposed that stations share their call-letter and channel-identification panel with a "billboard" promoting his product. After some negotiations on mechanical production and pricing, the "station-identification-sharing" commercial was born. The technique is in general use today. These 10-second "quickies" are limited to about twelve words of copy. They usually occupy 75 percent of the television screen, the other 25 percent containing the station's call-letters and channel number. At the end of the 10-second commercial, the station identification is made in one fast gasp by an announcer. These are the briefest "productions" in show business. Some utilize animations, jingles, dialogue, the works . . . all this plus "WXXX-TV, Channel 4, Hometown" in 10 seconds flat. Being the shortest, these are also the least

(Courtesy of WNBT, New York, N.Y.)

Fig. 11. Station-Identification-Sharing Telops

expensive commercials in television. For maximum impressions at lowest cost they cannot be topped, but their usefulness is limited to products requiring only brief billboard exposure to get over their message.

FORMS OF TELEVISION COMMERCIALS

Within the framework of the types of commercials discussed above, a commercial may take several forms, the most common of which are:

1. Live
2. Sound-on-film
3. Voice-over-film
4. Voice-over-balop (balopticons)
5. Combinations of any of the above

Live commercials, which are handled by announcers, actors or stars of the show, are usually produced on a special set, which is apart from the program's sets. Integrated commercials are interwoven into the content of the program itself. They have the advantage of getting into the sales message without formal interruption of the program, but the disadvantage, sometimes, of annoying the viewer by confusing program content with commercials. The independent commercial, which is completely separate from the program content, may be effective or boring, depending on how well it is produced. Though there are strong protagonists and antagonists of both integrated and separate commercials, either technique can be vastly effective. The integrated U. S. Tobacco commercials on "Martin Kane" and the independent Westinghouse demonstrations by Betty Furness on "Studio One" are outstanding examples of superior uses of each technique. Live commercials have an immediacy and a human quality that make them attractive. They are also the most flexible form of television advertising. Copy can literally be changed at the last minute.

Film commercials produced with a sound track (sound-on-film) offer a wider opportunity for unique photographic effects than live commercials. Animated cartoons, scenic effects, trick photography, quick costume or set changes are all possible with film commercials.

The chance of human error, always present in a live commercial, is nonexistent in the film announcement. A film commercial can be shot over and over again and edited into a "flawless" production. Clients know *exactly* how their film commercials will appear on the home screen. The choice of film or live commercials depends upon the best method of presenting the product and a careful weighing of the advantages and disadvantages of each technique.

Voice-over-film commercials, though not too widely used, offer some advantages. They retain the flexibility of live commercials, since the audio portion is read by an on-the-scene announcer. And through the use of film, all the visual effects possible in motion-picture photography are possible. The biggest disadvantage of this technique is the lack of synchronization between what is seen and what is heard.

Voice-over-balops is the least expensive method of producing commercials. Unlike live commercials, which require sets, props, stagehands, actors, directors and camera crews or film commercials, which also require expensive production, voice-over-balop announcements can be produced with a few simple pieces of artwork and a page of announcement copy. As the announcer reads the commercial, the balops or slides are changed on cue to illustrate the copy. This is the method used by many small local advertisers because of budget limitations. For that reason, the balopticon cards and copy must be as eye-catching and ear-catching as possible.

Every station should have a skilled and imaginative graphic artist who can visualize good, attention-getting commercials. It is a great loss to television when an advertiser fails to get results because of ineffective commercials. Since the smallest and the newest advertisers in the medium will tend to use the least costly commercials (voice-over-balops), it behooves the station to develop this form of commercial to its highest degree of effectiveness.

TELEVISION STATION RATES

As mentioned earlier in this chapter, the standard procedure of pricing television programs is "packaging" all production costs and talent costs to form a single figure for the program cost. Added to this, the advertiser must pay for studio rehearsal time. Finally, the station charges according to its rate card for "air time."

The television-station rate card details the standard charges for various lengths of time at various times during the broadcast day. The "base hourly rate" is the starting point for most rate cards. That rate is the gross cost (before discounts) of one hour of Class A (best evening) time. All the other rates are percentages of this rate in three dimensions: (1) gradations by length of broadcast (½ hour, ¼ hour, 10 minutes, etc.); (2) gradations by time of day (morning, afternoon, evening, late evening); and (3) gradations by number of broadcasts bought (1 to 13 times, 14 to 26 times, 27 to 52 times, etc.). The latter category is a reflection of "frequency discounts," in which rates per broadcast are reduced according to the quantity of broadcasts used. Other forms of discounts in use today are "dollar-volume" discounts, in which a percentage of reduction is applied to the total gross amount of expenditure per week or per year; and "cash discounts," a two-percent deduction for accounts paid before the tenth of the month.

Announcement and station-break rates are also quoted in the various "classes" of time. Frequency discounts are applied similarly.

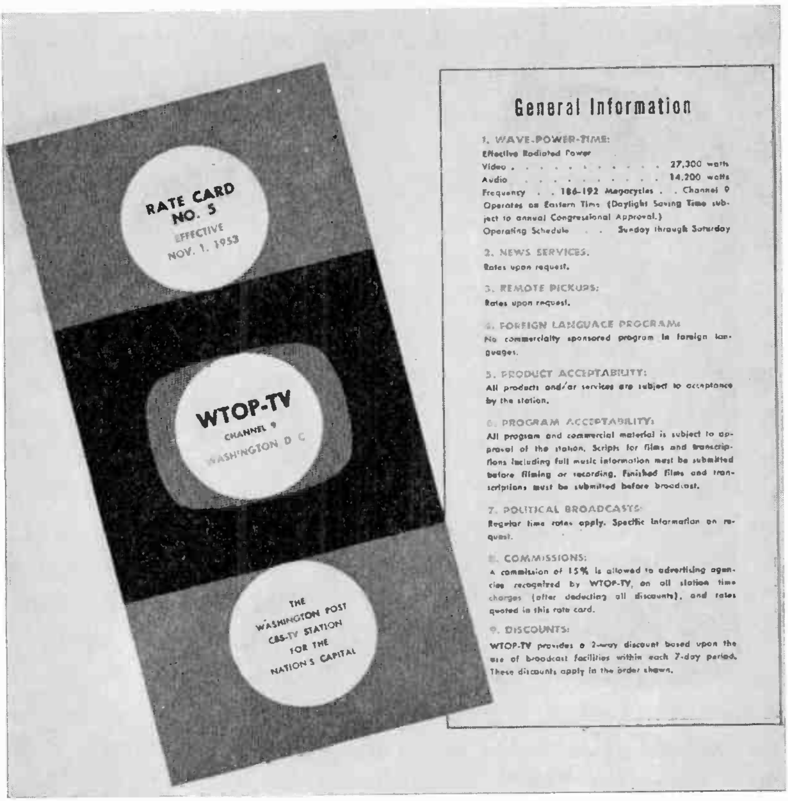
When a station increases its time rates, two policies are generally followed: (1) Announcement of the increase is made at least 30 days in advance of the effective day, and (2) clients of the station are protected at their current rate for a period of three to twelve months after the new rates go into effect. These policies avoid pulling the rug from under existing clients and offer an incentive for new advertisers to contract for time before rates increase.

A number of stations follow a "contiguous-rate" policy under which one advertiser can purchase two periods adjacent to each other for the price of a single period equal to the combined time of the two periods. For example: Station WXXX's gross quarter-hour rate is $400 in Class B time. The half-hour rate is $600. If an advertiser buys two adjacent quarter-hour periods, each with a separate show, he pays $600 gross (the half-hour rate) instead of $800 (twice the quarter-hour rate). Networks and some stations offer advertisers the benefit of contiguous rates, regardless of whether the two shows are "back-to-back," provided the periods fall in daytime periods on the same day.

Live studio rehearsal charges are normally quoted on a flat one-time basis. The standard rates vary in accordance with the size of the studio and the amount of time the studio is used. Many stations do not charge extra for an announced minimum amount of rehearsal time, but if the advertiser exceeds the limit, he is billed for the additional time. The rate card should list the equipment, personnel, etc., covered in the standard studio rehearsal rates. If a program requires additional equipment or larger crews, costs increase accordingly.

Film studio rehearsal rates are published by some television stations. It takes manpower and overhead to run through a film show prior to the broadcast. Some stations absorb these costs, others assess the advertiser for them. Normally, no charges are made for testing and checking balopticons or one-minute, 20- or 10-second film commercials.

The accompanying illustration shows a typical station rate card, with notes describing the basis for the various rates.



(Courtesy of WTOP-TV, Washington, D.C.)

Fig. 12. A Television Station Rate Card (partially illustrated)

a. Days Per Week Discount.

Program periods (under Section I) of any length or in different rate classifications may be combined for Days Per Week Discount . . . TO THE EXTENT THAT THE HIGHER PRICED PERIODS (on basis of one day rate for 1-25 weeks) EARN A DISCOUNT FOR THE LOWER, BUT NOT VICE VERSA. All announcements under Section II, regardless of length or rate classification, may be combined for Days Per Week Discount. Section I and Section II may NOT be combined.

Number of days in 7-day Period	Discount
One or 2 days per wk.	No discount
3, 4 or 5 days per wk.	5% from 1-25 wk. 1-day rate
6 or 7 days per wk.	10% from 1-25 wk. 1-day rate

b. Consecutive Weeks Discount.

Discounts for consecutive weeks applicable to rates listed under Section I or Section II, after deducting applicable Days Per Week Discount, if any. Section I and Section II may NOT be combined.

Number of Weeks	Discount
Less than 26 weeks	None
26-51 weeks	5%
52 weeks	10%

Discounts allowed currently on non-cancellable contracts. On other contracts, discounts will be due and payable as earned.

10. TIME OF PAYMENT:

Charges are payable immediately after each broadcast unless other arrangements have been made prior to broadcast.

11. REHEARSAL CHARGES:

The use of studio facilities for five rehearsals will be furnished at the rate of $80.00 per hour, with a minimum charge for one-half hour. Charges will be pro-rated to the nearest quarter-hour, and the maximum studio time guaranteed at this rate is five times air time. Such studio time will be scheduled by WTOP-TV.

12. USE OF FILM FACILITIES:

Rates upon request.

13. COPY:

a. Length.

One minute: 125 words. 20 seconds: 35 words. 10 seconds (to include oral station identification): 17 words.

b. Delivery.

PROGRAM COPY and material must be received by WTOP-TV at Broadcast House 5 days (excluding Sat. and Sun.) prior to telecast. ADVERTISING COPY must be received at Broadcast House 72 hours (excluding Sat. and Sun.) in advance of telecast. ADVERTISING FILM must be received at Broadcast House 5 days excluding Sat. and Sun.) prior to telecast.

14. OTHER AVAILABLE SERVICES:

Charges on request for package programs, sports events, art work, scenery, film and other programs and components, announcers, commentators, talent, etc.

Rates

NOTE: For the convenience of advertisers and advertising agencies, we list under Sections I and II the net (agency commissionable) rates on various time periods and announcements used from one to six days per week and up to 52 weeks, having deducted in each case the applicable Days Per Week and Consecutive Weeks Discounts as previously shown in item 9.

These figures MUST NOT be used in computing the cost of any combination within Section I or Section II.

SECTION I. STATION TIME

All discounts are based upon the use of broadcast facilities within each 7-day period.

All rates shown are based on fixed weekly schedules of uninterrupted broadcasting.

CLASS A

Group I

Monday thru Saturday .... 8:00 P.M.-10:30 P.M.
Sunday .... 7:00 P.M.-10:30 P.M.

1 Hour:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	1250.00	2500.00	3412.50	4750.00	5937.50	6750.00
26-51 wks.	1187.50	2375.00	3384.37	4512.50	5640.62	6412.50
52 wks.	1125.00	2250.00	3206.25	4275.00	5343.75	6075.00

¾ hour:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	750.00	1500.00	2137.50	2850.00	3562.50	4050.00
26-51 wks.	712.50	1425.00	2030.62	2707.50	3384.37	3847.50
52 wks.	675.00	1350.00	1923.75	2565.00	3206.25	3645.00

½ hour:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	500.00	1000.00	1425.00	1900.00	2375.00	2700.00
26-51 wks.	475.00	950.00	1353.75	1805.00	2256.25	2565.00
52 wks.	450.00	900.00	1282.50	1710.00	2137.50	2430.00

CLASS A

Group II

Monday thru Saturday .... 7:00 P.M.- 8:00 P.M.
Sunday .... 6:00 P.M.- 7:00 P.M.
Daily .... 10:30 P.M.-11:00 P.M.

1 hour:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	700.00	1400.00	1995.00	2660.00	3325.00	3780.00
26-51 wks.	665.00	1330.00	1895.25	2527.00	3158.75	3591.00
52 wks.	630.00	1260.00	1795.50	2394.00	2992.50	3402.00

½ hour:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	420.00	840.00	1197.00	1596.00	1995.00	2268.00
26-51 wks.	399.00	798.00	1137.15	1516.20	1895.25	2154.60
52 wks.	378.00	756.00	1077.30	1436.40	1795.50	2041.20

¼ hour:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	280.00	560.00	798.00	1064.00	1330.00	1512.00
26-51 wks.	266.00	532.00	758.10	1010.80	1263.50	1436.40
52 wks.	252.00	504.00	718.20	957.60	1197.00	1360.80

CLASS B

Monday thru Saturday .... 6:00 P.M.- 7:00 P.M.
Sunday .... 12 noon- 6:00 P.M.
Daily .... 11:00 P.M.-11:15 P.M.

1 hour:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	400.00	800.00	1140.00	1520.00	1900.00	2160.00
26-51 wks.	380.00	760.00	1083.00	1444.00	1805.00	2052.00
52 wks.	360.00	720.00	1026.00	1368.00	1710.00	1944.00

½ hour:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	240.00	480.00	684.00	912.00	1140.00	1296.00
26-51 wks.	228.00	456.00	649.80	866.40	1083.00	1231.20
52 wks.	216.00	432.00	615.60	820.80	1026.00	1166.40

¼ hour:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	160.00	320.00	456.00	608.00	760.00	864.00
26-51 wks.	152.00	304.00	433.20	577.60	722.00	820.80
52 wks.	144.00	288.00	410.40	547.20	684.00	777.60

10 minutes:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	133.33	266.66	379.99	506.65	633.32	719.99
26-51 wks.	126.66	253.32	360.99	481.31	601.65	683.98
52 wks.	120.00	240.00	341.99	455.98	569.99	647.99

5 minutes:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	120.00	240.00	342.00	456.00	570.00	648.00
26-51 wks.	114.00	228.00	324.90	433.20	541.50	615.60
52 wks.	108.00	216.00	307.80	410.40	513.00	583.20

CLASS C

Monday thru Saturday .... 9:00 A.M.-6:00 P.M.
Sunday .... Sign on - 12:00 noon
Daily .... 11:15 P.M. to Sign-Off

1 hour:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	300.00	600.00	855.00	1140.00	1425.00	1620.00
26-51 wks.	285.00	570.00	812.25	1083.00	1353.75	1539.00
52 wks.	270.00	540.00	769.50	1026.00	1282.50	1458.00

½ hour:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	180.00	360.00	513.00	684.00	855.00	972.00
26-51 wks.	171.00	342.00	487.35	649.80	812.25	923.40
52 wks.	162.00	324.00	461.70	615.60	769.50	874.80

¼ hour:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	120.00	240.00	342.00	456.00	570.00	648.00
26-51 wks.	114.00	228.00	324.90	433.20	541.50	615.60
52 wks.	108.00	216.00	307.80	410.40	513.00	583.20

10 minutes:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	100.00	200.00	285.00	380.00	475.00	540.00
26-51 wks.	95.00	190.00	270.75	361.00	451.25	513.00
52 wks.	90.00	180.00	256.50	342.00	427.50	486.00

5 minutes:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	90.00	180.00	256.50	342.00	427.50	486.00
26-51 wks.	85.50	171.00	243.67	324.90	406.12	461.70
52 wks.	81.00	162.00	230.85	307.80	384.75	437.40

CLASS D

Monday thru Saturday .... Sign-on to 9 A.M.

1 hour:

Per week	1 day	2 days	3 days	4 days	5 days	6 days
1-25 wks.	250.00	500.00	712.50	950.00	1187.50	1350.00
26-51 wks.	237.50	475.00	676.87	902.50	1128.12	1282.50
52 wks.	225.00	450.00	641.25	855.00	1068.75	1215.00

(Courtesy of WTOP-TV, Washington, D.C.)

Fig. 12. (Continued)

Program and production costs are rarely included in a station's rate card, for they are practically impossible to standardize. Rates for participations within certain programs are published, however, and these rates may include a portion of the program cost as well as the time cost. Other program costs may be quoted periodically in bulletins, with the provision that they are "subject to change without notice."

Rate policies are usually printed on the rate card, together with all the basic applications of the published rates. Other data, such as the station's power, its studio and transmitter location, names of executives, hours of operation, may be included.

It goes without saying that the rate card is one of the most frequently used tools of the television salesman. It is imperative that the salesman know and understand every word and every figure in his station's rate card.

STATION CONTRACTS

No attempt will be made to describe a "typical" station contract, for every station has its own individual rules of the game. The salesman should be intimately acquainted with the language and meaning of *his* station's contracts and as well-informed as possible on his competitors' contractual provisions. Each phrase in the station's standard contract form should be interpreted for the salesman by a competent authority, so that no misunderstandings will develop between clients and salesmen. In addition to the provisions of the standard contract form, the salesman should be familiar with station policies on possible additions or amendments to the contract. He should know, at least in broad terms, what provisions the station will and will not include in the contract.

KSD-TV

THE ST. LOUIS POST-DISPATCH TELEVISION STATION
OWNED AND OPERATED BY
THE PULITZER PUBLISHING COMPANY

Represented by
NBC SPOT SALES
30 Rockefeller Plaza, New York 20, N. Y.
Chicago Detroit Cleveland Washington
San Francisco Los Angeles Charlotte* Atlanta*

ADVERTISING CONTRACT

St. Louis, Mo., ...195......

IN CONSIDERATION of the payments hereinafter provided for, The Pulitzer Publishing Company, owner and operator of TELEVISION STATION KSD-TV, hereby leases the use of its telecasting facilities to

....

....

for the following periods and times; subject to the terms and conditions hereinafter set forth:

1. Number of periods..
2. Days ....
3. Time ....
4. Contract starts .... Contract expires..............................
5. Duration of each period..

Program Format and Requirements..

....

....

Station charge, facilities only	....	per program
Station charge, talent	....	per program
Station charge, technical	....	per program
Station charge, remote	....	per program
TOTAL COST	....	per program

....

TOTAL COST OF CONTRACT ....

It is understood that this contract is subject to all the rules, regulations and restrictions printed on the reverse side hereof, and in the KSD-TV rate card.

Accepted:
THE PULITZER PUBLISHING CO.

....
General Manager, Station KSD-TV

.... Salesman. ....

TI—6 (SEE OTHER SIDE)

(Courtesy of KSD-TV, St. Louis, Mo.)

Fig. 13. A Television Station Advertising Contract Form

An illustration of the standard contract form used by station KSD-TV in St. Louis is presented on page 135.

As an aid to familiarizing the salesman with his station's own contract forms, the accompanying table may prove useful.

Check List of Contract Form Provisions

Subject	*Provisions under station's standard contract*
1. Rehearsal time specifications	
2. Broadcast failures	
3. Pre-emption for public-service programs	
4. Handling audience mail	
5. Program acceptance	
6. Right to modify program	
7. Right to modify commercial	
8. Quality of film acceptance	
9. Substitutions for unacceptable material	
10. Ownership of scenery, props, etc.	
11. Exclusivity of broadcasting rights	
12. Basis of charges	
13. Billing procedures	
14. Modification of charges	
15. Rate protection	
16. Effect of increased union labor agreements on charges	
17. Advertising agency commission	
18. Effect of changing agencies during contract period	
19. Program time changes	
20. Prior notification of time changes	
21. Automatic cancellation upon failure to agree on time changes	
22. Defending litigation against agency or advertiser	
23. Material or property liability	
24. Cancellation privileges	
25. Renewal provisions	
26. General provisions	

OTHER TOOLS

In the television salesman's "kit" are a number of selling tools applicable to specific sales situations. Like the skilled surgeon, the salesman learns when and how to apply each device to perform the required result.

The sharpest-edged tools are those that prove the *selling* power of television. Since this is the primary reason advertisers spend money in any medium, there is no better buying incentive than the proof that television packs an enormous sales impact. Among the devices useful to this end are: stories of sales successes enjoyed by other advertisers, sales effectiveness surveys (see page 100), testimonial letters from successful TV advertisers, chart of companies' sales volume compared to expenditures for television advertising, histories of long-term television clients, increases in television advertising investments. Any information demonstrating the basic and essential point that television *increases sales* should be subpoenaed for duty in the salesman's arsenal.

Proof that television produces responsive audiences is valuable ammunition too, particularly if used in connection with the presentation of an individual program. The best demonstrations of TV's pulling power may be found in the response to offers made on the air. The quantity of mail received, the number of phone calls received, the number of TV-promoted pamphlets or premiums requested in the store, all provide concrete evidence of audience reaction. Special surveys of public opinion or advertising-recall will indicate public awareness of television programs and/or commercials. Favorable reviews and editorials are indicative of a program's audience appeal. Publicity stories reflect the influence and vitality of television shows. The sum total of all such evidence assembled for a given program adds considerable weight to the salesman's presentation.

The station's efforts in advertising, promoting and merchandising its programs are three important additional tools for the salesman. A report of the specific promotional activities undertaken, together with their dollar value, makes a document impressive to the prospect, for such a report demonstrates increased values of program sponsorship. Chapter 22 discusses these operations in detail.

Finally, the salesman's "kit" should contain the product itself, or at least a reasonable facsimile. Audition films or kinescopes of programs available for sale offer excellent opportunities to demonstrate the program directly to the prospective buyer. Practically all syndicated film companies furnish stations with audition films. Some stations prepare film auditions of local shows for viewing by advertisers. If a film is not available, the prospect should be urged to watch the show on his own TV set, or better still, he can be invited to the station to see a broadcast. Probably the most desirable place for auditioning a program, either live or film, is in the station studios. Some stations provide their salesmen with portable film projectors that can be set up in a prospect's office for convenient viewing of available shows. It is most important to *expose* the program to the advertiser if he is not already familiar with it. *How* this is done is not as important as getting it done.

One dramatic device for provoking advertiser interest in a program is filming commercials of *his* product and inserting them into the audition. The advertiser who is short on imagination may not be able to visualize his product on television. *Seeing* his product demonstrated in an audition can be pretty convincing. Although this is an expensive and time-consuming operation, it can pay off handsomely.

CHAPTER 13

Television Sales Techniques

The basic elements of salesmanship outlined for radio in Chapters 4 through 8 are equally applicable to television. Though *salesmanship* in radio and television may be similar, the *techniques* of selling are quite different.

Television salesmen with previous radio experience may be inclined to sell television as if it were just pictorial radio. But as advertising media, radio and television are distinctly dissimilar. Television is a vital, *new* advertising force, a new medium of expression, an entirely new creation. Television isn't "radio with pictures," any more than it's magazines with sound. Television is *television*.

One of the greatest deterrents to television progress is the radio millstone that is still strung around the neck of the industry. This is not to discredit radio, but many of the techniques of radio selling are simply not transferable to television selling. In programming, the *least* successful television shows are those that simply train a camera on a radio program. What is the point of the dimensions of sight and motion if they are not to be used imaginatively?

The television salesman calls on some advertisers who are well versed in radio. The advertiser who is experienced in radio makes an excellent prospect for television. But the former radio advertiser may not fully appreciate the dimensions of the new medium, its striking difference from radio. The TV salesman must emphasize the wide disparity between the commercial uses of radio and television, directing his client to evaluate television as a wholly new selling force. Advertisers who take advantage of commercial techniques peculiar to television gain infinitely more from the medium than those who simply televise radio commercials. The salesman must visualize to his prospects the almost unlimited possibilities of selling and merchandising through television. Not only will he be performing a service to his accounts: he will be making a contribution to the future of television advertising. The salesman who will let his client put any kind of trash on the air is shirking his responsibility to his profession.

From the standpoint of sheer impact, few people will dispute television's clear superiority over other media. But in other respects, television meets advertiser resistance. Throughout the television salesman's career, he will encounter resistance to "the high cost of television." Much time will be spent "justifying" television costs. Overcoming this hurdle is one of the great challenges of selling the medium. The fact that, literally, thousands of advertisers are now using television is testimony that the challenge is being met.

SELLING THE HIGH COST OF TELEVISION

Since the cost factor is of such major importance, a full exposition of techniques for dealing with this sales problem is indicated. Though this may appear to be a "negative" approach, it is, nevertheless, realistic. Effective selling requires "facing up" to resistance to television costs, for if the salesman is persuasive in this area, his success is almost certain.

Advertisers who are experienced in radio find it difficult to understand why television costs so much more than radio. In the first place, time charges exceed those of radio, yet television has a smaller circulation. Then, program costs are substantially higher. To aggravate the situation, television stations even charge extra for studio rehearsal, which is unheard of in radio. Why, the advertiser asks, are such high costs necessary?

The answer may be in the form of a question. What does the advertiser base *his* rates on? Why does he sell one product for $20 and another for $200? Obviously, because the $200 product costs a lot more to produce. Why does the $200 item sell? Because it serves a purpose that cheaper items do not.

The same is true of television.

Television costs the advertiser more because it costs more to produce, and it serves a purpose that less expensive media do not. The average radio station can be constructed for an investment of approximately $50,000. The average television station requires a capital investment of $400,000, eight times as much. A television station's payroll is two to four times as large as that of a radio station. Operating expenses are much greater too. In any business, rates are based upon production costs plus a reasonable profit. That is an axiom that any businessman understands. And it happens that the percentage of profit for television stations is lower than that for radio stations. Any station manager can verify that.

Why are program costs higher? The answer is the same. It costs more to produce a television program. For an example, let's compare the personnel and equipment required for a locally originated home economics show on radio with the same program on television. The practically *minimum* requirements for the simplest type of format are shown in the following table.

Comparison of Personnel and Equipment for Radio and TV Shows

WXXX	WXXX-TV
Personnel for air show	
1. The home economist	1. The home economist
2. One director	2. One producer-director
3. One studio engineer	3. One video engineer
4. One transmitter engineer	4. One audio engineer
Total: 4 people	5. Two cameramen
	6. One dolly operator
	7. One technical supervisor
	8. One lighting engineer
	9. Two stagehands
	10. One master control engineer
	11. One transmitter engineer
	Total: 13 people
Personnel for preparing air show	
1. One script writer	1. One script writer
Total: 1 person	2. One scenic designer
	3. One scenic artist
	4. One graphic artist
	5. One make-up artist
	Total: 5 people
Studio equipment	
1. One table microphone	1. Two cameras
2. One table	2. One dolly
3. One chair	3. Two boom microphones
	4. Lighting equipment
	5. Three "flats" (scenery)
	6. One couch
	7. One lounge chair
	8. One floor lamp
	9. Picture on wall
	10. Coffee table
	11. Coffee pot, cups, saucers
	12. Window curtain, photo outside window simulating outdoor view
	13. Kitchen equipment, including electric stove, electric refrigerator (with proper electrical outlets), work table, cabinets, mixing bowls, utensils, groceries, etc.

So this radio program, produced with a girl, a microphone and a script, becomes practically a Broadway production on television: 18 people plus thousands of dollars worth of props and equipment. The miracle is that the TV show doesn't cost twenty times more.

Why do television stations charge for studio rehearsal? All the personnel and equipment required for the actual broadcast are needed for camera rehearsals. Radio stations may absorb the costs of studio rehearsal because of its relatively small expense, but television stations cannot. If television "absorbs" such expenses, they have to be paid ultimately by the advertiser in the form of higher rates or program costs. The expense is inescapable, whether it is charged as studio rehearsal costs or is apparently absorbed by the station. In addition to the cost of rehearsal, it should be noted that television programs require considerably more *time* for rehearsal. It is not unusual for radio programs to go on the air without rehearsal, but in television, rehearsal is essential. Everyone from the star down to the dolly operator and stagehands has to know exactly what to do and when to do it. This takes time . . . and money.

Talent costs more on television because much more time and effort are required. On radio, the talent reads a script or "ad libs." On television, scripts must be memorized, stage business must be planned and rehearsed. An artist who might spend an hour preparing for a radio show may have to spend ten hours or more preparing for a television performance.

"But," the advertiser may say, "the fact that television costs more to produce is *your* problem. I can understand why it is costly to *you*, but that doesn't mean that it is worth what it would cost *me*." Well, *is* it? Let's see.

If television is sold strictly on a "circulation" basis, perhaps it is not worth a premium price. In sheer weight of numbers or "impressions," radio tops television. Bus cards, billboards, sky-writing . . . any number of media are *exposed* to more people than television. And these media cost less. If we go no further, television would, indeed, be a costly medium. But who would compare a fleeting glance at a billboard with a full-fledged product demonstration in a consumer's home? Who would compare a commercial that reaches only the ear with the sight-sound-and-motion impact of television? Would any businessman consider the influence of a handbill comparable to his best salesman talking face-to-face with customers? Certainly not. Similarly, television can hardly be compared with strictly *advertising* media. Television should be compared to *sales* media, for it is more related to straight *selling* than to advertising.

Sales are usually made either in the store or in the home. In the latter environment, there are three basic sales media: the personal representative of the company, the recommendations of friends . . . and television. Of these three, the company exercises control over only two, in-person selling and television selling.

The cost of sending a personal representative to call on prospective buyers is staggering compared to the cost of demonstrating a product via television. If a salesman made twenty calls a day and was paid only $100 per week, each call would cost his firm one dollar. Through the use of television the cost per "sales call" would approximate one cent. Television is the *least* expensive method of demonstrating and selling a product in the home. It should be sold as such.

Furthermore, television's impact on people encourages them to recommend television-advertised products to their friends. So, even the second "in-home" method of selling is made more productive by the influence of television.

On a cost-per-demonstration basis, or a cost-per-thousand basis, no medium of expression offers so much influence for so little money. If television is sold as a *sales* medium, costs will not seem unreasonable.

In a research-obsessed industry like advertising, buyers tend to apply the slide rule to everything. Television's results prove that the slide rule cannot measure the *quality* of a medium. The real test of advertising is its ability to *sell*. Television is the closest thing to personal selling ever invented.

OTHER SALES PROBLEMS WITH THE EXPERIENCED ADVERTISER

The experienced advertiser may make additional criticisms of television besides the cost factor. Here are some typical objections:

1. Television doesn't have a large enough circulation.
2. It isn't as flexible as radio. Too much time is required to change commercials.
3. The best time goes to the networks. There's no good time left for local advertisers.
4. Daytime radio reaches people while they are doing other things, but no one has the time to watch TV in the daytime.
5. Television commercials are too nebulous. If people don't see them at the moment they are on the air, they are lost. Newspaper ads are permanent, can be referred to many times.

Good salesmanship requires intelligent, positive answers to these criticisms. The answers are easily substantiated by a combination of facts and logic:

1. In "mature" television markets television set circulation usually exceeds that of the largest newspaper. Even in

a relatively new market, usually more homes will be reached by television than by the largest weekly national magazine. In market after market, it has been proved that television, in the short space of five or six years after its inception, will exceed the circulation of every advertising medium except radio. Even though radio's total potential may be greater than television's, Nielsen, Hooper and others have proved that more people see the average television program than listen to the average radio program. More individuals watch each television set, too. TV is now the "family medium," radio the "personal medium."

2. Flexibility is a relative term. It is true that more time is required to change a television *film* commercial than an announcement. But "live" TV commercials can be changed right up to broadcast time. Commercials using voice-over-balop can also be changed in a matter of a few minutes. So television commercials are virtually as flexible as radio, *if* the advertiser chooses to use commercial techniques that permit the most flexibility.

3. There is no "best" time in television. The *program,* not the time period, is the determining factor in attracting the largest audiences. Many network shows in "prime" evening time have low ratings; many local shows in early evening, late evening or afternoon produce sizable audiences. A bad show makes any time period bad; a good show makes any period a good one. Most stations have the ability to produce local programs of high audience appeal. Many syndicated film programs gain bigger ratings during non-network time than network shows do in the so-called prime viewing times. The top ten programs on a station, indeed, may be network shows, but it is also quite likely that some local shows

reach larger audiences than the *average* of all network programs. There is a terrific difference in cost too. The local advertiser would gasp at the price national network advertisers are paying to reach his market.* On the basis of homes delivered per dollar, the local advertiser probably has a better deal than the network account.

4. The man who says no one has time to watch television in the daytime is like the client who canceled a Sunday afternoon network show "because on Sunday afternoons everybody plays polo"! Many of us are inclined to judge the habits of all the people by what we ourselves do. A survey of one is not very accurate research. Actually, daytime television has been enormously successful. Some network programs reach as many as five million homes per broadcast in the daytime. *Any* hour of the day from 7 a.m. to 1:30 a.m. has attracted a viewing audience. Good programming, which is always the real key, has built large audiences even during the breakfast hour. Because daytime television is of such vital importance to the television salesman, a later chapter will discuss various daytime sales techniques in detail.
5. Perhaps the argument most frequently used by space salesman against television and radio is the one of impermanence of air commercials. "Miss a TV or radio commercial and it's gone," they say, "but a newspaper ad can be referred to time and again." This hypothesis

* Figure the amount typical network advertisers are paying for your market like this: Add your station's network rate for an advertiser to the proportionate cost of his program that is allocated to your market. For example: Your half-hour network time charge for an advertiser is $300, which represents 1 percent of his total network time costs. He pays $40,000 per week for his program. One percent of $40,000 is $400, the allocated program cost assigned to your market. The amount spent by this account each week in your market is therefore $300 plus $400, or $700.

has an appeal to advertisers, for advertisers like to see their ads, show them to other people and have a permanent record of them. However, the average newspaper *reader* does not regard the ads with such fondness. To test the "permanence" of newspaper ads, here's a simple experiment: After an individual has thrown his paper away (with no further opportunity for exposure to its ads), ask him to name all the ads he recalls in that issue. Ask him, then, to tell you what each of those ads was about. You'll be surprised at how *impermanent* space ads really are. The same fellow may be questioned on what television shows he saw the preceding night and who the sponsors were. It will become quickly apparent that it is not the physical *form* of the advertising but its *impression* value that determines the permanence of an advertising message. Whether you "research" the point or not, the logic of this statement holds. Due to its tremendous influence on viewers, television makes the most *lasting* commercial impressions of all media. It is better to have a message filed in the brain of a prospective customer than in the scrapbook of the client's advertising department.

DEVELOPING NEW TELEVISION ACCOUNTS

Although the television salesman covers every type of account, special effort should be made to develop those accounts that have never strayed from space advertising. These will present the greatest challenge. Selling these advertisers on television will require more imagination and more work, but in many ways the experience will be more rewarding.

Let's look at some possible approaches to accounts of this type.

Department Store Accounts

Study department store advertisements in newspapers. Note the number of *different* items that are promoted, the relatively small amount of space devoted to much of the merchandise. Observe the *timeliness* of the ads. Apply these principles to television. A department store needs a sufficient amount of commercial time to display many products. Last-minute copy changes will be necessary in order to make the commercials timely. Some products can be displayed simply, others may be demonstrated in detail. The approach: Live commercials are preferable, a "personality" handling the copy. The personality might be a "shopper" who has discovered a number of attractive bargains, or a "salesgirl" who tells her customers about the specials of the day. Each product is shown, described and priced. Merchandise that will build store traffic is emphasized: low-cost items, "on sale" products, umbrellas on rainy days, electric fans on hot days. Since department stores are among the most important enterprises in the city, a station would do well to "package" a program tailored to the merchandising requirements of the store. The amount of potential business at stake is worth the effort. The program itself must be designed to accommodate the variety of merchandise that would be displayed during the commercials. One of the principal reasons why department stores have not plunged heavily into television is the lack of initiative on the station's part to provide program and commercial concepts that fit the stores' requirements.

Clothing Stores

Never a major factor in radio, clothing stores offer unusually fine prospects for television. The salesman should familiarize himself with the types of merchandise handled by each clothing store account and develop a plan for displaying the merchandise on television. Again, newspaper ads will provide helpful information. The store's window and counter displays may stimulate ideas too. The number of ideas for commercials is unlimited, if the salesman will nourish his imagination.

Specific suggestions for commercials will give television a more tangible meaning to prospective sponsors. "Planting" ideas with a prospect for his use of TV may encourage ideas of his own to flower. When a prospect starts thinking about *how* he can use the medium effectively, the groundwork for a sale is under way.

Furniture Stores

The "conservative" furniture store operator is not necessarily among the most receptive prospects. Nevertheless, a great deal of potential business for the television station lies in the furniture category. The effectiveness of "showcasing" furniture on television is undeniable. All of its beauty, style, durability, comfort and construction can be sold through television. No other medium offers the furniture dealer such a unique opportunity to demonstrate his merchandise in use.

The tie-in possibilities for furniture are obvious. The dealer's furniture is incorporated into the program's set. His products are on display *throughout the show*, not just during the commercials. This is an advantage that few advertisers can enjoy. The products of the furniture store dealer are truly "integrated" into the program.

Among the dozens of business classifications that are particularly well suited to television are many opportunities for developing provocative commercial ideas. It is up to the salesman to study his prospects' businesses and develop ideas for each account that will dramatize the exciting possibilities offered by advertising on television.

SELLING THE ACCOUNT THAT NEVER BOUGHT RADIO

The experienced and successful radio advertiser does not have to be sold on the value of television as an advertising medium per se, for television's impact is obvious. But the non-radio or "unhappy" radio advertiser needs more education in "electronic media." Sales points common to both radio and television belong in the salesman's presentation to the non-radio account. Among these are:

1. The influence of people talking to people about a product
2. The persuasiveness and warmth of the human voice
3. The amount of time people spend watching television compared to other activities
4. The loyalty built among viewers to a program they "can't miss"
5. The advantage of the *advertiser's* being responsible for bringing a service or entertainment to potential customers
6. The flexibility of commercials, permitting last-minute copy changes
7. The merchandising advantages inherent in sponsoring a star or a program
8. The amount of *selling time* available to the advertiser

Some accounts have avoided radio because of its inability to display products. Television, the most dramatic of the visual media, should have an enormous appeal to such advertisers. Accounts that have employed billboards, taxi posters and other strictly "impression" media have a much greater "billboard" opportunity in television through 10-

second or 20-second station breaks. Accounts that require visualization together with a comprehensive "sell" are excellent prospects for television program sponsorship or one-minute announcements. In comparison with other media, television is unique in that it has the visual advantages of newspapers and magazines, the aural advantages of radio and the "personality" of salesmen. Regardless of how any company currently sells and advertises, its methods have something in common with television. Showing an advertiser *how* to use television is an unusually effective way to provoke initial interest in the medium. A number of commercial ideas may be developed for each of the major classifications of business in the area. The local classified telephone directory is an excellent source for locating all the business classifications that could conceivably use television.

An analysis of the business classifications in his market will give the salesman (1) a broader knowledge of television's wide potential in his area, and (2) an excellent base from which to develop sales stories for many new categories of accounts. A business classification analysis will stimulate a more creative sales approach to many types of accounts.

Regardless of whether an advertiser has used radio or not, he should be sold television as *television*. Attempting to sell warmed-over radio ideas as television is to defeat the intrinsic values of the medium. Television's unique abilities to visualize, demonstrate, discuss and sell a product or service cannot be overemphasized. The more thoroughly the full dimensions of television are employed, the more effective the result.

SELLING "SHOW BUSINESS"

The knowledge of the tools and techniques of television sales are not the only criteria for successful TV selling. The tools and techniques are comparable to the mechanical components of an automobile: They are essential to its function, but without the streamlined body, a car would be pretty difficult to sell. The "body" of television is show business. It is easy to forget the overwhelming drama that is constantly unfolding on the nation's television screens. It is possible to become so involved in statistics and rates and commercials and availabilities that the essential nature of television is lost. The basic appeal of television is the same magnetic force that fills football stadiums on Saturday afternoons, churches on Sunday morning, sidewalks during a street parade, theaters for plays, concert halls for music, night clubs for vaudeville acts, movie palaces for suspense, the circus tent, the zoo, the carnival, the library. People love to be entertained. They love to be informed. They love to be inspired. Television answers all of these fundamental desires.

A television set offers a viewer more entertainment in a day than his grandfather enjoyed in a lifetime. The TV owner attends political conventions, the World Series, the Metropolitan Opera, the coronation of a Queen, and the inauguration of a President. All these are reasons why television is so indispensable to modern American living. These are also the reasons why television is so appealing to modern-day advertisers . . . for when a company sells its product through a medium commanding such vast public attention, its opportunities are limitless.

The television salesman should really *know* show business. He should cultivate the friendship of artists and entertainers. He should get the "feel" of the business, that indefinable something that separates the "Lambs" from the goats. He should read "Variety." He should catch vaudeville acts, movies and plays. The television salesman, in effect, should *be* a showman.

PROBLEMS IN SELLING UHF STATIONS IN VHF MARKETS

As pointed out earlier, selling a UHF station in a market laden with unconverted VHF sets presents unique problems. The intensity of the problems varies widely according to local conditions. Perhaps the most common situations are these:

1. One or more UHF stations in a former one-station VHF market
2. One or more UHF stations in a former multiple-station VHF market
3. One or more UHF stations in a market that has a relatively new VHF station

The last-named condition offers the smallest problem. If relatively few VHF sets have been sold in a market, the real potential is still available to combination UHF-VHF sets. From the date of the first announcement of a new UHF station in the area, people can be expected to buy sets capable of receiving both bands. Set manufacturers ship only UHF-VHF sets to such markets. The UHF operator should find himself in a good competitive position fairly early. The salesman, then, has an opportunity to develop accounts without the handicap of a wide gap in circulation between his UHF station and the VHF competitor.

This handicap exists mercilessly, however, when a UHF station begins operating in a market highly saturated with VHF-only receivers. Much may be said about ignoring the UHF-VHF hassle and selling one or the other purely as *television*, but the salesman on the street learns quickly that it is impossible to escape the problem. It is true that the situation is temporary; the time will come when practically all sets are capable of receiving both "U" and "V" stations. But until that day arrives, the UHF salesman has a real battle. Selling a "U" under these conditions requires plenty of aggressiveness, persistence and patience. The success of several UHF stations in mature VHF markets, however, testifies to the fact that the battle can be won.

There are a number of good reasons why the new UHF station in an established VHF market is attractive to advertisers. Here are a few:

1. Opportunities to buy choice time periods that are unavailable on the VHF station
2. Opportunity to gain a franchise on a good program and a time period that will be increasingly valuable as UHF conversions mount, even more valuable when the station converts to color
3. Adjacencies to top-rated network programs, a virtual impossibility on the older "V" station
4. Opportunity to enjoy the full advantages of television's selling effectiveness at a cost far below that of the VHF competition
5. An attractive circulation-cost situation, whereby circulation mounts much faster than station rates; it is not unusual for UHF set circulation to *double* while advertisers are paying the same rate
6. A definite guarantee of public attention; each new set or converter sold is concrete proof of another family's interest in the UHF station's programs
7. A faster-growing circulation than the VHF station can claim
8. New, fresh, audience-attracting programs

It should be emphasized that the UHF station's *potential* in the market is as great as the VHF's. Ultimately, whether it takes one year, three or five, virtually all television homes will be capable of receiving both bands, *provided* the new UHF station's programs are good enough to sell people on converting their sets. In the meantime, the UHF salesman should concentrate on selling the *medium* of television, knowing that his greatest advantage is that he can *deliver* while his sold-out VHF competitor cannot.

Perhaps the toughest assignment of all is selling a UHF station in a mature TV market that has three or four long-established VHF stations. Under such circumstances, conversions may be painfully slow. It is axiomatic that people won't buy converters unless a UHF station provides a wanted service that otherwise is unobtainable. The success of the "U" salesman depends largely upon the progress of UHF conversions, and UHF conversions depend upon the program appeal of the station. The opportunities for a "U" in a multiple-station "V" area are good if new and different programming is provided. Affiliation with a network having no outlet in the market, or specializing in sports or full-hour motion pictures or high-rated syndicated film programs are examples of such specialized programming.

Planning a UHF station's program structure requires careful study of the program schedules of competing stations with the objective of providing a service not offered by any other station. Few people will spend $40 to $125 for converting sets unless they can anticipate a new service that will make the investment worth while.

Once the station has hit upon the right programming formula, the salesman has *his* formula for selling. So, in addition to a competitive rate advantage, programming that motivates people to convert to UHF will be persuasive evidence of the station's vitality to prospective advertisers.

These are some of the problems that are inherent in selling UHF stations during the period when a gap exists between UHF and VHF circulation. Obviously, both UHF and VHF salesmen should devote their principal efforts to selling television as a medium, together with the merits of their individual programs and services. So, regardless of whether a station is "ultra" or "very," the techniques of television sales outlined in earlier pages are applicable.

CHAPTER 14

Servicing the Television Account

Most of the principles of account-servicing outlined in Chapter 7 apply to both radio and television. Procedures used in following a client's sales pattern, checking audience reaction and trends, program or time period changes, etc., are common to both media. In addition to these principles, other problems peculiar to television should be noted.

PREPARATION OF COMMERCIALS

After the contract is signed, the most important task is getting the new client prepared for a smooth entrance into television. Uppermost in the client's mind is the preparation of commercials that will achieve the greatest amount of sales. If the client has an advertising agency, it will, of course, handle the creative aspects of the commercials.

Whether the commercials are prepared by the client, the advertising agency or the station, the salesman should assume responsibility for providing the client with the necessary station facilities and services for commercial production.

If the advertiser has used television previously and has already developed his commercial techniques, the work preparatory to going on your station is, of course, minimized.

The salesman should be capable of advising his client on the best commercial techniques for his product and for his budget. If the client has a small budget, a simple, on-camera live announcement may be indicated. Other inexpensive possibilities are a series of "flip cards" with live voice over . . . or balop cards with voice over. If product-demonstration commercials are desired, the salesman arranges for their development through the station production department. The same is true of film commercials. Cost estimates must be made on all station-produced commercials as far in advance of the air-date as possible.

The facilities of the station for set designing and construction, graphic arts, film production, copy preparation and commercial production should be specifically defined to the client. Besides physical facilities and technical assistance, the station may suggest commercial techniques that have proved effective for other advertisers. A new client, today, can profit by the prior experience of others by using commercial methods that have been proved to have the greatest influence on audiences. Some of the accepted principles* of effective television commercials are as follows:

1. Use audio and video simultaneously to convey a single thought.
2. Prove by demonstration the performance of the product.
3. Keep the commercial as simple as possible; make it easy for the viewer to grasp the sales points.
4. Choose a person to represent the product or idea who seems compatible with the product or idea. Let the audience know *who* the person is.

* *Note:* These principles were evolved by actual tests of several thousand television commercials by the Schwerin Research Corporation. They have been published in detail by the National Broadcasting Company in a booklet entitled "How to Increase the Effectiveness of Television Commercials."

5. Plan the setting so that every element in it contributes to the impression the advertiser wishes to make. Avoid elements that will detract from that impression.

If the station is assigned the responsibility of developing the client's commercial, the salesman and members of the station's creative staff meet with the client to get the details of his sales message and the general "slant" desired for the commercial. A script and story-board is then prepared for clearance with the client before the commercial is actually produced. Close liaison between the commercial producers and the client is absolutely essential at all times.

TYING-IN THE PRODUCT TO THE SHOW

In addition to the preparation of commercials, the possibilities of product tie-ins during the program should be explored. Traditionally, the sponsor is identified by brief announcements at the beginning and end of the show. These "billboard" announcements can be interwoven into the program introduction in the same style used by the program itself. Cold, direct billboards that are unrelated to the content of the program are not as efficient as those that blend into the fabric of the show. The "Jackie Gleason Show," for example, "billboards" its sponsor's products with a parade of show girls; "Martin Kane," by a silhouette of Kane lighting up a pipeful of Old Briar. Better billboarding of the sponsor's product can be registered through imaginative devices that set the mood for the program and identify the sponsor simultaneously.

Opportunities will often arise when the sponsor's product can be used in the entertainment or service portion of the show. Home furnishings, food products, beverages, electrical appliances, clothing, cigarettes, all appear in television programs. Naturally, if the program has sponsors who manufacture items used on the show, "editorial" mention or display of their products is intelligent. Salesmen should seek out the possibilities for such tie-ins. Not only will they please the sponsor, but program tie-ins will make the advertised product seem compatible with the show. (More than once, a TV director has allowed coffee to be served on a program having a tea sponsor, or overlooked the fact that the margarine advertiser doesn't happen to like the emphasis on butter in cooking demonstrations.) The salesman may not only suggest tie-ins of sponsored products to the director, but also, in order to avoid embarrassment, he should warn him against the use of conflicting products.

TALENT LOYALTY

The talent on a program should be encouraged to be loyal to the products they advertise . . . at least in public. If the local Plymouth dealer sponsors a show, its star should drive a Plymouth. He should buy suits at his sponsor's men's clothing store, drink milk from his sponsor's dairy, smoke his sponsor's brand of cigarette. Besides showing loyalty to his sponsor's products, the artist is also exercising good public relations. The television performer who recommends products to his audience, but scuttles his own advice outside the studio, may appear to be a phony to his fans.

SCHEDULE CHANGES

It sometimes becomes necessary to interrupt or change the time period for which a program was originally scheduled. If a program has to be canceled, the clients affected should be informed immediately. If a program has to be rescheduled into another time period, the client must be informed of the reasons for the move, the values of the new time period and the plans of the station to promote the program in its new slot.

Clients may wish to "improve" the broadcast time of their programs or spot schedules. The sales department should maintain a list of requests for individual time periods and when the periods become available, offer them first to the clients seeking improvement. There is always a temptation to sell a highly attractive time-period availability to a new advertiser. But when the availability would represent an improvement for a current advertiser who has requested it, he must be given "first refusal." Even though it may be more difficult to sell the period relinquished by the client, sound business practice entitles current clients to priority. This policy is particularly true of announcement and station-break advertisers, some of whom buy less attractive spots with the expectation of improving their position when better time becomes available.

Station management may wish, for purposes of improving over-all programming, to reschedule certain shows. Since the station's objective in such changes is to improve its audience-appeal, the advertiser may be persuaded to go along on that basis. A clause in the station's contract normally specifies the number of days' notice that must be given before a sponsor's program is moved. Rescheduling a program, incidentally, should always be accompanied by a substantial promotion and publicity campaign.

An anticipated departure from sponsored time periods should be discussed with the client immediately. If the client cannot be sold on moving, the station must decide whether the change is worth the possibility of jeopardizing the account.

RATING FLUCTUATIONS

The salesman who sells by ratings will have to live by ratings. If clients are "rating happy," you can be sure their blood pressure will fluctuate in inverse correlation to rating trends. In some markets, television ratings have become the primary yardstick for determining the success or failure of a program. This is regrettable, if not actually deplorable. As in radio, it has been the salesman, not the advertiser, who has encouraged the overuse and abuse of ratings. It is understandable how a salesman can rejoice in informing a client that his show has reached a 31.6 rating. But how happy is the same salesman when the same show drops to a 19.0? Like wage scales to a union leader, ratings are useful as long as they go *up*. But, unlike wages, ratings don't always go up. They go down. Riding the rating roller coaster isn't profitable to the station or the client. It's profitable only to the aspirin manufacturer.

There is no such thing as a *good* rating. A 40 may seem great to the sponsor whose show is pulling 15's, but the client who is used to 50 ratings will go into tailspins over a 40. A 10 rating may be satisfying to one sponsor, an abysmal failure to another. Of all the television research companies, not one will state that any given rating is good or bad. Nor will any researcher claim that a rating is any indication of the effectiveness of a program.

If advertisers buy television to sell products or ideas, there is only one measurement of their program's success: *does it sell*? Ratings don't answer that question. The number of high-rated shows that have flopped on the sales front is legion. One of the best *selling* shows on television produces ratings between a 9.0 and a 3.0!

Stations should subscribe to rating services for their value to management in checking the relative popularity of their programming with that of their competitors. But as a matter of policy, ratings should not be used promiscuously by salesmen to "make clients happy." Exaggerating the importance of ratings to advertisers will only mislead them. Emphasizing the importance of *sales results* produced by television is the *only* intelligent way to measure success.

Despite all this, advertisers in some markets are "rating happy." The day the program-rating pocket piece arrives, the salesman's telephone rings lustily. "Why is my rating down?" "Why is the competition gaining on us?" "What are you going to do to boost my rating?" The precincts with the ascending ratings are not heard from. Only the client with the problem. (Isn't it interesting to contrast an advertiser's reaction to TV ratings with his reaction to Starch readership surveys of newspaper ads? If the advertiser gets a low Starch rating, he wonders what *he* did wrong. It never occurs to him to blame the newspaper.)

When the client insists that something must be done to boost his rating, one or more of the following actions may be taken:

1. An increased promotion campaign
2. A plan for greater publicity of the show
3. Addition of new entertainment features on the show
4. Plans for an audience-building contest or stunt on the show
5. Inclusion of guest stars on the show
6. Personal appearances of the star at community events
7. Elimination of features that may have least appeal to the audience

Very often, these devices will succeed in raising a rating a few points. However, no amount of promotion, publicity, stars, stunts, giveaways or gimmicks will keep a program's rating climbing forever. For every "fire" the salesman puts out, another will break out at a later date. The best he can hope to do is appease the rating-happy client for the moment. In the meantime, the salesman should be constructively selling that all-important truth to his accounts: Success is measured in *dollars*, not in decimal points.

PROMOTION, PUBLICITY AND MERCHANDISING SERVICES

One of the unique features of television (and radio) is the medium's contribution toward building audiences for its clients' programs. Other media promote editorial features to build circulation, but they do not promote an audience for the specific location of a client's advertisement. Television and radio accept the responsibility for audience-building for individual advertisers' programs. More than a "plus" for the media, promotion and publicity contribute directly to the client's success.

The television salesman can make capital out of the station's promotion and publicity efforts on behalf of his client's programs. It is well to present to the new client a report on promotional and publicity plans for his program. From time to time additional reports covering the number of on-the-air promotional announcements, newspaper advertisements, publicity stories, etc., may be given to the client. Including a dollar-value estimate of the promotion adds to its impression value.

Informing the client of these services is one of the more pleasant aspects of servicing an account. In handling accounts, many problems arise that are delicate, irksome and difficult. Free promotion and publicity campaigns act as a leavening influence. They foster client good will and appreciation and help immeasurably to maintain happy client relations.

Although merchandising is a relatively new service of television stations, it has proved to be a powerful influence in helping the advertiser in his most important task, selling goods. Several stations now provide merchandising services to their clients. Among the most common activities are: distributing merchandising bulletins and letters to dealers, arranging window displays, arranging point-of-purchase display materials in stores, arranging for appearances of station executives or talent at sales meetings, providing talent for in-store promotions and arranging for personal calls on dealers, distributors, wholesalers and jobbers.

The value of merchandising is immense to most businessmen. The station that provides this service to its accounts has a great opportunity to prove tangibly the point-of-sale impact of television. The consequent rewards are obvious.

The salesman should be the coordinating agent for all services concerning his accounts. And since the salesman is expected to get renewals from his accounts, he should be entitled to "make character" before his clients by offering promotion, publicity and merchandising services and taking the credit for them.

PROBLEMS IN COSTS

Unlike radio, the complex cost structure of television and the necessity for periodic rate increases require a considerable amount of "cost-selling." Of course, television advertisers are protected from cost increases during the terms of their contracts, but the renewal of TV contracts almost always includes some rate adjustments. During the contract period, union wage increases, extra rehearsal requirements, additional expenses of the program and other things may contribute to higher costs.

If the client requests additional services not provided for in the contract, he pays extra for them, of course, but if the *station* increases the operating cost of a program, the advertiser is protected against added charges for the length of his current contract (except union labor increases if so provided in the contract).

Commercials produced by the station are not normally a part of the time and/or program contracts, but are billed separately. The pricing of commercials is dependent upon the actual cost of production.

Advances in station time rates frequently have to be "sold" to clients. Increased operating costs, depreciation of equipment, higher payrolls and added capital expenditures make advanced rates necessary. In the great majority of cases such rate increases are easily justified by the comparative gain in values received by the advertiser. Each week an advertiser is on television, his potential circulation increases. Since his costs are stable during his term of contract, this constant gain in circulation makes his cost per thousand homes decline proportionately. More often than not, a new rate card will produce a *lower* cost per thousand circulation than the preceding rate card did on its effective date. To illustrate, let's take a typical station's base rates over a two-year period and compare the cost per thousand circulation at the time of each rate change; the accompanying table gives the figures.

Advertisers are familiar with the policy of all media to ad-

Comparison of TV Station's Base Rates and Circulation Costs

Rate card, effective date	*Gross Class A Hour Rate*	*No. of TV sets in area*	*Cost per 1000 potential circulation*	*Decrease, %*
No. 3, May 1, 1952	$400	200,000	$2.00	
No. 4, Feb. 1, 1953	$500	300,000	$1.67	16.5
No. 5, June 1, 1954	$600	400,000	$1.50	10

vance rates when circulation increases. In most cases, though, such cost advances do not reflect a lower cost per thousand circulation. In television, usually, it does. When it does, the salesman should inform his clients that the cost for reaching each TV home has actually decreased since the last rate card was issued. As a rule, television's value increases much more rapidly than its costs.

Some advertisers assert that they are being priced out of the market. There is no reason for *any* advertiser to quit television because of cost increases. No salesman should let business slip through his fingers by accepting the client's statement that "TV has gotten too rich for my blood." Certainly, it may be true that the particular *schedule* a client has been using may become too expensive for him to continue. But he doesn't have to stick to that particular schedule. A *reduced* schedule, more in keeping with his budget, may actually produce greater circulation than he was getting when he originally bought television. If the client originally spent, say, $500 per week when TV circulation was one-third its current figure, the same $500 today, though buying less *time*, may actually reach *more* people. When station rates were relatively cheap, advertisers could afford big schedules. But as rates advance, television circulation expands even more, so that the same amount of *time* may deliver two, three, four times more *homes*. If the advertiser cannot afford to buy four times as many homes, he can always buy fewer homes and spend less money. An advertiser should spend what he can afford. As in any medium, he receives value in proportion to the amount spent.

It is theoretically possible for an advertiser to spend the *same amount* of money in television year after year in spite of increasing rates. He will reach more television homes each year with the same expenditure if the station's cost per thousand circulation is declining. The fact that the same budget buys less *time* is incidental. An advertiser buys *circulation,* not time. (Which is more valuable, a full hour in Lost Gulch, Manitoba, or 20 seconds in Chicago?)

An advertiser wouldn't drop newspapers because newspapers are "expensive." But the cost of a full-page ad six days a week *is* expensive. On the other hand, a 60-line ad twice a week is cheap. The advertiser decides how much he can spend in the medium and doesn't blame the newspaper if daily full pages are beyond his budget. If he could afford full pages, he would get considerably more value than he would from small-space advertising. But small ads are productive too. The cost of any medium is determined by *how much* space or *how much* time is bought. Any medium is expensive if the advertiser pulls out all the stops. Any medium is inexpensive if it is used on a less spectacular, more modest, yet productive, basis.

So, if clients chafe at "the high cost of television," they should be reminded that they can always spend less money and still do a gratifying sales job. Reducing schedules because of budgetary limitations is intelligent. Completely dropping television is short-sighted and may even be damaging to the client's business. This concept will be as profitable to the client in the long run as it is to the salesman.

CHAPTER 15

The Advertising Agency and the Salesman

One segment of the advertising industry that deserves much credit for developing the commercial acceptance of radio and television is the advertising agency. Early in broadcasting history, it was the agency, not the advertiser, that foresaw the great possibilities of radio as an advertising medium. The smoke from World War II had hardly cleared when the nation's leading advertising agencies were actively engaged in planning for their clients' use of television (even though only 5,000 receivers were in existence). The vision of agency men has won thousands of advertisers to the broadcast media. To a large degree, some of the best "salesmen" radio and television have had are the men and women in advertising agencies.

At the risk of seeming elementary, the basic functions of the advertising agency as applied to broadcasting should be noted. The typical agency: (1) analyzes the value of the available media, (2) recommends media in accordance with the advertisers' sales objectives, (3) recommends specific stations, programs and time periods to clients after analysis of availabilities, (4) develops and contracts, on behalf of its clients, for time and programs on stations, (5) plans, writes and produces commercials for clients, (6) works closely with stations in handling details of program as it concerns the agency's accounts, (7) acts as agent for clients in resolving problems on commercials, talent, production, promotion, etc., with the station, (8) handles the billing, accounting and payments on behalf of clients, (9) negotiates renewals, time shifts, program changes, rebates, etc., with stations.

For this work (and a thousand other details) an advertising agency receives a commission of 15 percent of the station's gross bill to his client. Actually, the agency's services cost the client *nothing*, for if the client bought his advertising directly from the station, the cost would be the same. Station rates, in other words, are the same whether the contract is signed with an agency or directly with the client.

It is obvious that the agency performs vastly important services for the advertiser, and yet those services do not add to the cost of his advertising at all. (Some agencies do operate on a "fee" basis, but the majority adhere to the 15 percent commission policy.) A controversial subject is who actually *pays* the advertising agency's commission. Clients, of course, feel that they pay their advertising agency the commission. Stations, on the other hand, bill advertisers for one sum and receive 85 percent of that sum, so there's something to be said for the theory that the station pays the agency commission. (If there were no agencies, theoretically stations could reduce their rates to advertisers by 15 percent. But on the other hand, replacing the agency services might cost the advertiser more than the agency commission. It is quite likely that stations would not receive as much business either.) The fact is that advertising agencies are indispensable both to the advertiser and to the station.

Radio and television salesmen, of course, call on advertiser and advertising agency alike. The degree to which the salesman concentrates on one or the other depends upon the peculiarities of the individual account. Some accounts, especially the smaller ones, have no agency. Other advertisers, particularly the larger ones, prefer that media negotiations be conducted entirely with their agencies. The actual *influence* of the agency on buying decisions is mainly determined by the account. If the client gives the agency full authority for decisions, obviously the salesman should concentrate his efforts on the agency. If the client makes his own decisions, regardless of agency recommendations, the salesman must sell the client directly, as well as the agency. In the process of calling on clients and agencies, a perceptive salesman will soon learn *who* makes the decision.

In those cases where the agency has the unquestionable authority to accept or reject a station's proposal, the salesman should "sell" the agency just as he would the account. Assuming that the agency is competent, it will be thoroughly versed in a client's sales and merchandising problems and its advertising objectives. Such agencies should be addressed as if they *were* the client. The salesman should assume that anything presented that will appeal to the client will also appeal to the client's agent.

Some agencies, unfortunately, are not as close to their client's problems as they should be. To a few agencies, a Pulse rating is more important than a client's sales chart. Zealously attempting to prove their prowess as buyers of advertising, these agencies often fail to prove their ability to sell the client's merchandise. Their most typical characteristic: a phobia of losing accounts. When it becomes apparent to a salesman that an agency is not properly judging the *sales* values of his station, the time has come for the salesman to shift his attention to the client. Clients advertise to *sell*. If an agency does not share this concept, the client must be contacted directly.

There are as many agency attitudes on media salesmen calling on their clients as there are agencies. In working with the agency, station salesmen must analyze the agency attitude and behave accordingly. Many agencies, probably the *majority*, encourage salesmen to call on their accounts directly. They feel that each medium should be entitled to make a full presentation to their clients. There is a sense of partnership existing between the agency and the station in their mutual desire to win a client to radio or television. Needless to say, working with the personnel of such agencies is pleasant and fruitful.

At the opposite extreme are the agencies that jealously guard their accounts from the "ravages" of salesmen. They virtually forbid salesmen to call directly on their accounts. If agencies in this category produce the orders, well and good. But if they don't, the station salesman should attempt to persuade them that calling on the clients will be mutually advantageous. If an agency remains adamant and refuses to endorse client calls, there's only one thing to do: Call on the client *without* the agency's approval. This does not promote agency-station relations, but if the agency isn't producing results, the station must, in its own interest, go after the business directly.

In general, agencies and stations work fairly closely in developing advertising programs for clients. They recognize that selling a client results in revenue for both. There is every reason for the agency account man and the station salesman to work together harmoniously. Both usually strive for this relationship and, happily, most achieve it.

Among the most convincing types of presentations are those made jointly to the client by the agency and the station. The atmosphere is perfect for a sale. The advertiser's agent is in accord with the station's recommendation and appears personally to endorse it. The agency's pitch is given more authenticity by the presence of the station salesman to verify all the station commitments. A "united front" is testimony to the fact that the proposal is worthy of the client's serious consideration. As often as possible, the salesman should encourage joint agency-station presentations. In addition to the achievement of sales results, a more harmonious relationship with both the agency and the client will emerge.

Occasionally, the salesman may have an opportunity to call on the advertiser and agency together. As in any effective sales call, the salesman's presentation should be primarily concerned with how the advertiser can best achieve sales results. It is well for the salesman to be armed with all necessary research data about his proposal, since the agency will be more inclined to request statistical information than the client. Follow-up calls to such advertiser-agency calls are essential. If either party offers resistance to the proposal, further selling of the individual is necessary. Objections raised about the salesman's recommendations in such joint meetings may influence others, so it is imperative that convincing evidence counteracting the criticisms be presented to both agency and client in follow-up calls.

Almost without exception an advertising agency expects to be informed when direct calls are made on their clients. Misunderstandings can be avoided and agencies can be spared embarrassment if the station salesman always notifies the agency in advance of a call on one of its clients. This may seem unimportant at times; but plenty of salesmen have regretted failing to keep their agencies apprised.

Although the preparation of commercials is the responsibility of the agency, salesmen should not overlook the good will that can be gained by offering the agency station assistance in producing commercials. The station can be particularly helpful in styling the commercials for the personality who will deliver them. The agency should be offered the counsel of the station's production experts and the physical facilities of the station for producing, filming or recording the commercials. If the agency is not fully equipped to produce radio or television commercials, the station's staff should be available for assistance.

During an account's tenure on the station, a great deal of personal attention must be given to handling the details of servicing. Chapters 7 and 14 cover several facets of account servicing, most of which are equally applicable to servicing the advertising agency. Since many accounts rely upon their agency to handle all the details of their broadcast advertising, the major portion of the salesman's "servicing" in such cases will be with the agency. In no case should a salesman report new developments on the program, offer new time segments, report audience trends, etc., to the client without also covering the agency. Servicing the account requires agency and station teamwork, with both acting in the best interest of the client.

To repeat this chapter's opening statement, the advertising agency has produced some of the best "salesmen" in radio and television. The development of advertising agency executives as members of the radio-TV "team" is one of the most challenging assignments of station salesmen. When the agency man is sold on a station, the station sales department has a new "arm," not for just one account, but for several accounts served by the agency. The advertising agency, like the radio and television station, depends on *advertising* in order to stay in business.

CHAPTER 16

The Salesman and the Community

In describing the abilities of a certain network television salesman, an executive once remarked, "He's a fine salesman. He knows the president of Acme Manufacturing Company, and he has a four handicap in golf!" If, indeed, these are the criteria, a salesman should certainly spend more time at the country club than on the street. This comment serves to introduce the importance of a salesman's *personal* relationship with the world. It is entirely possible to be a walking almanac of statistics, information, station policies and procedures, rates and all the rest and still make a magnificent flop as a salesman. Any salesman can get by without knowledge and information, but few can succeed without that quality that seems synonymous with salesmen—*personality.* The amount of space in this book devoted to sales procedures and information compared to the few words in this chapter on the personal aspects of selling is no indication of the relative importance of the two. But although a book can impart things of specific value on *how* to sell radio and TV, it can't teach personality.

The modern salesman knows how to handle people, as well as how to handle research and marketing problems. He has contacts with important accounts, but he also has contact with the multitude of facts that are required for intelligent selling. The salesman who is so prepossessed with facts that he forgets the personal aspects of selling won't get very far. The "personality kid" who doesn't know the tools of his trade won't either.

Happily, the days of "Diamond Jim Brady" salesmanship are past. The hail-fellow-well-met whose standard equipment was the martini glass and the glibly told joke is fading from the scene. Salesmen today are appraised by *what* they say, not how rapidly or how cleverly they say it. In brief, *substance* has replaced veneer.

"Acting like a salesman" is pretty naive in modern business circles. Yet some salesman still try to "play the part." How can a prospect trust a salesman whose very personality is Machiavellian? People like people—warm, genuine, friendly, sincere, honest people.

What is the *best* sales personality? *Your* personality. Don't be what you think a salesman should be; be yourself. That's all. There is no pattern of sales personality. The top salesmen in broadcasting are totally unalike. They have but one thing in common. They are true to their own God-given personalities.

It took a host of prophets and saints more than 1,500 years to write a Book on how to get along with people. We won't try to expand on their efforts here. Personal salesmanship is really just good human relations. To paraphrase a quotation from that Book, if the salesman treats other people with the same courtesy and understanding he expects from them, all will be well.

SOCIAL ACTIVITIES IN THE COMMUNITY

Good citizenship as well as good salesmanship embodies participation in community activities. Obviously the more active a salesman is in community affairs and civic clubs, the wider his circle of acquaintances.

Talented salesmen often become well known in their communities by using their special talents in various organizations. The sales manager of one 50,000-watt radio station is choir director in his church; a television salesman in the Midwest serves as a city councilman; a well-known TV vice president plays tournament golf; a radio salesman in Virginia is a popular after-dinner speaker; a television salesman in New York lectures at a local university. There is no point in concealing talents that can contribute to personal and business prestige.

Salesmen may be called upon for leadership in church and school affairs. They may be asked to head drives and other community projects. All of these activities offer excellent opportunities to make a tangible contribution to the community. In so far as possible they should be welcomed. Time and effort invested in such worth-while projects can reap untold benefits in public recognition and respect.

This is hardly a book on morals, but it may be well to mention in passing that a salesman's prestige, and hence his earning power, can be materially reduced by unintelligent behavior. Personal habits reflect the character of the individual. The salesman's personal conduct establishes to a large degree his position in the community.

A final word on the salesman's relationship with his community: *loyalty*. If one is not convinced that his is the best town in the best state in the country, he should move. Most people are by nature loyal to their own community, whether it is large or small, north or south, rich or modest. No one appreciates the fellow who harps on the superiority of a city in which he once lived. The quickest way to become an accepted member of a new community is to become a "booster" for it. Loyalty to one's city, neighbors and employer will be reciprocated. And when friends and associates are loyal, one becomes convinced that his is the best town in the best state in the country.

CHAPTER 17

Radio-Television Sales Management

No executive on the station staff has a greater responsibility than the sales-head. His is the task to provide the revenue for a station that makes all other operations possible and literally keeps the station in business. Fortunately, most radio and television stations of America are blessed with good, competent sales management.

There is no "typical" sales manager, and there are no pat rules of good sales management. Each sales manager, in his own way, has established a formula for successful results, based on his individual knowledge of the market, the medium, the advertisers and his own personal experience and abilities. The author, therefore, will not attempt to cast a mold for the "perfect" sales manager. The sales manager's success is measured simply by the results he produces: financial results, administrative results and prestige results. This and the chapter to follow will outline some of the responsibilities of sales direction, not to "advise" the reader, but more as a possible stimulant for new ideas.

SELECTING SALESMEN

One of the most important criteria for operating an efficient sales organization is the selection of competent salesmen. It isn't easy to spot a good salesman and, frequently, when vacancies occur, none of the applicants answers to the sales manager's specifications. Unless a man meets most of the established qualifications, it is well to avoid hiring him hastily. Interviewing applicants for a sales job is as important to the sales manager as calling on a top account. Misjudgment in employing people can result in untold troubles, time wasted in sales training, damage to accounts, loss of revenue . . . and other headaches. Each applicant should be interviewed at length. A multitude of leading questions will ferret out the applicant's experience, sales philosophy, personability and even his sales ability. Unlike applicants for other professions, in the job interview the salesman automatically shows his ability in his field. The interview itself is a real test of salesmanship for the applicant. How well he can sell the thing closest to him, *himself*, throws light on his intrinsic qualifications as a salesman.

Some of the qualities to look for in a prospective salesman are:

1. *Experience.* Previous jobs; duties in previous jobs; accounts handled; length of time with each former employer; reasons for leaving former jobs; managerial experience; sales experience in earlier life (door-to-door selling, magazine subscription selling, etc.)
2. *Knowledge of Media.* Media previously sold; principal sales points used in selling media in former job; knowledge of relative values of advertising media; knowledge of the sales tools of radio or television; opinion of the methods he would use in selling the station
3. *Sales Philosophy.* Regard for selling as a profession; most successful techniques for getting orders; manner in which he sells himself during the interview; persuasive ability; opinion of importance of servicing

accounts; reaction to making sales; reaction to *losing* sales

4. *Personality.* Physical appearance; personal bearing; poise; personability; attitude; personal optimism; magnetism; intensity of convictions; ability to express self clearly and concisely; ability to *listen*; mannerisms or eccentricities; conversational ability; aggressiveness; ambition
5. *Intelligence.* Reaction to questions; ability to interpret problems; rapidity of response; ability to grasp meaning of conversation and reply intelligently; application of thought to expressions
6. *Education.* College or university degrees; year of graduation; major subjects; reasons for leaving school; principal interest while a student; extracurricular activities while a student; scholarships or special accomplishments in school
7. *Personal habits.* Opinion of extra-office-hour work; understanding of personal sacrifices for business emergencies; principal hobbies; participation in community affairs; personal stability; drinking habits
8. *Family.* Marital status; children; home address
9. *References.* Names and titles of former employers
10. *Reasons for Wanting Job.* Why the applicant wants the job and why he thinks he can handle it

It is a good practice to check the references given by a job applicant. Some executives, assuming that a reference wouldn't be given if an unfavorable report would result, fail to place much reliance upon references. It is true that most people used as references will emphasize the *good* points about the applicant. But in the author's experience, one question will provide even more important information. The question:

"What are Mr. Adams' principal *faults?*" The sales manager should be advised of the shortcomings of an applicant in order to assess their importance in comparison with his advantageous points.

Generally speaking, when all the job-seekers fall short of the sales manager's ideal (most will), the man who comes closest obviously should be selected. All other things being equal, a younger, less-experienced man with promise is a better gamble than the man who has passed his peak and is on the decline.

The time spent in careful selection of salesmen will be a good investment.

TRAINING THE SALESMEN

Sales managers have been known to send a green salesman out on the street with only cursory training. The man who represents the station to the businessmen of the city *must be well trained.* He must know the basic sales points about the station. He must be indoctrinated in station rates and contracts and policies. He must understand the research materials used by the station and know how they are applied in selling. He must have some knowledge of competing programs. In short, he has to know *what* he is selling.

There is no better time for "schooling" the salesman than in the early formative weeks. After a salesman has been actively calling on accounts for a while, he has little time or inclination to concentrate on studying the fundamentals. Some salesmen have been selling for years and still couldn't give an intelligent description of the methods used by their station's rating service. The "sink or swim" technique of learning to sell results in a new salesman's picking up a lot of misinformation, which he may use unsuspectingly for his entire career.

During the salesman's training period, he should spend a considerable amount of time with each of the station department heads. Each executive should instruct the novice in the functions of his individual department and the application of these functions to selling. The new salesman should attend broadcasts, get acquainted with the directors and talent. He should study the program schedule with the program director to find out the salable characteristics of the station's programs and the reasons for their position on the schedule. The salesman should be orientated in promotion, publicity and merchandising services. He also must be thoroughly trained in research by the staff research expert.

The sales manager should personally instruct the new salesman in the following points:

1. Station policies
2. Rates and discounts
3. Competitive position on rates
4. Contract forms
5. Contingencies on contracts
6. Processing of orders
7. Acceptability of products
8. Product conflict policies
9. Sales policies
10. Units of time available
11. Sales procedures
12. Chief sales points of station
13. Chief sales points of available programs
14. Account assignments
15. Reports on sales calls
16. Local market conditions

In order to make the salesman's indoctrination period profitable and efficient, the sales manager may wish to set up a specific schedule of appointments and activities for the salesman, with a predetermined list of points to be covered. One thing should be stressed to the trainee: He has "homework" to do at night. Every night he should listen to or view his station and the principal competing stations. During the daytime hours he should catch each show at least once, either on the air or in the studio.

During the training period, the new salesman may be assigned as an "apprentice" to a senior salesman on the staff. In the initial stages the two should spend their time together at the *station, not* on calls. The novice will begin to get the feel of a salesman's daily routine by watching his senior work and by asking a liberal number of questions. When the new salesman is prepared for his first call, of course he is accompanied by the senior salesman.

Although it is seldom done, a new salesman really should be given a test before he makes his first call. The test does not necessarily have to be a written examination (though it may be), but may be a thorough conversational review of the essential points he has learned during his period of orientation. When the sales manager is convinced that the salesman is sufficiently familiar with the necessary information and knowledge to begin active selling, then and only then should he be "graduated."

The first call should *always* be made in the company of a senior salesman or the sales manager. On the maiden call the new man does little selling, much listening. After a few calls with the senior salesman, the trainee should be ready to become a full-fledged salesman. He should be assigned a few accounts, not the biggest, not the smallest, not the toughest, but medium-sized accounts with possibilities for development. On his first call on each newly assigned account, the new salesman should be accompanied by the sales manager or the salesman formerly assigned to the account. These first calls are primarily for the purpose of getting acquainted with the account contacts. The new salesman should encourage his new contacts to describe their companies, their objectives and their personal tastes in advertising. On the initial call the prospect should do the talking, the salesman, the listening.

After the new salesman has been introduced to all of his accounts, he is ready to make his first "solo" call. The sales manager should review these early calls with the salesman, offering guidance for future handling of the accounts. The more time a sales manager spends with a salesman on his first few calls, the less time he will have to spend bailing him out of trouble later. Gradually, as the salesman becomes more and more skilled in handling his accounts, the sales manager can loosen the apron strings. When he is convinced that the salesman is entirely capable of working independently, the sales manager may wish to assign the new man a couple of important accounts. More on this later.

The importance of a well-organized program for training salesmen cannot be overemphasized. Whether a man is a complete novice or a well-experienced salesman, he should be thoroughly indoctrinated in the policies, procedures, services, programming and marketing problems of *his* station. There is simply no substitute for a well-trained salesman.

ASSIGNING ACCOUNTS

Skillful assigning of accounts has a direct relationship to the sales potential of the station. The professional background of the salesman should be taken into consideration in determining his assignments. A salesman may have experience in retailing, manufacturing or service industries that makes him a logical choice for assignment to such accounts. The more a salesman knows about the problems of a special industry, the better are his chances for effectively managing an account in that industry.

Personal friendships should be considered too. A salesman who is personally close to executives of a company should be favored as a candidate for handling the account. Conversely, an account should never be assigned to a salesman where there has been serious friction between the two.

The sales manager's ability to parcel out accounts equitably has a pronounced effect on morale. Favoritism must be avoided. This does not mean that a junior salesman should be given a flock of important active accounts, but each salesman should have at least a few "good" accounts on his list. Generally speaking, the veteran salesmen are entitled to more choice accounts than the novices, but regardless of length of service, there should be a fair distribution of good and bad accounts. The account's potential, the salesman's ability to handle it and its relationship to the salesman's other accounts should all affect the sales manager's judgment in making the assignments. Every salesman, though, should have: (1) some active accounts, (2) some very good prospects, (3) a few "problem" accounts; (4) a few "dogs." In distributing both excellent and poor accounts to each salesman, a well-rounded sales force will be molded. By giving each salesman a few stimulating and challenging prospects, each will have more incentive to put forth his best efforts.

For an example, here is a hypothetical situation at Station WXXX where a total of 224 local accounts are to be assigned to five salesmen. The 224 accounts could be classified roughly as follows:

A Accounts:	Active clients expected to renew (over $500 per week)	15
B Accounts:	Active clients expected to renew (under $500 per week)	30
C Accounts:	Active clients doubtful as to renewal	10
D Accounts:	Former clients (happy variety)	8
E Accounts:	Former clients (unhappy variety)	6
F Accounts:	Prospects sold on station but waiting for desired program or time period	9

G Accounts:	"Hot" prospects	10
H Accounts:	Prospects that represent good potential	20
I Accounts:	Good prospects requiring much development	30
J Accounts:	Difficult, hard-to-sell prospects	30
K Accounts:	Small, unimportant prospects ("dogs")	36
L Accounts:	Prospects hostile to the medium	20

These account classifications are graduated according to their relative attractiveness as assignments. The accompanying chart shows how they might be distributed to the five-man sales force. The purpose of the chart is to establish in a brief visual form some principles of equitable account assignment. Careful study of the chart will make these principles apparent.

Chart Showing Assignment of Classified Accounts to Sales Force

	A	*B*	*C*	*D*	*E*	*F*	*G*	*H*	*I*	*J*	*K*	*L*	*Total*
Salesman Brown (Top salesman, 10 years' service, highly competent)	4	5	2	2	2	2	2	4	4	7	4	4	42
Salesman White (No. 2 salesman, 14 years' service, excellent)	4	6	3	2	2	3	2	4	4	7	4	4	45
Salesman Green (A "comer," 2 years' service, aggressive, capable)	3	7	3	2	1	2	2	4	9	7	8	4	52
Salesman Black (Average ability, 6 years' service, not a fireball)	3	7	1	1	-	1	2	4	6	4	10	4	43
Salesman Gray (Newcomer, 3 months' service, young, good potential)	1	5	1	1	1	1	2	4	7	5	10	4	42

It is not to be assumed that the attractiveness of the account to the salesmen is the most important consideration. Foremost in the sales manager's mind is assigning accounts so that the greatest results can be obtained for the station.

The two most delicate areas of account assignments are distributing the "plums" and the "dogs." Notice in the chart that each salesman gets some accounts in both categories. Obviously, the top salesmen should receive *more* of the "plums" and *fewer* "dogs." They have earned such rewards. Also it is not economic for the station to waste a substantial portion of a key salesman's time on accounts with little potential. Conversely, it would not be sensible to entrust most of the big clients to novices. The challenge of growing in stature so as to be able to handle more important accounts represents an incentive to a new salesman. His performance among difficult prospects and "dogs" is the proving ground from which he may earn higher responsibilities. So, whereas every salesman should be assigned every type of account, the *distribution* of different types of accounts should recognize the relative standing of each salesman.

For any number of reasons, accounts must be transferred between salesmen from time to time. A serious personality conflict between a key executive on the account and the salesman makes reassignment mandatory. A salesman may become discouraged or stale on an account and request its reassignment. Another salesman may demonstrate particular ability for certain types of accounts, which invites additional assignments in that category. When an advertiser switches agencies, the sales manager may find it advisable to transfer the account to a salesman who is familiar with the operations of the new agency. Occasionally, simply for reason of giving an account a "shot in the arm," a transfer of salesmen may be desirable. Whatever the reason for transferring accounts, the transition should be as smooth as possible. The salesman newly assigned to the account should be fully indoctrinated as to its background, its peculiarities and its current status by the former salesman. At least one call should be made jointly by both salesmen.

Transferring accounts is generally to be avoided if "everybody's happy." It is possible to antagonize a client by arbitrarily replacing a highly regarded man assigned to his account. If there is good reason for the transfer, the sales manager should contact the account and describe the necessity for the transfer. Under *no* circumstances should a new salesman walk in "cold" on an account and announce, "From now on I am handling your account." Sheer courtesy demands that an explanation be given for transfers, and that explanation should originate with the sales manager or the former salesman, *never* the new one.

The sales manager should keep in touch with how his salesmen are getting along with their accounts. Not only should the business progress of an account be followed, but the personal relationship as well. The opinion of advertisers toward the station is influenced largely by their opinion of the salesman assigned to them. It is the sales manager's responsibility to see that each salesman is handling his accounts properly.

Many stations' local sales areas extend beyond the home market, necessitating out-of-town account assignments. It is well to consult all the salesmen to determine their attitudes on traveling. Some salesmen like to travel; others don't. Personal preferences should be recognized.

In summary, the assignment of accounts is one of the all-important responsibilities of sales management. Like the coach of a football team, the sales manager must not only train the players, plot the strategy and direct the plays, he must be certain that every man is in the right position in the line-up to make a winning team.

CHAPTER 18

Directing the Sales Staff

During the average week a sales manager's activities, if recorded, would fill the pages of this book. In addition to carrying out the responsibilities noted in the previous chapter, the sales manager is conferring with individual salesmen, planning calls with the salesmen, examining prospects for new business, conducting sales meetings, making policies, coordinating with station management and other department heads, studying his competition, planning sales approaches, estimating revenue, setting sales quotas, budgeting, administering departmental expenditures, contacting his national spot representative, signing orders . . . and *selling*. Most sales managers are active salesmen as well as administrators, a fact that contributes to the reading of their blood pressure. But first, let's consider briefly a few of the administrative functions of the sales manager, the day-to-day responsibilities of directing the sales force.

INDIVIDUAL SALES CONFERENCES

The sales manager's office is the "brain center" of all sales operations. Here salesmen take their problems, seek advice, plan approaches to various accounts, get policy decisions, discuss competitive problems, report on account progress, rejoice in new orders.

The sales manager's conferences with individual salesmen establish the patterns for effective pursuit of new business and maintenance of current accounts. It is through these meetings that the sales manager is kept informed of the salesmen's activities, and the salesmen, in turn, are informed of the sales manager's policies. Frequent conferences between salesmen and the sales manager result in harmonious, purposeful departmental operations.

Salesmen, naturally, need the guidance and direction of the sales manager. This is not imparted through a "policy book" or a set list of "dos" and "don'ts." There should be an established record of station sales policies, yes, but these are of an impersonal nature. It is the interpretation of station policies and the application of executive judgment to individual sales problems that are constantly needed by the salesman. Simply stated, the salesman must find out what he can and cannot do . . . and why. A degree of flexibility should be maintained on policy decisions. Under certain circumstances, departures from policy may be warranted. The sales manager carefully weighs all considerations before making his decision.

Decision-making is a highly important function of the sales manager. It is also one of the most difficult. However, the successful sales-head cannot be hesitant about making decisions. He recognizes that though he cannot hope to be infallible, taking a definite stand is infinitely better than the chaos wrought by indecisiveness. Facing up to the most knotty problems and handing down firm, clear decisions inspires confidence from salesmen. Everyone has his own methods of making decisions, but in general, the sales managers with the best batting averages consciously or unconsciously weigh the following considerations before making decisions.

1. The established station policy and its flexibility
2. The acknowledged advantages of an affirmative answer weighed against its possible disadvantages
3. The anticipated opinion of station management on the problem
4. The effect of an affirmative answer on other accounts, active or inactive
5. The effect of a negative answer on the future of the account in question
6. The importance of the decision to the future of the station (Will it set a precedent?)
7. The effect of the decision on all the people concerned (program, sales, agency, other clients, prospects, other salesmen)
8. The effect of the decision upon future sales
9. The relationship of the problem to prior problems of a similar nature and the decisions given on those problems

Regardless of *how* decisions are made, the important thing is that they *are* made and they are made to *stick*.

The sales manager's counsel to salesmen, of course, is based upon the over-all objectives of the station. Although sales direction places business considerations first, the personal element cannot be overlooked. A good sales manager will never advise a salesman to take a certain position with a client unless he, the sales manager, would be willing personally to take the same position in the same circumstances.

SALES MEETINGS

With varying degrees of frequency, most sales managers conduct meetings with their sales staff on a more or less regular basis. Sales meetings can be made immensely profitable to all concerned. A meeting without clearly established objectives, though, can be a waste of time.

Some sales managers like to start each day with a brief sales meeting. Others call meetings only when an important development occurs. Weekly sales meetings seem to be the most popular. The frequency of such assemblies is not as important as their *content*. Here are a few suggestions for making sales meetings valuable adjuncts to departmental operations:

1. Have a preplanned agenda of points to be discussed.
2. Confine the discussion to problems that are of interest to *most* of the salesmen. (Save individual salesmen's problems for private conferences.)
3. Offer *specific* suggestions on approaches to sales problems.
4. Avoid the meaningless cliché: "We've got to get out and sell, fellows."
5. Maintain a consistency of sales direction. Don't go overboard on a problem in one meeting and then ignore it completely in the next meeting.
6. Don't use sales meetings just for "needling sessions." Point out how the problems of the moment fit into the entire sales picture.
7. Recognize that in directing more emphasis on one sales problem, it may be necessary to devote *less* time to other activities. Let the salesmen know what they can de-emphasize in order to concentrate on the paramount problem.
8. Be prepared to answer any questions on the subjects introduced at the meeting.
9. Arrange to distribute sales material for new programs, sales plans, etc., introduced at the meeting.
10. Report to the salesmen on the current revenue picture.

11. Inform the salesmen of future plans of the station in programming, production, sales, etc.
12. Cite the individual accomplishments of salesmen. Show appreciation for successful efforts of the department.

Possibly the most universal complaint against sales meetings is their length. How long should they be? Long enough to cover the essential points of discussion. That's all. Salesmen have a way of contributing to long-drawn-out meetings by airing their own individual account problems. The sales manager who is a good parliamentarian will keep the meetings on a level of general interest to all. Every hour spent in sales meetings is one hour less spent in selling. A one-and-a-half-hour meeting of five salesmen is 7½ man-hours of non-selling activity, the equivalent of one salesman's absence for an entire day.

The greatest value of sales meetings is in coordinating the efforts and over-all direction of the department. The sales manager's time can be saved by doing this with the salesmen in a group, rather than in repetitive individual sales conferences. Departmental teamwork can be fostered through efficiently conducted sales meetings, and a greater understanding between salesmen and management will result.

SALES REPORTS

All salesmen should report to the sales manager on their individual account activity. Whether the sales manager prefers written sales reports or verbal reports, they must be made regularly. There are both advantages and disadvantages with written reports. A written report provides a permanent record of a sales call that may be valuable for future reference. Written reports save the sales manager's time. They also help the salesman to crystallize his thinking. Translating the developments on a call to a written form helps salesmen to clarify mentally the proceedings. The major disadvantage of written reports is, of course, the time consumed in composing them. Also, sales reports are not entirely indicative of actual selling effort. Situations have existed where the best sales-report writers were the worst salesmen and vice versa. Sales managers who require written reports must not place undue emphasis on the quantity of reports submitted, for some salesmen will actually be too busy selling to write reports.

When written sales reports are used, the form should include space for the account contacted, the name and the title of the person seen, the advertising agency, addresses of the account and agency, date and purpose of the call. The remainder of the form is left blank for a brief description of the call itself. Sales reports, although briefly written, should contain all the important information learned from the call, as well as the account's reaction to the salesman's proposals.

Sales reports are of little value unless the sales manager and salesmen use them for planning future strategy on accounts. If used only for judging how hard a salesman is working, sales reports may give a fallacious picture. To derive the most benefit from the reports, they should be followed through by directions from the sales manager as to future tactics on the accounts concerned.

If no written report system is used by the station, the sales manager should require regular verbal reports from each salesman on his account activities. Some kind of written record may be maintained, then, by the sales manager in order to keep track of the verbal reports in an orderly fashion. If the salesmen do not record the information, some other system should be developed to keep records of account activities.

SD-20-J. L. 25C 8-40

NBC SALESMAN'S REPORT

______ SALES DIVISION

Salesman ______ Date of Call ______

Company ______	Advertising Agency ______
Product ______	Street Address ______
Street Address ______	City ______
City and State ______	State ______
Individual Contacted ______	Agency Executive Contacted ______
His title ______	His title ______

REMARKS

Copy sent to other salesman (______) (Signed) ______

(Courtesy of NBC, New York)

Fig. 14. A Sales Report Form

THE SALES MANAGER AS A SALESMAN

The sales manager is the number one salesman on the station. The proportion of time he spends making calls, however, must be limited. The sales manager who sacrifices the direction of his sales force for active personal selling reduces the efficacy of his sales staff. Calls made by the sales manager must be only of the most important nature. Ordinarily, they should be made in the company of the salesman handling the account. Under no circumstances should a sales manager call on an account without the knowledge of the assigned salesman.

Occasionally, the sales manager may assign himself a few accounts in order to relieve the burden of his sales force. In smaller stations, in fact, the sales manager may be as active as any one of the salesmen, for with fewer salesmen to direct and fewer administrative details, he can devote more time to making calls. The size of the sales force determines largely the amount of time the sales manager can devote to active selling. There is, obviously, little reason for the manager of a two-man sales staff to sit at his desk all the time. Good judgment will determine the extent to which the sales manager engages in selling.

"BACKING" THE SALESMEN

A salesman's personal prestige is influenced to a great degree by his sales manager. If the sales manager entrusts his salesmen with full responsibilities for their assigned accounts, giving them sufficient "backing" when problems arise, his staff will develop self-confidence and self-reliance. Salesmen should be given the authority to act on their own judgment as far as possible. If the salesman has to check every detail with the sales manager, it is difficult to win confidence from his accounts. Competent salesmen deserve the confidence of their sales managers. Even when they make mistakes, they should be "backed up" by the sales manager. Mutual trust and understanding between salesmen and their boss promotes a high *esprit de corps*. This can be achieved by giving salesmen ample opportunity to show their best and then by supporting them when things go wrong.

This chapter has touched upon only a few of the basic problems of directing a sales staff. To do a comprehensive job on this subject is beyond the scope of this book. However, good sales direction is mostly an individual matter. The sales manager's personal experience, the competitive situation in the market, the capabilities of the salesmen, the prestige and position of the station and a dozen other things contribute to the manner in which a sales staff is managed.

CHAPTER 19

Sales Administration

In addition to directing the sales activities of the station, the sales manager is a key administrator. Very often he is the number two or number three executive in the station, and his influence on station policy is substantial. In his role as a *station* executive, the sales manager is concerned with operations other than sales, particularly in the realms of programming, finance and planning.

One of the responsibilities of the sales executive is that of adviser to the station manager. He should keep the general manager informed of sales progress, station income, market trends and competitive situations as they develop. He should advise the management of sales expectancy and offer suggestions for improving the financial position of the station. The station manager rightly looks to the sales manager for counsel on improving the profits of the station, not only through increasing income but through more careful cost control and improved efficiency of operations. As a member of the station's executive staff, the sales manager may have surveillance over the expenditures of all departments, and his advice on the relationship of those expenditures to the anticipated income of the station may carry considerable weight. Because of his influence on the operations of other departments, the sales manager must be acquainted with their activities. Ignorance of the role that a division plays in the station's operations may prejudice judgment of its importance. The sales manager who is best acquainted with all departmental functions will be the most capable of knowledgeable administration.

Together with the heads of programming, finance and engineering, the station sales manager guides the destiny of the station. Each member of this team must have not only a grasp of present-day problems, but vision for the future. The greatest radio and television stations in the country got that way because they were (and are) operated by men of vision. Every member of management should engage himself in realistic prognostications of future directions. What is the anticipated sales picture a year from now? What may be the effects of increased competition? What appears to be the future economic trend for the market? How will growth of the market affect the station's income? What are the best estimates of the effect of expanded facilities, new programming, color television? These are only a few of the questions that a farsighted sales executive must constantly ask himself. Long-range planning conditions the station for seizing new opportunities in the future.

Many sales managers are so involved in the crises of the moment that they have little time to think about the future. At least one sales executive has worked out a solution. He dedicates one hour at home each week to taking an inventory of the truly *significant* things his station has accomplished during the past week and to planning specific projects he would like to get started during the next few months. He has found that the same projects frequently pop up every week until he finally takes action on them just to convert them from "dreams" into reality. This single hour of concentrated *thinking* about the recent past and the immediate future, he says, gives him a greater perspective for operating his department. Incidentally, he heads a tremendously successful outfit, too.

THE SALES MANAGER'S INFLUENCE ON PROGRAMMING

The age-old battle between sales and programming heads may still exist in some quarters, but calm has descended on most fronts. "Interference" of the sales manager in programming used to be about as welcome as the program manager's independently making calls upon advertisers. The two executives, though, are totally interdependent upon each other. Both have identical objectives . . . top programming and high sales volume.

The sales manager *should* have an influence on programming. And the program manager should have an influence on *sales*. That doesn't mean that either should dominate the other's operation. But a program that has poor sales possibilities may certainly be questioned by the sales manager. If the program director's faith in the show outweighs its apparent lack of sales appeal, it is his prerogative to continue it. And as long as it is available, it is the sales manager's job to try to sell it. Usually, however, program directors are very sensitive to sales acceptance of their presentations and will willingly withdraw a show that has neither public nor advertiser appeal. Reduced to its simplest terms, if the program director is successful in attracting large audiences, the sales manager will be successful in selling those audiences to advertisers. However, in the wide area of "moderate acceptance" by both public and advertisers, no one can be certain whether a show has a future or not. In such instances, full discussion between the heads of programming and sales should determine the program's ultimate fate.

Sales managers and salesmen occasionally have ideas for "salable" programs. The program director should encourage new program ideas from the sales department. A salesman will knock himself out to sell a show that *he* originated. "The play's the thing," though, of course, and the p. d.'s judgment on the worthiness of the idea as a *program* must not be prejudiced by personal considerations.

In the field of transcribed radio programs or syndicated-film television shows, sales and promotion managers must work together closely. One should not move on selling or scheduling syndicated shows without the agreement of the other. Many excellent properties are available from the transcription and syndicated TV film companies. Many have track records, impressive both in audience appeal and in advertiser acceptance. As such they are desirable from both a program and a sales point of view. The program director must appraise each one for its *program* acceptability and its compatibility with the station's program structure. The sales head, on the other hand, must analyze the sales potential of each show under consideration as it applies to his specific market. It is, again, a matter of *teamwork.*

A constant interchange of information between program and sales executives will promote the close coordination necessary for a smooth-working organization. Friction between the two only serves the interests of competing stations.

THE SALES MANAGER AND OTHER DEPARTMENTS

As mentioned earlier, the sales manager's influence extends directly or indirectly to practically every station department. This is particularly true of the advertising and promotion, publicity, research and continuity departments. Indeed, some of these activities may report directly to the sales manager.

Later chapters will discuss in detail the role of the advertising and promotion department in the station's over-all structure. Because of the close relationship of promotion to sales, the sales manager should have an intimate knowledge of promotional activities. This is true regardless of whether promotion is directly under his jurisdiction. If the promotion department reports to the sales manager, its scope of operations should not be narrowed by the sales manager's understandable zeal for total concentration on sales. Some responsibilities of the promotion department may have an indirect or even vague relationship to immediate sales problems, yet they are important to the station's interest; for example: institutional advertising, on-the-air promotion of charity drives, newspaper advertising of public service shows, presentations for public service awards, promotional tie-ups with educational, fraternal or civic groups. A promotion department should not be restricted in its role of building station prestige in its community. Of course, the majority effort always will be devoted to sales promotion and audience-building activities, but institutional promotion serves a purpose that should not be neglected.

The publicity manager and the sales manager work closely together in publicizing and exploiting the station's talent and programs. The sales manager advises the publicity man of the client's position and policies on publicity, and calls on him to assist in arousing public interest for sponsored shows. It is through the sales manager's direction that priorities for publicity efforts may be established. Normally, the station publicist will coordinate with the station manager and with all the department heads and talent to obtain material for press releases. It is especially important for the sales manager to keep the publicity head informed on all important news of the sales department, such as the acquisition of new business, the starting dates of new sponsored programs, new sales plans and changes in sales personnel.

The research operation, though integrated into the promotion department in most stations, is occasionally a separate entity. The sales manager depends upon the responsible research man for all information on coverage, ratings, audience trends, rate comparisons, industry surveys, market statistics, set circulation, etc. The research man analyzes all new research materials and interprets their adaptability to the sales operation. The sales manager relies upon the research unit to supply the sales staff with the statistical data required for their individual sales presentations. For the most part, research is an arm of sales, and very close liaison must exist between the two departments.

The commercial production unit or continuity department is, of course, a service to advertisers and as such is largely under the administration of the sales manager. The preparation of commercials for clients requires the coordinated efforts of the salesman, the continuity writer and the client.

CONFLICTING INTERESTS BETWEEN CLIENT AND STATION

A problem frequently confronting the sales manager is the conflict between the interests of clients and the interests of the station. Some salesmen, in their anxiety to please their accounts, are apt to "take the client's part" in opposition to the best interests of the station. Each situation, of course, has to be decided according to its relative merits. Sometimes a client may have a legitimate reason for seeking a concession that is in apparent violation of station policy. On the other hand, it must be remembered that the station's interests come first, and any concession to a client that may prove damaging to the station must be avoided.

For instance, take the client who requests a reduced program rate. He logically submits that his program is not producing the audience that was anticipated, and, furthermore, his budget cannot continue to accommodate the full cost. In effect, he serves notice that unless the station can absorb part of his program cost, he will have to cancel the show. Before the sales manager makes his decision, it is necessary to consider: (1) Can the station afford to lose the client? (2) Can the station afford to carry the program sustaining if the advertiser cancels? (3) Is the client justified in claiming that the show produced less than was expected? (4) Did the station make a commitment on *what* the show would deliver? (5) Is it fair to other clients to lower this advertiser's costs? (6) Will the station have to extend a proportionately lower rate to other accounts? (7) Will the station profit or *lose* in the long run by acquiescing to the client's demand? (8) Will the station's prestige be harmed by acceding to the client's request?

All these and perhaps other considerations must be weighed before reaching the decision. Every client request for cost adjustment must be judged in the light of its effect on other clients. It is obvious, though, that major emphasis must always be upon the effect of each decision upon the *station.*

ADMINISTERING THE SALES BUDGET

It is necessary for the sales manager to estimate the amount of revenue anticipated for each month. The normal procedure is to develop an annual sales budget prior to the beginning of the station's fiscal year. Periodic revisions are then made during the year, based upon actual income, business booked and new business anticipated. The primary considerations for sales budgeting are the previous performance of the department, the monthly revenue from accounts under contract, the added income anticipated from new accounts, the effect of rate adjustments on revenue, the economic trend in the market, the anticipated income from new programs or new sales plans and the effect of seasonal merchandising efforts by advertisers.

A station's revenue, of course, is derived from three sources: local advertising, national or regional spot advertisers and network advertisers. Each of these major classifications of business should be separately budgeted and maintained separately on the accountant's books.

The first step in budgeting is accounting for all current business up to the expiration of each contract. Those accounts that may be expected to renew are budgeted accordingly. If renewals are not anticipated, the prospects of selling the lapsed services to other advertisers are taken into consideration. All current local, spot and network accounts thus form the initial core of the budget. Their totals represent the "minimum anticipation" for the period covered.

Estimates may then be made for prospective revenue based upon the availability of programs and announcements. If a station, for example, is currently 70 percent sold out on one-minute announcements, an estimate should be made of the amount of the remaining 30 percent that reasonably might be sold. If there is a weekly total of ten unsold hours, the possibility of selling part of this time, either through participations or programs, is evaluated.

Naturally, the revenue anticipated from new business requires a certain amount of guesswork. The sales manager must appraise the potential of each program and each commercial service in order to reach a realistic estimate. A careful analysis of each individual service—programs, participations and station breaks—will produce the most accurate estimates.

Some stations maintain, in addition to the sales budget, a "sales quota" for each month. There is a distinction between the two. A sales *budget* is what the station *expects*. A sales quota is what it *hopes for*. Sales quotas, accordingly, are higher than sales budgets. The purpose of sales quotas is to give the sales department a goal to shoot for. As such, they are admittedly psychological devices for encouraging more sales. Salesmen may become self-satisfied too soon if the accomplishment of the sales budget is their only goal. Sales quotas provide added incentive for gaining more new business, provided there is some kind of reward for attaining the quota.

In setting sales quotas, the sales manager would do well to exercise particular care. If the quota is set too low, its very purpose is partially defeated. A low quota may be reached too easily by the department. On the other hand, quotas that are impossibly high tend to discourage the sales staff and to heap abuse on the "unrealistic" sales manager. A good middle ground, low enough to be within reach, high enough to be challenging, is the most realistic base for setting sales quotas.

SALES DEPARTMENT EXPENSES

After budgeting for income, the sales manager compiles the estimates for departmental expenses. Current monthly expenses are analyzed for possible reductions or necessary increases. Salaries are budgeted according to the anticipated individual increases for each month. Entertainment and travel expenses are predicated upon the sales manager's plans for special trips, luncheon presentations, client parties, etc., in addition to the routine monthly allocation for salesmen's expense accounts. Stationery, postage, office supplies, capital expenditures, etc., are, of course, based upon past experience for the period budgeted.

Here is a check list of sales department expenses for the sales department of a typical station:

1. Salaries
   (a) Sales manager
   (b) Salesmen
   (c) Secretaries
   (d) Clerical personnel
2. Commissions
   (a) Sales manager
   (b) Salesmen
3. Bonuses, Incentive Compensation, Prizes
   (a) Sales manager
   (b) Salesmen
4. Overtime pay—secretaries and clerical personnel
5. Dinner money—secretaries and clerical personnel
6. Entertainment
   (a) Sales manager
   (b) Salesmen
   (c) Special presentations, luncheons, cocktail parties, etc.
7. Travel
   (a) Regular travel expenses—public transportation and auto allotment
   (b) Special trips (i.e., to New York, Chicago, conventions, etc.)
8. Office supplies—stationery, contract forms, pencils, envelopes, stencils, etc.
9. Capital expenditures—new office furniture, filing cabinets, typewriters, air conditioners, bookcases, brief cases, etc.
10. Postage and express charges

If other departments report to the sales manager, the heads of these departments prepare their respective budgets and submit them to the sales manager for approval. Adjustments are then worked out between the sales manager and the respective department head. Knowledge of the activities of each department will be especially fruitful to the sales manager in appraising their budgets. It is difficult to know whether a budget is realistic or not if the administrative head is not familiar with the operations of the department submitting it.

All expenses can be classified into two groups: "fixed" and "controllable" expenses. Fixed expenses are, as the term implies, items that cannot easily be dispensed with. These include salaries, office supplies, postage, rent, heating, electricity, telephone, depreciation of equipment, social security, janitorial service, etc. "Controllable" expenses cover travel, entertainment, promotion, advertising, research, merchandising materials, publicity expenses, etc. When it is necessary to reduce budgets, the controllable expenses are easier to tap, of course, than fixed expenses. Controllable expenses are thus more sensitive to the fluctuations of the station income.

RELATIONSHIP OF THE SALES BUDGET TO OTHER BUDGETS

Budgets of *all* station departments are dependent upon the sales department's revenue budget. This makes it even more necessary that the sales manager's revenue budget be as accurate as possible. The program department relies upon sales anticipation for establishing its budget. If the program department is prevented from developing improved programming due to a pessimistic sales budget, both departments will suffer. The entire economy of all the departments is tied to the performance of the sales department. The enormous responsibility of realistic sales budgets becomes even more evident.

BUDGET REVISION

Periodically, the sales budget is revised in accordance with the station's actual income. Each new order, each cancellation, preemption and renewal has an immediate effect upon the revenue picture. In order to keep a close accounting of these daily changes, the sales department's budget supervisor should make constant revisions. The sales manager may thus be advised of the status of actual income compared to budgeted income for any given period. In accordance with station policy, the sales manager makes periodic budget revisions based upon actual sales performance.

The budget supervisor, comptroller, accountant, business manager or whoever is responsible for maintaining records of income must constantly keep the sales manager abreast of the financial status of the station.

The sales manager is *the* key executive of the station in so far as budgeting is concerned. Since his estimates of sales form the basis for all station expenditures, the sales manager's budget must be prepared with the greatest possible care. And once the budget is on paper, the larger responsibility of *producing* the estimated sales adds considerable spice to the sales manager's life.

CHAPTER 20

The Operation of a Successful Promotion Department

It is no coincidence that the most successful radio and television stations in America also have the finest promotion departments. One of the distinguishing features of stations like WLW, Cincinnati, WHAM, Rochester, WMT, Cedar Rapids, KSL, Salt Lake City, WKY, Oklahoma City, WBT, Charlotte, and WDAY, Fargo, is their outstanding promotional operations. The strength of a station's advertising and promotion department influences greatly the station's standing among national and local advertisers, as well as its prestige among its listeners or viewers. The promotion department is the "voice" of the station.

An advertising and promotion department has three basic objectives: (1) to promote increased sales, (2) to promote increased audiences, (3) to promote station prestige. The methods of accomplishing these over-all objectives are the subjects for discussion in the next five chapters.

THE PROMOTION MAN

The successful promotion man is highly versatile. He is a salesman, a writer, a planner, a research man, a promoter, an inventor, an administrator. Ideally, he has had active experience as a salesman. If not, he must have a perceptive "sales philosophy"—the ability to understand a sales problem, analyze it and develop an intelligent approach to it. His brainwork is an essential asset contributing to the success of the sales department. The promotion man *thinks* as a salesman and provides the salesmen with "ammunition" to meet their individual sales problems.

Unlike the average salesman, the promotion man must be a competent writer. The ability to transfer ideas into clear, forceful prose is a necessary ingredient in his make-up. The promotion man must be as fluent of pen as the salesman is fluent of tongue. But even more important than writing is the imaginative thinking that goes into the writing.

The promotion man's knowledge of research must be complete. He should be intimately acquainted with all the research services, market research and economic studies available to the station. And he must be capable of ferreting out from "raw research" the significant facts that will have a direct bearing on sales. A promotion man stalks every single figure that can assist in building a convincing sales argument. He interprets research statistics for their potential values in selling.

As the station's chief "spokesman" to the public, the promotion man should be gifted as an advertising copy writer, a press agent and an exploiter. It is his job to attract larger audiences to the station's programs. In order to fulfill this assignment, he must plan campaigns that will influence thousands, if not millions, of prospective listeners or viewers. Normally, the principal media he will use are radio, television and newspaper promotion, but a working knowledge of window displays, car cards, outdoor advertising, movie trailers and other media is desirable. As an exploitation man, he should have a flair for stunts and gimmicks that will build excitement for the station and its programs.

As the station's "drummer" on the national scene, the promotion man must have an understanding of the likes and dislikes of national advertisers and agencies. He must possess the ability to produce convincing trade magazine advertisements, direct-mail promotion and sales presentations on behalf of his station.

As the station's public relations promoter, the promotion man must be familiar with the key educational, fraternal and civic organizations in the city and know how to influence their opinions.

These are a few of the characteristics of the successful sales promotion man. No one is expert in all of these areas, of course, but all promotion men, especially the promotion manager, should have some capability in each of them.

PROMOTION DEPARTMENT PERSONNEL

Depending upon the size of the station and its emphasis on promotion, a promotion department may be staffed with thirty people or one. The lone operator is severely handicapped. He cannot carry out all the functions that a promotion department should embrace. The average *minimum* requirement for a moderate-sized radio or television station is a staff of five people: a manager, a promotion writer, a sales presentation writer, a clerical secretary and a general secretary. Since it is very difficult for one writer to compose all the announcements for on-the-air promotion plus copy for newspaper ads, direct-mail pieces, trade magazine ads and all other media advertising, it is more reasonable for two writers to be assigned to the department. Naturally, the more personnel the promotion department employs, the greater will be its output and the more the value accruing to the station (provided the personnel is efficient).

Many small radio and television stations are staffed with only one promotion man. While a single operator cannot, of course, produce the volume of promotion possible in a larger department, he should not necessarily be limited in the *scope* of his activities. It *is* possible for a competent promotion man to handle audience and sales promotion, advertising *and* sales presentations. In fact, some enterprising fellows do all this and throw in publicity and merchandising too! Although every phase of these activities cannot be handled *thoroughly,* a remarkable number can be covered at least adequately.

PROMOTING THE STATION'S DIAL POSITION

Before going into the three major areas of promotion (sales, audience and institutional), let's explore the all-encompassing subject of "station promotion." Every activity of the promotion department adds up ultimately to station promotion; i.e., whether programs, sales or prestige are promoted, the station as a whole benefits. For purposes of discussion here, however, station promotion refers to the specific efforts to make the *station,* per se, better known.

In so far as the public is concerned, the station is known by its *dial position.* The public is not particularly interested in the location of the studios and the transmitter, or even in the network affiliation. But the public is interested in *where* to set the dial to pick up good programs. It is surprising how slow some segments of the public are in grasping such a simple point. For instance, Advertest Research surveyed television viewers in New York City late in 1952 to test their ability to identify the stations on which top-rated stars appeared. Notwithstanding the fact that Milton Berle had been on Channel 4 for four years, 11 percent of the viewers said they saw Berle on Channel 2; and Channel 2's Arthur Godfrey, according to 6 percent of the viewers, came to them on Channel 4. So even the top names in television in the nation's most mature TV market were not universally associated with the right station. Incidentally, 18 percent of the viewers didn't know where to locate either Berle or Godfrey.

Both radio and television stations, then, must *constantly* promote their location on the dial. Radio stations are generally known best by their call letters. Many stations have done an admirable job of promoting their call letters. But one might be amazed at how many people in a station area *don't* know its *dial position*. It is one thing to promote call letters, quite another to make listeners conscious of dial position. In any newspaper ad, one of the most dominant elements is the *location* of the advertiser, the store's street address, a post-office box number, a movie theater's location. The "address" of a radio station, in so far as its "customers" are concerned, is its location on the dial. Except for push-button sets, the station's call letters do not appear on the listener's radio. There is consequently no direct "point-of-sale" reminder unless the station's dial position is known.

Obviously, all the call-letter promotion and program promotion in the world will be worthless if people are not aware of *where* the station is located on their radio dials. So in promoting a radio station, *feature dial position*. Always identify the call letters directly with the dial position. Connect each program to the dial position where it can be heard. Convince people that the station's *dial position* is the source of the best entertainment. Use every possible device to indelibly impress the DIAL POSITION on the minds of listeners.

Promotion of dial position is even more necessary in television. The Advertest survey referred to above found that 93 percent of the New Yorkers interviewed associated programs with channel numbers, but only 7 percent named station call letters. A television viewer does not turn his set to *station*

WXXX-TV, he tunes to *Channel* 5. The channel number is on his dial, the call letters aren't. There are two pronounced reasons for emphasizing the station's channel number: First, a single number is much easier to remember than four or more call letters; and second, the channel number is the most direct method of identifying *where* a program may be seen.

All this is not to say that call letters should be abandoned in promotion. But the dial position should be the most prominently featured element. Literally, a promotion department should work every angle in the book to gain *universal* recognition of its station's dial position or channel number. The more firmly imbedded a dial position becomes in the public mind, the more people will form the habit of tuning to the station. Many people turn to the best-known dial position before beginning to scout the rest of the dial.

PROMOTING THE STATION'S PERSONALITY

For general, over-all promotion of the station to advertisers, emphasis should be placed on the major advantages available to its sponsors. It is a good idea, for example, for a station to develop a memorable slogan or trade-mark identifying its distinctive quality. Some of the best are WLW's "Merchandisable Area," WGY's "Seventeenth State," WJW's "Chief Station," the Fetzer stations' "You can't reach Western Michigan without WKZO-WJEF," KMBC's "Heart of America." Such slogans are effective particularly in promoting a station to national accounts.

Every station has a "personality." It may be a modern music and news operation, a high-prestige broadcasting pioneer or an aggressive "sales" station. It may be conservative or brassy, dignified or precocious, restrained or sensational. It may be known for high-powered promotion or merchandising or public service or symphonic music. It may be a farm station, an all-night "pop" station, a housewives' favorite or a sports station.

In the hands of an imaginative promotion manager, the "personality" of a station can be widely exploited. Particularly in radio, which has become a personal, selective-audience medium, a station can benefit immensely by unlimited promotion of its selective programming. Station management, of course, determines whether the station is to specialize in one area of programming. Some stations avoid specialization, others thrive on it. Any station, regardless of specialization, though, can profit by some sort of promotional "hook." The station that has no slogan, theme or trade-mark should develop one.

PROMOTING PROGRAMS TO THE PUBLIC

The program department puts a show on the air. The sales department signs the sponsor. The promotion department delivers the audience. The promotion manager develops advertising and promotion campaigns for each new program before its première. In addition, he constantly promotes other shows on the air. Specific techniques of audience promotion are detailed in Chapter 23. A few points are appropriate here, however, because of their pertinence to the over-all operation of the promotion department.

The strength of program promotion is determined not only by the ability of the promotion personnel and the facilities at their command, but also by the amount of information available. The primary source of information, of course, is the program department. In order to do justice to the promotion of a show, the promotion people must be fully informed on the *specific* features of the show. We are not referring to the regular talent and format of the show or other things of a *general* nature. We are referring to the specific features planned for each individual broadcast. Imperfect liaison between the promotion and program departments results in vague copy. The prospective viewer or listener can be attracted if he is given a reason *why* he should tune in. A well-organized system of funneling program information to the promotion department should be set up so that copy can be as specific as possible. The more promotable the features of a show are, the greater are its chances of winning an audience. Program directors and producers should keep the promotion values of each feature in mind and see to it that the promotion manager is advised in time to inform the public.

The most effective promotional medium for radio is . . . radio. The most effective promotional medium for television is . . . television. The use of the station's own facilities should be its primary method of building audiences. Radio and television promotional announcements are flexible, timely and appropriate. Radio and TV plugs eliminate waste circulation (the entire audience reached has the facility to hear or see the program promoted). Most important of all, radio and television will deliver a greater impact on the audiences than any other medium available.

Since there is little or no capital expense connected with on-the-air promotion, clients and talent sometimes tend to discount its importance. Objections to on-the-air promotion are invariably accompanied by requests for advertising the program in newspapers. Here are some of the complaints that clients or talent may make about on-the-air promotion:

1. "On-the-air promotion doesn't reach people outside your own station audience."

   Ans. Over a period of a week the station reaches *x* percent (quoting NCS, SAMS or BMB figures) of all the people in the market, substantially more than any newspaper. No station has its own exclusive audience. People switch from station to station. A liberal schedule of announcements will reach listeners or viewers of all stations, as well as most newspaper readers.

2. "On-the-air promotion doesn't cost you anything. You should spend money to promote our show."

   Ans. If the advertiser *bought* the air time that the station is *donating* to promote his show, it would cost him *x* dollars (according to the rate card). The fact that the advertiser is not paying for the station's time doesn't make it any less valuable.

3. "On-the-air promotion isn't as effective as newspaper advertising."

   Ans. The advertiser has bought the station because he believes in the value of broadcasting. *Good* on-the-air promotion is as effective as *good* radio and television commercials. On-the-air promotion has the same advantages over newspaper promotion as broadcasting has over newspapers for product advertising.

4. "You can't reach as many people through on-the-air promotion."

   Ans. The station reaches a great many *more* than is possible through newspapers. (Compare the audience delivered by the promotional announcements *at the time they are scheduled* with the estimated number of "noters" to a newspaper ad, using Starch estimates for ad readership applied to the circulation of the newspaper.)

Since on-the-air is the primary medium for promoting programs, it must be "sold" as such to advertisers, agencies, producers and talent alike. If it is not sold, everyone will take air promotion for granted and undervalue its importance, with the consequence that *newspaper* advertising will become the most desired medium.

Of course, newspaper advertising *is* an effective *supplementary* medium for program promotion. As a part of a station's show promotion effort, newspapers occupy an important place. As any good advertising manager knows, a *combination* of media is always superior to relying upon a single medium for the entire job. A combination of radio and/or television promotion plus newspaper promotion (with emphasis on the former) will produce better results than the exclusive use of either. Surveys have proved that some people are influenced most through what they *hear,* but others are more strongly influenced by what they *read.* To reach both groups, it is well to use both on-the-air *and* newspaper promotion. Newspaper advertising offers an opportunity to pictorialize the station's stars, which radio air promotion does not. In newspapers, programs can be sold to some readers who normally do not listen to, or view, the station during the time the programs are broadcast. Incidentally, the radio and television page is one of the best read in the average newspaper, a fact that enhances the value of program advertising on that page. The use of newspapers has proved successful for promoting all sorts of entertainment, motion pictures, concerts, dances and night clubs, as well as radio and television. As a companion medium to on-the-air promotion, newspaper advertising is probably the most productive. But the *primary* medium should always be on-the-air. Newspaper promotion will serve to extend the scope of program advertising, reaching additional prospective listeners and making additional advertising impressions.

Other advertising media may be employed to gain more circulation and impression-value for a program promotion campaign. Transit advertising (car cards, bus cards and taxi posters) is one possibility for added exposure of the promotional message. Transit advertising can add another dimension to a campaign, contributing thousands of additional impressions in places where other forms of advertising may not be as effective. The greater the number of impressions and the more varied the media, the more excitement will be created for a station's programs.

Outdoor advertising has value, too, for the same reasons. Twenty-four-sheet billboards and three-sheet posters at public places such as railroad stations aggregate vast increases in advertising impressions. In combination with other media, outdoor advertising can contribute to more public awareness of a station and its programs.

Displays in store windows, lobbies of hotels, etc., offer still more opportunities for program promotion. Well-designed displays featuring stars of the station can be very effective. The impression-value of displays adds increased weight to the over-all audience-building program.

In general, promoting programs, like promoting products, is a combination of good copy plus maximum circulation in the best media. The selection of media, naturally, determines the circulation. The best advice on media: Concentrate in the use of your own facilities (radio or television on-the-air promotion). If possible, add newspaper advertising for the most effective secondary medium. If the budget will stand it, extend the campaign further into window displays, transit and outdoor advertising for additional exposure. A "well-rounded" campaign embraces several media. Maximum impact in a community will be achieved best by repetitive impressions "hitting" the public wherever they are.

SALES PROMOTION

"Sales promotion" is an all-inclusive term embodying sales presentations, direct-mail selling, sales advertising, interpretation of research for sales purposes, program sales information, factual sales data and the development of "sales ammunition." Sales promotion is directed to local advertisers, national spot advertisers and, to a lesser degree, network advertisers. The product of the sales promotion department is used primarily by local salesmen and the station's national representative. Sales promotion media include nationally circulated trade magazines and business publications, printed booklets, newspapers, brochures, folders, broadsides, program schedules, easel and slide presentations, mimeographed sheets and typewritten pages.

The two following chapters give a detailed analysis of two of the most important phases of station sales promotion: writing sales presentations and promoting sales to the national advertiser. For the moment, let's consider a few points on promoting *local* sales.

The most important function of *local sales promotion* is providing the sales staff with the "ammunition" necessary to perform an intelligent sales job. The routine selling material used by the salesmen should originate in the promotion department. The "reasons why" a prospect should buy an individual proposal may be developed by the sales promotion man through ferreting out the appropriate data.

The station's sales promotion specialists should "live" with the salesmen to become familiar with their accounts and sales problems. To enjoy maximum assistance from sales promotion, the local salesman must keep the promotion man informed of his activities on various accounts. The promotion man in turn should keep the salesmen advised of all the sales points he develops, the application of recent research to sales problems, information on available programs, etc. If both salesman and sales promotion man exchange ideas freely, an effective selling team will emerge.

Each station salesman should be armed with a set of basic sales materials provided by the promotion department. Here are the minimum requirements for a well-equipped sales staff:

1. Station rate card
2. Program schedule including all program and spot advertisers
3. Rate cards and program schedules of competing stations
4. Coverage map of station and competitors
5. Audience data (weekly, monthly, daily, and average program ratings) for the station and its competitors
6. Market data—population, families, retail sales, buying income, per capita retail sales and buying income for the station coverage area
7. Program-rating book or pocket piece
8. List of programs available for sale, with talent, description of format, time period, adjacencies, competition, audience report, evidences of sales effectiveness, past sponsors, history of program, chief sales advantages and *costs*
9. A basic station sales presentation: "WXXX as an Advertising Medium"—describing fully the advantages offered to advertisers by the station
10. A collection of station success stories
11. A description of all services offered to sponsors: commercial writing and production, advertising, promotion, merchandising, publicity, etc.
12. A set of station policies and sales policies

13. A compendium of production and staging facilities and services available (television stations only)
14. A list of all announcements and station breaks available for sale
15. Circulation cost and readership data of local newspapers and other competing media

Once this information has been assembled, it must be kept up to date *constantly*. Obsolete data are almost as bad as no data at all. It should be arranged in a physical form that the salesmen can refer to easily. A ring binder book is the least expensive device. Some stations provide salesmen with portfolios or brief cases into which all of their basic material plus specific material pertinent to individual calls may be placed.

A few questions may arise as to *how* the basic sales materials are developed or produced. Here are some suggestions:

1. *Competing Station Rate Cards.* If they will not be supplied by the stations, the information may be obtained by consulting *Standard Rate and Data Service*—Radio Station Edition or Television Station Edition. If competing stations have separate local rates (which would not be listed in SRDS), try to obtain the rate card from a client or agency, if the competing station will not exchange cards.
2. *Competing Station Program Schedules.* Offer to exchange schedules with the other stations. If this doesn't work, elicit the assistance of an agency. Schedules, of course, also are listed in local newspapers.
3. *Station Coverage Map.* If your station subscribes to NCS or SAMS, quantities of coverage maps, together with county-by-county audience data, are available from the research company. If field-strength measure-

ments are the basis for coverage claims, employ a draftsman to prepare a clear, legible drawing of the coverage map, including millivolt-per-meter contour lines. Have it reproduced by photo-offset. Use the same procedure for maps based on mail response.

4. *Competing Station Coverage Maps.* SAMS subscribers can obtain these from Standard Audit and Measurement Services in New York for a small fee. Field-strength and mail maps may be exchanged with competing stations or obtained through a client or agency.
5. *Program Rating Books.* Each salesman should receive rating books directly from the research firm.
6. *Audience Data.* Provided as a part of NCS or SAMS services. Television-set ownership obtainable from local distributors and/or dealers or a local association organized for this purpose.
7. *Market Data.* The most authentic and widely accepted source is the "Survey of Buying Power," published by Sales Management magazine, 386 Fourth Avenue, New York 16, New York. All necessary market data for each county in the United States are published in this book annually. Adding up the figures for each county in the station's coverage area provides the market data statistics.
8. *List of Available Programs.* Obtained from sales manager and program manager. Detailed information supplied by program department, talent, research reports, program schedules, etc.
9. *Basic Station Sales Presentation.* See Chapter 21.
10. *Station Success Stories.* The best sources are the sales manager and individual salesmen. Additional stories may be wheedled out of clients. Often a renewal letter

will include a tribute to the effectiveness of the past campaign. The renewal itself is indicative of client satisfaction.

11. *Description of Services.* Commercial writing and production services may be obtained from the program manager, production manager and continuity department. Promotion, merchandising and publicity services are obtainable from the responsible head of each operation.
12. *Policies.* See the sales manager.
13. *Production and Staging Facilities.* Personal investigation of the operations of the production department will provide the necessary information for this report.
14. *Announcement and Station-Break Availabilities.* These are provided by the station traffic department.
15. *Newspaper and Other Media Circulation, Costs and Other Data.* Circulation and rates obtainable directly from the media.

In so far as *local* sales promotion is concerned, the preparation and maintenance of the basic sales materials is one of the most essential activities. Depending upon the requirements of the sales department, sales presentations may be equally vital. As a general rule, written presentations are not required in most local markets. (They are used profusely in selling network radio or television to large national advertisers.) Whether a presentation is oral or written, the *factual basis* for the presentation should be prepared by collaboration between the salesmen and the promotion department. The promotion man, being closer to all the available material, may be able to give the salesman creative selling ideas that might not have occurred to him. The promotion man should be capable of taking a sales problem, analyzing it in the light of available information and coming up with a convincing story for the salesman's pitch.

Each program available for sale should be analyzed for its sales appeal, "checked out" in research, compared with other successful shows of a similar type. Among the points to be covered in a program presentation are: the popular appeal of the talent; the success-formula employed in the show; the program's track record in producing sales, attracting audience or pulling mail; the program's audience characteristics—its size and its loyalty; the program's time period and its relationship to shopping hours; the type of audience available; how the program stacks up against competition; its cost compared to other programs; its cost per thousand homes; number of homes delivered per dollar; etc. And this information should be compiled in a convenient and attractive form. Whether the physical form is an illustrated booklet or a few mimeographed pages depends upon the relative importance of the program to the station and also upon the promotion budget. Of paramount significance, however, is the *content* of program presentations. The promotion man should dig hard for every possible sales point that will help the salesman to sell the program.

KNOWING THE LOCAL MARKET

In addition to developing the *statistical* story of a market, it is necessary to understand the *psychology* of the community too. A traveler from abroad might get the impression that most American cities are very much alike, for in outward appearances they do have a striking similarity. But all of us know that a city in Mississippi is really quite unlike a California town. A community in Vermont is as distant psychologically as geographically from a Montana city. The *people* make the difference. The heritage, the tastes, the opinions, the prejudices, the desires, the philosophies of people vary enormously from one city to another.

The promotion man must *know* the characteristics of the people in his community. His approach to promotion must be conditioned by his knowledge of the people, their tastes, desires and prejudices. Naturally, there are no standard patterns to follow. A hit in Ohio may fall flat in Texas. Promotion that has the perfect flavor for Wyoming may fail completely in Massachusetts. It is important that the promotion man be sensitive to the idiosyncrasies of the local public, and cast the psychological mold for his activities accordingly.

INSTITUTIONAL PROMOTION

Institutional promotion builds the name and prestige of the station. Although an effective institutional campaign may have an indirect influence upon the sales and audience picture, its primary purpose is psychological: the elevation of the station's prestige in its community. If a station neglects to promote its role in serving the public, it may easily fail to receive recognition for such efforts. The average radio or television station contributes much time and money to inform and educate the citizens of its area. It cooperates with charity drives, community improvement programs and fund-raising campaigns. It broadcasts talks by local ministers, educators, civic leaders. Great music, operas and ballet are brought into the living rooms of thousands who otherwise would be deprived of such cultural opportunities. The station provides a stimulus to local cultural achievement through musical events, great dramas, interviews with distinguished leaders of art, architecture, philosophy, science, the theater. All these and many other services consistently contribute to the advancement of public understanding. The promotion manager should develop a public consciousness of his station's role in public enlightenment.

Institutional promotion may employ on-the-air announcements, newspaper advertising, displays, direct-mail or other media. The "tone" of the copy may be on the conservative side or may also include a "sell." An excellent example of an institutional advertisement is shown in the accompanying illustration.

Another form of institutional promotion is the advancement of a better public understanding of advertising, particularly of radio and television advertising. The industry is frequently under attack by a small group of vocal individuals who hold that advertising raises the price of goods, wastes money needlessly and deceives the public with extravagant claims for products. Radio and television stations are criticized for "over-commercialization," annoying commercials or even for the whole commercial system. If some of the more radical critics had their way, the commercial radio and television concept would be abolished, resulting, obviously, in government ownership of broadcasting. Though the vast majority of Americans are opposed to government-controlled broadcasting, they are not as outspoken as this small minority of critics. To stimulate public opinion in favor of the privately owned commercial system of broadcasting is a worthy objective of the institutional phase of promotion department operations. This may be accomplished effectively by on-the-air announcements scheduled in programs appealing to mature audiences. Copy may be prepared locally or furnished by the Advertising Federation of America, which supplies announcements to stations free of charge.

"Institutional promotion" as a term may also cover those activities described earlier in this chapter under sections entitled "Promoting a Station's Dial Position" and "Pro-

Early Television Camera in action, Philadelphia, January, 1932

WPTZ, PHILADELPHIA . . .

One of America's Great Television Stations, now in its 21st year on the air!

Yes, as far back as January, 1932, Philco and WPTZ—then known as W3XE—were active in television. In 1941, the year the FCC first granted commercial licenses to television stations, WPTZ began commercial operation.

Now, in January, 1953, WPTZ is still Philadelphia's First Television Station.

Down through the past twenty-one years people in Philadelphia knew about television, watched it over WPTZ. Most of today's set owners saw their first TV show on WPTZ. Their first fight . . . first ball game . . . first drama . . . first political convention.

Today, with its exclusive line-up of NBC stars and shows, its many high rated local programs, its strong hold on its viewing audience, there's little wonder that WPTZ is First in Philadelphia.

For complete details on WPTZ, give us a call here in Philadelphia, or see your nearest NBC Spot Sales representative.

In Philadelphia people watch WPTZ more than any other television station!*

*ARB

WPTZ

NBC-TV AFFILIATE

1600 Architects Building, Phila. 3, Pa.
Phone LOcust 4-5500 or NBC Spot Sales

(Courtesy of WPTZ, Philadelphia, Pa.)

Fig. 15. A Typical Institutional Advertisement

moting a Station's Personality." For in addition to creating recognition for the station's role in public service, promoting the station as a source of entertainment is an "institutional" as well as an audience-building activity. A fine line need not be drawn between institutional and other forms of promotion (for no such clear distinction exists), but it is necessary for the promotion manager to recognize the merits of promoting the cultural, as well as the commercial, values of his station.

ADMINISTRATION OF THE PROMOTION DEPARTMENT

The multifold activities of the promotion department require skillful organizational ability. Regardless of the department's size, the assignment of responsibilities should be carefully divided so that the duties of each member are clearly defined and the abilities of each are properly and fully utilized. A list of activities for a typical promotion department begins on page 236. The promotion manager may wish to use this check list as a guide to the assignment of responsibilities in his department. It is almost impossible for one man to keep in personal touch with the many varied details of promotional operations, so the delegation of responsibilities to others encourages efficiency.

Budgeting is an all-important phase of promotion administration. The promotion manager is, of course, responsible for estimating expenses and maintaining records of actual monthly expenditures of his department.

The most practical approach to budgeting is the "job system." Under this arrangement, anticipated projects are listed under each of the major promotion areas (sales, audience and institutional promotion) for each month of the budget period. The cost is estimated for each project and budgeted for the *month when bills will be received* from suppliers. In order to accurately estimate costs, it is necessary to check the rate cards of local newspapers, national trade magazines and other advertising media to be used; records of previous bills for art and preparation of advertisements (artwork, layout, typesetting, engraving, etc.); rate scales of local printing houses for photo-offset, silk-screen, letterpress, and other types of printing; costs of collating and handling; costs of slides, telops, film clips, etc., for television on-the-air promotion; cost of transcriptions for radio air promotion; estimates for major presentations using motion pictures, slides, slide-films, easels or desk cards.

Here is a check list of costs for each job that would ordinarily be required in a station promotion department:

Magazine or Newspaper Advertisements

1. Space (including discounts earned during year)
2. Layout
3. Artwork
4. Typesetting and make-ready
5. Photoengraving
6. Mats (if necessary)
7. Postage or express charges (if necessary)
8. Reprints (if desired)

Car Cards, Billboards, Displays

1. Space or rental
2. Layout
3. Artwork
4. Rendering and make-ready
5. Printing (silk-screen, lithograph)
6. Construction (for displays)

On-the-air Promotion

1. Recordings, transcriptions, film trailers
2. Talent fees (if necessary)
3. Production and staging costs (if necessary)

4. Layout and artwork for slides or telops
5. Photography for slides and telops
6. Production of slides and telops

Booklets, Printed Presentations, Brochures, Folders, Bulletins, etc.

1. Layout
2. Artwork
3. Typesetting and make-ready
4. Photoengraving or paste-up
5. Stock for covers and inside pages
6. Printing (letterpress, lithograph, silk-screen)
7. Cutting and collating
8. Binding
9. Mailing containers and handling
10. Postage and express charges

Unusual projects like motion-picture presentations, slide or slide-film presentations, large easels, trailers for motion-picture-theater showings, matchbook advertising, desk calendars, "gimmicks," novelty direct-mail pieces, or major exploitations such as floats for parades, spectaculars, aerial promotion, etc., should not be budgeted until estimates have been received from suppliers assigned to each project.

After a detailed estimate has been made for each project during the budget period, the items are totaled for each major classification of the promotion budget. These classifications may be as follows:

Sales Promotion

Space
Art and preparation
Other promotion (presentations, direct-mail bulletins, sales facts material, program schedules, rate cards, etc.)

Audience Promotion

Space

Art and preparation

Other promotion (on-the-air promotion, displays, posters, direct-mail to listeners, etc.)

Institutional Promotion

Space

Art and preparation

Other promotion (direct-mail to influential persons, window displays, institutional booklets, etc.)

In addition to budgeting for the department's operational expenses, it is necessary to provide for all internal expenses, such as salaries of employees (including anticipated increases), overtime, entertainment and travel expenses, office supplies, equipment rental, postage, express, subscriptions to publications, books, club membership dues, etc. These internal estimates, of course, are budgeted separately from operational costs.

The promotion manager must keep accurate records of all expenditures, comparing the total cost of each job with the budgeted figure. If an anticipated project is abandoned, the department manager should either substitute another undertaking or hold the unspent money for future contingencies. If certain jobs exceed the budget, the manager must either reduce the cost of other projects proportionately or request approval from management for an overexpenditure. Incidentally, it is advisable to inform management immediately if a newly requested promotion project will extend the established budget, for otherwise management may assume that it can be accomplished within the existing budget.

The key to efficient administration of a promotion budget is *organization.* Once a practical system of accounting is set up, the actual maintenance of budgetary control will become more or less routine. Time spent in careful organizational work will save much time and prevent snarled records in the future.

SIXTY ACTIVITIES OF THE ADVERTISING AND PROMOTION DEPARTMENT

Sales Promotion

1. Supplying sales staff with basic sales material
2. Developing sales approaches based upon available research
3. Analyzing all research material and adapting it for sales use
4. Initiating surveys to prove station's sales advantages
5. Interpreting market data for prospective sales use
6. Studying and supplying salesmen with information on circulation, audience, costs and claims of competitors
7. Applying sales approaches successfully used in other markets to local sales problems
8. Developing arguments for use by salesmen on specific accounts
9. Writing sales presentations for management or for salesmen's use
10. Handling physical production of sales presentations
11. Personally making sales presentations to prospects
12. Preparing "stewardship" presentations seeking client renewals
13. Assembling full information on all programs available for sale
14. Supplying sales staff with bulletins containing all new developments on programs influencing their sales potential

15. Developing, writing and producing presentations for available programs
16. Distributing presentations and other sales aids to station's national spot representative
17. Coordinating with offices of national spot representative and supplying information necessary for national sales purposes
18. Originating, researching, writing and producing booklets, brochures, folders, broadsides, etc., promoting the sale of available programs
19. Originating, writing and producing advertisements for insertion in business or trade publications
20. Scheduling space in publications for such advertisements
21. Studying circulation, costs, type of audience, etc., of trade publications, to determine choice of media to be used
22. Supervising preparation of layout and artwork for trade advertisements
23. Ordering production of photoengravings if necessary and sending them to publication before publication deadline
24. Ordering and distributing reprints of trade advertisements to station personnel, sales staff and local prospects (if desired)
25. Planning major promotion campaigns for highly important programs
26. Coordinating with station program and sales management on direction of sales promotion emphasis
27. Originating new devices, slogans, symbols, etc., for creating advertiser interest in the station and its programs

28. Handling production and distribution of monthly station program schedule
29. Handling production of rate cards
30. Preparing sales letters or telegrams for salesmen's use
31. Making calls with sales manager or salesmen
32. Participating in sales meetings; describing sales promotional material and its application to sales

Audience Promotion

33. Coordinating with program manager, producers, directors and talent to obtain information on programs
34. Writing and producing on-the-air announcements promoting listening to or viewing programs
35. Scheduling and trafficking promotional announcements
36. Supervising layout and artwork for television visual promotional announcements
37. Writing and producing film trailers for television air promotion
38. Originating and writing newspaper advertisements promoting programs
39. Supervising layout, production and scheduling of newspaper ads
40. Originating, writing and producing transit advertisements, outdoor advertising, motion-picture trailers and other forms of promotion
41. Planning, developing, scheduling and executing displays in store windows, lobbies, etc.
42. Planning and executing campaigns using several media to exploit program premières or special broadcasts
43. Writing, editing and distributing station newspaper to listeners or viewers
44. Coordinating with network promotion department on local promotion of network shows

45. Using promotion materials supplied by network for local on-the-air, newspaper and display promotion
46. Reporting to national and local clients the promotion effort for each show, including its dollar value according to the rate card plus actual expenditures in other media
47. Informing local salesmen, national spot representative and network of specific promotion effort devoted to programs in which each is interested
48. Arranging public appearances of station talent for promotion of shows
49. Arranging cross-plugs and guest appearances of talent on programs other than their own
50. Meeting with clients and agencies to plan promotional campaigns or to report on past promotion

Institutional Promotion

51. Planning and executing campaigns to promote the station's public service programs
52. Planning and executing campaigns to demonstrate the contributions of the station to its community
53. Planning and executing campaigns to increase public awareness of the station and its dial position
54. Scheduling and writing on-the-air campaigns promoting public understanding of radio and television advertising
55. Entering the station and/or its programs in competitions for national or local awards
56. Writing presentations for awards
57. Promoting and exploiting awards and honors given the station by local or national organizations
58. Making speeches or presentations to local civic clubs, fraternal organizations, schools or church groups

59. Representing the station in industry or network meetings and conventions
60. Assisting in creating favorable impression of station among station visitors

It is suggested that the above list of activities be used to "take inventory" of your promotion department. Although the promotion departments of some stations provide practically all of these services, others are restricted by personnel and budgetary limitations from performing many of the functions listed. The true effectiveness of a promotion operation can be measured by its successful execution of the majority of these services. The goal of every ambitious promotion manager should be the accomplishment of as many of these functions as possible.

CHAPTER 21

How to Prepare an Effective Sales Presentation

A sales presentation is the seller's exposition of his product to the buyer. Every sales presentation contains two basic elements: (1) a *description* of the proposal; (2) the *reasons why* the proposal should be bought. The *form* of sales presentations is widely varied. The most common form is verbal presentation, the *words* used by a salesman, the "sales pitch," "sales spiel" or simply "sales talk." *Written* sales presentations may be in the form of letters from salesmen to advertisers, formal narrative presentations or presentation booklets reproduced for several prospective advertisers. *Group* presentations are designed according to the nature of the subject matter and the size of the group to which they will be shown. They may be in the form of flip-over easels, desk cards, slides, slide-films, motion pictures or kinescope films.

Certain principles apply to *all* sales presentations regardless of their physical shape. The salesman's words on an informal call and a big-easel presentation to a company's board of directors, both tackle the same objective: winning the prospect's approval of the proposal. The steps for preparing effective sales presentations are remarkably similar whether they ultimately take the form of a sales letter, a "sales pitch" or a presentation to a large group.

WHERE TO START A PRESENTATION

The approach to every sales presentation is *always*: How can your station *best serve the interests of the advertiser*? The place to start is not at your desk, or the sales manager's desk or the station manager's desk. Start at the *prospect's* desk! Put yourself in the prospect's position. What would interest *you*? What problems would seem most important to you? What would appear to be the best solutions to *your* problems?

Although this may seem a simple and obvious approach, it is amazing how often it is overlooked. All too frequently salesmen present their wares not from the *advertiser's* point of view, but from their *own*. Too much is said about the *station*, too little about the advertiser's specific interests, problems and objectives. In buying a new suit, it may be interesting to know that a men's store ranks first in town, but you are much more interested in whether the suit fits *you*. There is no interest as great as self-interest. Every *good* sales presentation must begin with the self-interest of the buyer, not of the seller.

How can a salesman or presentation writer know the advertiser's problems? By *studying* his business. A little initiative and effort can produce the answers to many important questions. How long has the prospect been in business? What is his "status" in the community? Has he been expanding? How does he merchandise—conservatively or aggressively? How does he rank with his competitors? What are the recent business trends in his industry? What products does he feature in advertising? What appear to be his best traffic-builders? Does he feature "class" or "mass" merchandise? How widely does he advertise and in what media? What are his principal copy approaches? Does advertising seem to pla dominant or subordinate role in his over-all merchandising marketing scheme?

The answers can be found by investigation, observati and interrogation. The salesman, himself, can become miliar with his accounts' activities just by asking questior Knowing that certain types of information will enable th salesman to render better service, the average advertiser wi talk freely about problems peculiar to his business. Muc can be learned, too, by observing the physical plant of th advertiser, his merchandising displays, his customers, hi sales people. Naturally, the best way to find out about his advertising slants is to read his ads or listen to his commercials. As a professional advertising man, a radio or television salesman or promotion man can understand a great deal about a company's advertising through studying its advertisements. Anyone can keep in touch with industry trends, new products, new merchandising techniques and trade developments through any of the leading business publications like Business Week, Nation's Business, The Wall Street Journal and Retailing Daily.

If the *desire* to know the prospect's company exists, the *means* of getting the information are limited only by one's own initiative. The *application* of the information to sales presentations is the next step.

"THINKING THROUGH" THE SALES PRESENTATION

Before a presentation is even outlined, it should be "thought through" as a logically developed plan designed to meet the advertiser's requirements with the best possible service. After sizing up the prospect's situation, analyzing his current merchandising problems and his current use of advertising, one should look for areas where further sales emphasis is apparently needed. There might, for example, be a need for reaching more housewives, or for reaching more people in the lower-income groups or for reaching more car-owners. A "type" of audience may be found missing or under-emphasized in the prospect's current advertising. Fortunately, radio and television provide programs designed to reach virtually every type of audience, so it is usually possible to deliver almost any individual group that constitutes the advertiser's prime market. Instead of reaching a specific "type" of audience, the prospect's principal objective might be raising the stature and prestige of his company; or he may need a repetitive promotion campaign to saturate the market with his sales messages. Another prospect may need more "personalized" advertising, another a better graphic demonstration of his product. Still another may feel that competitors using radio or television are gaining an advantage that is affecting his share of the market.

This "sizing up" of the advertiser's principal requisites will pave the way for the next step, which is the selection of a specific program or service that may help the advertiser to reach his objectives.

How can the proposed program be adapted most successfully to handle the particular problems of the advertiser? What are the various possibilities of handling commercials for maximum results? How can the program or service be tied into the specific merchandising plan of the advertiser? What features of the service should have the greatest appeal to the prospect? How can these features be made most attractive in the presentation?

These questions may develop ideas requiring clearance with the sales manager, program manager or others. The time for originating new ideas that will add zest to the proposal is during the formative stages of the presentation.

After the basic approach has been established, a list of the reasons why the proposal will benefit the advertiser should be compiled. In developing this list, emphasis should be placed upon the advertiser's sales, merchandising and advertising problems. In so far as possible, each of the reasons for buying should answer a specific objective of the advertiser. The presentation, thus, from its embryonic stages is designed to meet the advertiser's individual requirements.

The temptation always exists to discredit other advertising media used by the prospective sponsor. Where greater value can be truthfully shown, it may be desirable. But no one responds well to a presentation implying that other media are inferior. Such tactics cast a reflection on the prospect's judgment for having bought other media in the past. The advertiser may have spent considerable sums in competing media with profitable results. He does not consider himself naive for having done so. In compiling the list of reasons for buying, then, one cannot allow himself to become overly biased in favor of his own proposal. Naturally, he *is* biased, but like a good lawyer, his bias is camouflaged with sound logic.

Along with each reason for buying, the anticipated points of *resistance* should be considered. A presentation that does not anticipate the negative is vulnerable to attack. It is as important to develop logical answers to anticipated sales resistance as it is to evolve positive selling points. In the natural enthusiasm of developing a presentation, it is easy to overlook some issues that might restrain the advertiser from accepting the proposal. This does not mean that anticipated resistance from the account should inhibit the forcefulness or positiveness of the presentation. It does mean that good, sound arguments that recognize anticipated resistance will add strength to the presentation.

A useful axiom in *thinking* through a sales presentation is this: Think of all the positive points. Neglect none of the negative points. *Accent* the positive. *Overcome* the negative.

THE FORM OF THE PRESENTATION

The decision as to the form the sales presentation takes is usually the salesman's. As indicated earlier, most presentations will be given verbally by the salesman without the benefit of visual aids. Even if there is to be no written presentation, it can often be helpful to the salesman to make a brief outline of his "pitch." This is especially recommended for preparing for the most important calls.

A sales letter that proposes a specific offering to a prospect is actually a miniature sales presentation. The thinking, researching and selling techniques used in preparing regular sales presentations should precede the composition of an effective sales letter. Next to face-to-face selling, good sales letters have probably accounted for more orders than any other method. Accordingly, this chapter should be as useful to the writers of sales letters as to the sales presentation writer.

Some accounts may prefer written sales presentations that describe the proposal in detail and set forth the conditions of the sale. Such presentations are especially useful when the advertiser is considering several media proposals and wants to compare their relative merits. These presentations are prepared by the sales promotion department in close coordination with the salesman. A later section discusses the techniques of sales presentation writing.

Presentations to a large group of people may require a larger, more dramatic format. The most common type is the large flip-over easel that illustrates the prepared speech of the salesman. Easel pages can be seen by several people simultaneously and have the advantage of holding group attention while a complete exposition of the sales pitch is made. Slide or slide-film presentations may be used for large groups of fifty or more people. Slide, slide-film or movie presentations are generally limited to over-all stories of the station. They are rarely used for individual account solicitations.

OUTLINING THE PRESENTATION

The actual outline of the sales presentation can now begin to take shape. The outline is the framework of the presentation around which the final story is written. As such, its careful construction is most important.

A presentation outline is simply a listing of a logical progression of ideas culminating in a request for the order. Naturally each presentation is adapted to the particular conditions of the account. Although there are no standard formulas applicable to all presentations, a general architectural plan may be followed for most written pitches, containing the following elements:

1. *The Hypothesis:* Statement of the conditions that prompted the presentation; the advertiser's current merchandising and advertising problems; the need for concentration upon a certain market; the marketing situation that establishes the feasibility of radio or television advertising; the sales opportunities open to the advertiser in his merchandisable area
2. *The Proposal:* The proposal for fulfilling the needs outlined in the hypothesis; how the proposal will meet the advertiser's problems and help to solve them
3. *The Description:* The details of the proposal; the program, its format and talent; the record of the program in selling merchandise and attracting audience; the current popularity and appeal of the program; the

recommended time period; advantages of the time period in reaching the audience required by the advertiser

4. *The Sell:* Opportunities offered the advertiser by the program for increased sales, added impact, product exposure, etc.; sales successes of other advertisers using programs of a similar type; merchandising, promotion and publicity opportunities; prestige advantages of the proposal; comparative analysis with other media
5. *The Contractual Conditions:* Breakdown of costs for time and program; costs under various contractual periods; cancellation privileges; other contractual provisions
6. *The "Cost Sell":* Proof of the value of the proposal; cost per thousand homes delivered; comparison with cost and cost-per-thousand value of other media; relationship of cost to sales potential of program; the cost as an "investment"
7. *The Conclusion:* Summary of all significant points; lead-up to the final "sell"; the close; asking for the order

The accuracy of statements made in a sales presentation must be unquestionable, for most advertisers will consider the contents of the presentation as firm commitments from the station. For this reason, the elements of a sales presentation must be thoroughly researched, checked and verified before it is written.

RESEARCHING THE PRESENTATION

The documentation of facts contained in a sales presentation determines to a large extent their believability. Statements of audience size, station coverage, cost-per-thousand analyses, etc., must be supported by acceptable research sources. As a rule, the more statements documented by research the better. Backing up statements in a presentation with reputable research sources gives an air of authenticity to the whole proposal. It will avoid arguments, too, for if outside research sources are not used to verify statements, the prospect may assume that the statements are merely speculative.

The most frequently used research sources for sales presentations are:

For coverage data: Nielsen Coverage Service, Standard Audit and Measurement Services, field-strength measurements

For audience data: A. C. Nielsen, The Pulse, Inc., American Research Bureau, C. E. Hooper, Videodex, Conlan

For circulation figures of printed media: Audit Bureau of Circulations (ABC)

For rates: Local rate cards and/or Standard Rate and Data Service

For market data: Sales Management's "Survey of Buying Power"

For sales success stories: Experience of clients; Broadcast Advertising Bureau (for radio), Sponsor, Broadcasting-Telecasting, Printers' Ink, Television, Television Age and Tide magazines

For industry trends, new products, etc: Business Week magazine, The Wall Street Journal, Television Digest, Retailing Daily, Food Field Reporter, Drug Trade News, Automotive News, Nation's Business, Electrical Merchandising and other vertical trade and business publications

For audience response stories: Mail count for on-the-air offers; attendance at events featuring personal appearances of stars; regular fan mail count; requests for studio tickets

For local business statistics: Local Chambers of Commerce or trade associations, Sales Management's "Survey of Buying Power," "Consumer Markets and Consumer Income Data," of SRDS and Printers' Ink's "Advertisers' Annual"

The most convenient method of indicating research sources in the presentation is by footnotes on the page where the material is quoted. For instance, the statement: "WXXX Covers More Families Than Any Other Hometown Station" would be footnoted as follows: "Source: Nielsen Coverage Service, April 195—." It is important to include the date of the research survey or report along with its official name.

WRITING THE PRESENTATION

After all the advance thinking and spadework have been completed and the sales points have been researched, the actual composition of the presentation may be undertaken. No presentation should be written until all the foundation work has been done. The planning, thinking, development, researching and outlining are infinitely more essential than the mere phrasing of the prose. No tricky writing was ever able to overcome weak material. If the solid sales story is developed first, the presentation will "write itself."

Some general suggestions are in order on the style of presentation writing. These suggestions are based upon the author's experience in preparing and directing untold quantities of sales presentations to local, regional and national advertisers.

1. *Be direct:* Say what you mean, clearly, concisely, directly. Don't skirt around the subject.
2. *Be brief:* A sales presentation is no place to elaborate on sales points. (They can be "talked.") Make each sales point a little gem of brevity. Straight, to the point.
3. *Organize the material:* This, of course, must be done in the presentation outline and followed through in the writing. Set up the material so that each point leads to the next in a smooth, orderly fashion.
4. *Provide smooth continuity:* Avoid making the presen-

tation read like a collection of isolated sales points. Write transitions between each point so that each one seems to "grow out" of the preceding point. Establish a flowing narrative that builds to an interesting climax.

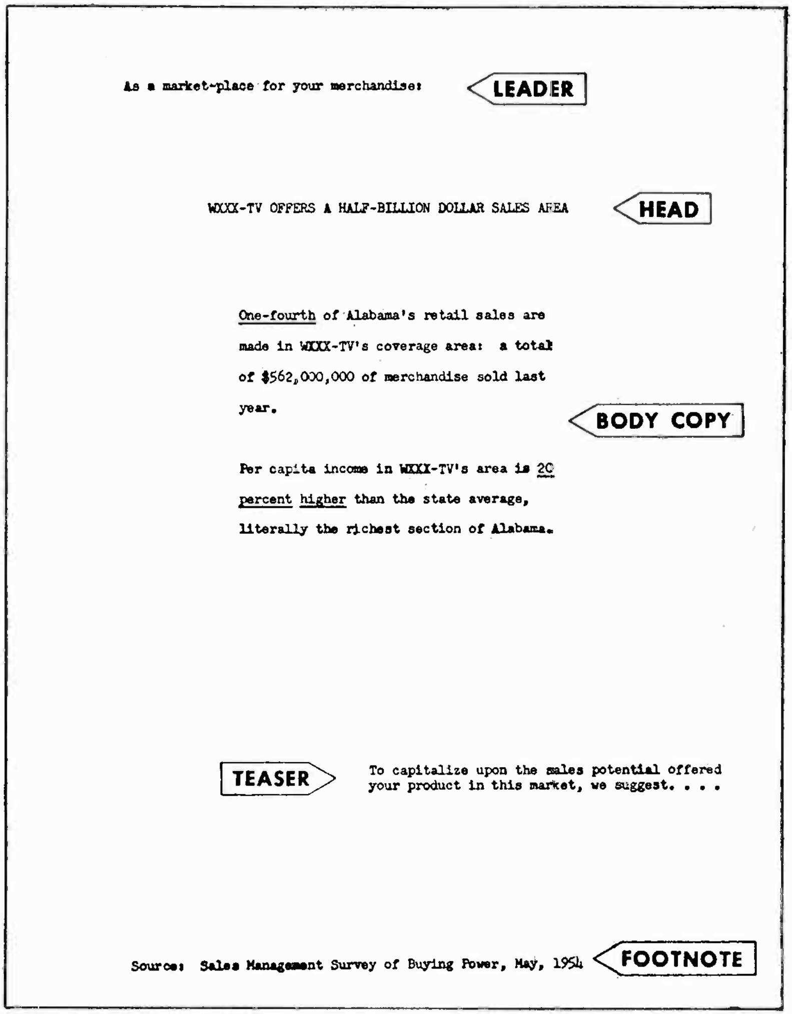
5. *Take a point of view:* Set up a concrete point-of-view at the beginning and stick to it. (There's no room for "sub-plots" in sales presentations.)
6. *Avoid "tricks":* Gimmicks, cute language, poetry, gags and clever sayings all have their place, but not in sales presentations. Don't phony up a good presentation with extraneous stuff that displays the cleverness of the writer more than the strength of the material itself.
7. *Consider the reader's individuality:* You wouldn't write to your Aunt Margie in the same style that you would use in writing to a former Army buddy. Know as much about the man to whom the presentation is directed as possible, and play up to his individual tastes and interests. One prospect may be bored by statistics while another thrives on them. One may warm up to the excitement of show business while another may have little interest. Write the presentation accordingly.
8. *Keep it pleasant:* Avoid arbitrary statements that "buy" arguments. Keep the presentation positive and optimistic. Avoid threats of consequences if the advertiser chooses to reject your offer. Always leave a pleasant impression so that whether the offer is accepted or not, the advertiser will have a favorable opinion of the station's solicitation.

Years ago it was popular to place ten or twelve words of copy in dead center of each page of a presentation, the assumption apparently being that one would be too busy turning pages to lose interest in the presentation. Other sales presentation experts prefer to fill every page with copy so that the presentation reads like a book. The author's preferred technique is neither extreme. Each page should express an individual sales point, whether it takes a few words or the entire page. Some sales points may require two or more pages, but each *new* point should be introduced on a new page. This system gives individual emphasis to each sales point and provides easier reference.

Any discussion on sales presentations would be incomplete without mentioning "teasers," "leaders" and "heads." "Teasers" are brief lines at the bottom of the presentation page that form a bridge into the following page. "Leaders" are the short introductory lines at the top of the page and "heads" are the prominent headlines that express the principal subjects to be covered. Heads should be sufficiently prominent to dominate the page. Teasers and leaders are useful devices for maintaining interest and providing continuity from one point to the next. They should be used discriminately, however, for it isn't necessary for every page to have a leader and teaser. Generally speaking, they belong where a transition is needed from one point to the next in order to avoid abruptness. The accompanying illustration demonstrates an effective use of leaders, heads and teasers in a typical presentation.

WRITING "GENERAL" PRESENTATIONS

The emphasis thus far has been upon presentations prepared for *individual* advertisers. Although such "custom" presentations are by far the most direct and therefore the most effective, a sales staff also needs a few "general" presentations that may be used in selling all types of accounts. Obviously, general presentations cannot embrace the advertisers' individual sales problems, since they are limited to a



As a market-place for your merchandise:

LEADER

WXXX-TV OFFERS A HALF-BILLION DOLLAR SALES AREA

HEAD

One-fourth of Alabama's retail sales are made in WXXX-TV's coverage area: a total of $562,000,000 of merchandise sold last year.

BODY COPY

Per capita income in WXXX-TV's area is 20 percent higher than the state average, literally the richest section of Alabama.

TEASER

To capitalize upon the sales potential offered your product in this market, we suggest. . . .

Source: Sales Management Survey of Buying Power, May, 1954

FOOTNOTE

Fig. 16. Typical Page from a Sales Presentation, Illustrating "Leaders," "Teasers" and "Heads"

degree in the amount of "specific" material presented. General presentations have a definite value, however, in documenting basic sales stories. Unlike custom presentations, they can be given wide distribution to many advertisers simultaneously. General presentations can be used to service many accounts quickly with an important story.

The most vital general presentation sells the station as an advertising medium. *No station should be without a comprehensive written presentation summarizing its basic values to advertisers.* It will be the most useful single presentation in the sales department. The basic station presentation is "standard equipment" for local advertising agencies and advertisers, the station's national spot representative and regional and national network sales offices. The national representatives, in particular, need comprehensive station presentations to do an efficient sales job. Through its basic presentation, a station is guaranteed that it will be represented accurately to national advertisers.

In preparing the basic presentation, the station's position in its market should not be exaggerated. The more factual and informative the presentation is, the more useful it will be to salesman and buyer alike. Overenthusiastic "chamber-of-commerce type" claims will detract rather than add to the presentation's acceptance, especially among national accounts.

The type of information that is most valuable to both local and national accounts includes:

Market Information

Population of metropolitan area and station's coverage area
Number of families in metropolitan area and station's coverage area
Retail sales in metropolitan area and station's coverage area

Food sales in metropolitan area and station's coverage area
Drug sales, metropolitan area and station's coverage area
General merchandise sales, metropolitan area and station's coverage area
Effective buying power, metropolitan area and station's coverage area
Per capita buying power, metropolitan area and station's coverage area
Per capita retail sales, metropolitan area and station's coverage area
Rank of metropolitan area in state and in United States in population, retail sales, buying power
Indications of growth of metropolitan area and/or entire coverage area
Major industries located in area, number of employees and payroll
Principal agricultural, mining or chemical products of area and value
Educational institutions; vacationers and other transient population

Station Information

Power, frequency or channel number
Transmitter location and height of tower
Date of founding
Ownership
Primary and secondary coverage areas
Hours of operation
Network and station option time
Network affiliation and national representative
List of principal national and local advertisers, including length of service
Promotion, publicity and merchandising services

Station sales success stories

Evidence of station superiority in: average audience, top shows, billings, number of advertisers, audience response, audience preference (when same program is carried on competing station), cost, cost per thousand homes, top stars, awards, public service, prestige, years of service

Basic rates (attach rate card to presentation)

Rates in comparison with competitors' rates

Important station policies

Program Information

List of principal network and local shows

Brief description of top availabilities, including audience and sales records, costs, etc.

Production equipment and services available, including costs

It is fairly obvious that a collection of all the above information in one booklet will be a gold mine to anyone selling the station. Such a presentation can be his bible. It should be noted, though, that some of the material will become out-of-date rapidly and must be constantly refurbished. Many stations combine into a single book their basic station presentation and their sales facts books (see Chapter 20). This form may avoid some duplication of effort, but it has the disadvantage of being too bulky for the advertiser and agency to study. The basic station presentation is primarily a sales promotion piece and is written for the *advertiser*, whereas the sales facts book is all-inclusive and is written for the salesman.

Other "general presentations" of value are booklets on available programs, special sales plans or "packages" and presentations descriptive of a significant new development that may influence the station's acceptance among advertisers.

It is a rare station that has a sizable enough promotion staff to turn out full presentations on available programs. However, every station must supply its salesmen, local and national, with certain basic information on each of its properties. Whether the sales information for programs appears on simple one-page bulletins or is expanded into full-blown presentations, the following basic points should be covered:

Title of show and time and days of broadcast
Names and professional background of talent
Description of program format
Current and past ratings and share-of-audience figures
Audience position compared to that of competitors
Evidence of sales results for sponsors
Evidence of audience response and loyalty
Type of audience (family, housewife, children, urban, rural, etc.)
List of current advertisers
Merchandisable aspects of show (public appearances of talent, endorsement of product, association of program with store displays, etc.)
Costs—program costs and time costs for various contract cycles
Cost per thousand homes
Principal advantages of program to advertisers

Program presentations and/or bulletins are prepared for national spot salesmen as well as for local salesmen. Accordingly, a sufficient quantity of each presentation must be sent to all the national representative sales offices, so that each available show has the widest possible opportunity to be sold.

Before leaving the subject of sales presentations, it might be well to repeat one principle: Be certain that the presentation reflects HOW THE STATION CAN BEST SERVE THE INTERESTS OF THE *ADVERTISER*. The most successful presentations (those that *sell)* have the *advertiser's* problems in mind from the birth of the idea until the finished product is delivered to the prospect's office.

CHAPTER 22

Promoting Sales to the National Advertiser

Revenue from national advertisers is as important, if not *more* important, to a station than revenue from local accounts. Some stations, in fact, receive 80 to 90 percent of their total income from national advertisers. Whatever the percentage, national business is intrinsic to the profitable operation of a radio or television station. National advertisers have almost 4,000 radio and TV stations from which to choose, a circumstance resulting in intense competition. The station's success in attracting national accounts is dependent entirely upon the strength of its selling and promotional activities on the national scene.

National advertisers buy station time, of course, through national spot representatives and networks. The national "rep" is an extension of the station's sales staff in major advertising centers: New York, Chicago, Detroit, Los Angeles, San Francisco and other cities. Unlike the local sales staff, the national rep is interested in several stations in several markets. Obviously, then, any station is, in effect, competing with other stations for the time of their national spot salesmen. One of the most important contributions a station can make toward increasing its national sales volume is *supplying its* *national spot salesmen with effective selling tools.* If a spot salesman is fully informed on a station and has the best sales ammunition, he will see that the station is sold more *frequently* and more *fruitfully*. No national rep will deliberately neglect a represented station, but it is natural to devote more time and effort to the stations providing the best service of sales information. It is both unrealistic and unfair to expect a national rep to secure business unless he is provided with the necessary selling tools. What are those tools? By and large, the same material provided for local sales: Comprehensive sales facts books; up-to-date program schedules; weekly lists of announcement, station-break and program availabilities; rate cards; basic station presentations; program presentations and/or bulletins; station commercial policies; success stories; ratings reports; coverage maps; production facilities; reports on programming; rates and sales of competing stations; reports on local and network sales.

A *constant* flow of material should go out to the the national rep if a flow of orders is expected back. Important as providing the comprehensive basic information is, it is even more important to keep national spot salesmen informed of every change influencing their representation of the station. The *spot salesman should be as well informed as the local salesman.* If the sales manager and promotion manager will think of both local and national sales staffs as one nationwide organization working toward the same end and will keep the entire "staff" informed of every development, increased sales are bound to result.

Personal contact with the national spot organization is also essential. The station sales manager should visit the spot offices to indoctrinate their staffs and to make calls on national accounts with spot salesmen. The promotion manager should learn at first hand how his material is being received by the spot offices and by national advertisers and find out their needs for additional ammunition. Occasional visits of station talent to national spot offices can spark renewed national spot sales activity on behalf of their shows. Talent calls on national advertisers and agencies can produce lasting impressions that may well result in future sales and renewals. Regardless of how effective a station's sales promotional material may be, it cannot substitute for personal contact of station executives and talent. "People," as NBC Radio once said, "sell better than paper."

Some national spot organizations have developed a standardized station information system to simplify the salesmen's task of wading through several different forms of station presentations. Cooperation with the reps's system is wise for obvious reasons of efficiency. The station and the national spot promotion manager should coordinate closely the development of such material in order to insure ease of handling for the rep and coverage of information adequate for the station's interests.

A relatively small amount of sales information is required by the network or networks with which the station is affiliated. Basic market and station information will usually suffice. There is little reason to supply networks with local program information. If the station is a "basic network affiliate" or a "must buy," the sales promotional problem is practically nil. "Supplementary" network affiliates can best assist the network sales staff by supplying the usual market and station data and by national trade promotion.

Regional network sales staffs should similarly be covered with the requisite amount of station and market data, in accordance with their individual requirements.

NATIONAL TRADE ADVERTISING

One of the most effective methods of selling national advertisers and agencies is through the pages of the publications they are reading. The trade press in advertising and related fields is rather voluminous, including at least 30 publications. Obviously, no one magazine reaches *all* prospective buyers, nor does any one magazine reach all *levels* of decision-makers. It is not within the province of this book to discuss the merits of each trade publication. Each one has an alert and capable sales staff available for conference with any station. A catalogue of advertising trade publications may, however, prove useful:

Radio and Television

Broadcasting-Telecasting (a weekly), 1735 DeSales St., N.W., Washington, D.C. Serving agencies and advertisers interested in broadcast advertising

Radio and Television Daily, 1501 Broadway, New York 36, New York. Serving agencies and advertisers interested in broadcast advertising

Standard Rate and Data Service—Radio or Television Station editions (monthly), 420 Lexington Avenue, New York 17, New York. Publications devoted exclusively to listing national rates of stations

Sponsor (a bi-weekly), 40 East 49th Street, New York 17, New York. Serving agencies and advertisers interested in broadcast advertising

Billboard (a weekly), 1564 Broadway, New York 19, New York. A newspaper covering the entertainment industry

Variety (a weekly), 154 West 46th Street, New York 36, New York. A newspaper covering the entertainment industry

Television Only

Television (a monthly), 600 Madison Avenue, New York, New York. A magazine devoted to the interests of television broadcasting

Television Age (a monthly), 444 Madison Avenue, New York 22, New York. A magazine devoted to the interests of television broadcasting

Television Digest (a weekly), 717 14th Street, N.W., Washington 6, D.C. A newsletter reporting Washington and national news, channel allocations, trends, etc.

Advertising Publications (all media)

Advertising Age (a weekly), 801 Second Avenue, New York 17, New York. The weekly newsmagazine of the advertising industry

Advertising Agency (a monthly), 48 West 38th Street, New York 18, New York. A service publication for advertising agency personnel

Printers' Ink (a weekly), 205 East 42d Street, New York 17, New York. A service publication for advertisers and advertising agency executives

The Advertiser (a monthly), 11 West 42d Street, New York 36, New York. A service publication for advertisers

Tide (a bi-weekly), 232 Madison Avenue, New York 16, New York. A newsmagazine for advertising and marketing executives

Western Advertising (a monthly), 580 Market Street, San Francisco 4, California. A service and news magazine for advertisers and agencies located in Western United States.

Sales Management Publications

Sales Management (a semi-monthly), 386 Fourth Avenue, New York 16, New York. A service publication for sales executives

In addition to these advertising publications, certain "vertical" trade journals whose circulation includes executives of national accounts are also prospective media for station advertising. A representative list includes the following six groups:

Food

Food Field Reporter
Supermarket Merchandising
Supermarket News

Retailing

Daily News Record
Retailing Daily
Women's Wear Daily

Drug
American Druggist
Drug Topics
Drug Trade News

Tobacco
Tobacco Magazine

Electrical Appliances
Electrical Merchandising

Automotive
Automotive News
Motor

The rates, circulation, mechanical requirements, etc., for each of these publications may be obtained from Standard Rate and Data Service, Business Publications Edition, or by writing directly to the publishers.

The selection of media for a station's national trade advertising requires considerable investigation. Among the factors to look into are: total circulation; analysis of circulation (i.e., number of advertising managers, number of top executives, number of agency executives, etc.); "waste" circulation (i.e., number of subscribers who are not in the position to make advertising decisions); paid and free (or "controlled") circulation; subscriber renewal rate; editorial quality; editorial "slant"; trends in circulation figures; type of advertisers using the publication; use of the publication by competitors; readership; mechanical reproduction of advertisements; costs; cost per hundred subscribers; cost per hundred agency and advertiser subscribers; geographical distribution; prestige in the trade; opinion of the national spot representative.

All of these considerations should be applied to the specific advertising objectives of the station. If the primary target is agency time buyers, the publications with the most circulation and greatest strength among time buyers are the obvious choices. If a campaign is directed to advertising managers, the publications favored among that group are best. When in doubt about the "trade opinion" of a publication, the national rep will be able to give advice.

Important as media selection is, the *real* promotion job is accomplished by *what the advertisement says.* The publication guarantees only that *X* thousand copies of an ad will be delivered. It cannot guarantee that the ad will get results. The *copy,* not the publication, determines the success of trade advertising.

Tens of thousands of dollars are wasted annually by radio and television stations through weak, ineffective trade advertising. Why? Because many station ads literally do not *say* anything. The copy for such ads appears to have been written more to please the station's stockholders than to sell time and programs to national advertisers. Place yourself at the desk of a busy buyer of radio and TV stations who must evaluate thousands of stations and read such headlines as these:

Station A:	"Yourstate People Are WXXX People"
Station B:	"Yourstate's Big Station"
Station C:	"It Pays to Keep the Best Company on WXXX"
Station D:	"WXXX Towers Over Ourtown."
Station E:	"WXXX Is the Popular Station"
Station F:	"A Rich Market Served by an Outstanding Radio Station"
Station G:	"In Ourtown, WXXX Is a Habit"
Station H:	"WXXX, Central Yourstate's Best Buy"
Station I:	"Ourtown's First Station"

These are actual headlines selected at random from one issue of a trade publication. Not a single one of these ads included any information that verified its statement. What do such ads do for the national advertiser? Absolutely *nothing.* There can be no justification for advertising that so completely misses its mark.

Taking the above headlines as examples, let's assume that in each case the station is able to support its claim of leadership. The same stories then can be told through headlines like these:

Station A:	"375,000 Yourstate People Are WXXX Viewers"
Station B:	"WXXX Serves 65% of All Yourstate Families"
Station C:	"82 Leading National and Local Advertisers Choose WXXX"
Station D:	"WXXX's Transmitter, Highest in Ourtown"
Station E:	"*Most* of Ourtown's Top-rated Shows Are on WXXX-TV"
Station F:	"A Half-Billion-Dollar Market Served by WXXX"
Station G:	"WXXX Consistently Delivers the Largest Morning Audience in Ourtown"
Station H:	"Your Dollar on WXXX Delivers the Most Homes in Central Yourstate"
Station I:	"Ourtown's *Original* Television Station"

A body of descriptive copy following each of these headlines would briefly document the headline statement. The *source* of the information would be footnoted *always*.

The big difference between these two sets of headlines is their believability. If a station chooses to announce its leadership of its market, that leadership must be authenticated by *facts*, supported by acceptable research. Wild, undocumented claims fall on blind eyes. Headlines that clearly establish a station's *proof* of superiority will gain receptive readers. Buyers of broadcast time, after all, are constantly seeking factual information that will help them to select stations more wisely. Trade ads can be an important source of such information, if the station provides accurate, believable copy. The buyer's job can thus be simplified, much to the benefit of the intelligently advertised station.

The foregoing is not intended to imply that superiority should be the *only* theme of station advertising. In fact, the overwhelming preponderance of station leadership ads in the trade press gets pretty tiresome to the average reader. The most welcome ads among advertiser and agency executives and buyers are those that contain *helpful* information. The following section contains a list of information points that national accounts consider to be the most valuable. National buyers are highly informed professionals, sophisticated in all the intricacies of station appraisal. They should be addressed as such in trade advertisements.

There are really only three basic "sales" to make to the national buyer: (1) the importance of the market; (2) the position, the cost values and the services of the station; and (3) the values offered by specific programs available for sale. As a rule, only one of these areas needs to be covered in an individual ad. Attempting to cover too many subjects in a single ad frequently results in the failure to sell any one point well.

Brevity and singularity of purpose are immensely important qualities of effective trade advertisements. An ad that firmly establishes *one* point accomplishes its purpose. Each advertisement should seek one outstanding impression. It is twice as difficult for a reader to remember two points in an ad as one. It is *eight* times as hard to remember four points. A station should determine the most essential message it wants to get across and concentrate upon it in its national trade advertising.

A few words on copy. Two expert copy writers, each making $40,000 a year, can debate endlessly the merits of their respective philosophies. Neither would necessarily be 100 percent right or 100 percent wrong. Good copy is a matter of judgment. As everybody in advertising knows, there are more opinions on copy in the big ad shops than on sex, politics and religion combined. The following happens to be one man's opinion, the author's:

Copy for station ads in trade publications should be brief, clear, to the point. Repetitive phrases are bad; long, laborious sentences are bad. Concise, meaty phrases are good. *Clarity* is most important (the say-what-you-mean-don't-beat-around-the-bush approach). Sticking to one point is commendable. Clever, coy, sophisticated or cute copy is to be avoided except in the hands of a real expert. Poetry is murder. Punning is suicide. Words in universal use are unbeatable. Words displaying ownership of a Thesaurus are burdensome. Supplying helpful information is highly effective. Indicating the source of claims is imperative. *Timely, newsworthy copy is the very best.*

Campaign advertising cannot be overemphasized. Spasmodic "one-shot" ads can never pay off as well as a steady, consistent campaign. The size of space for individual ads is not nearly so important as their frequency of insertion. Radio and television stations are outstanding proponents of frequency and consistency in advertising. Certainly in their own advertising efforts, stations should affirm this concept. Each ad in a campaign should be easily identifiable as "one of a series." The physical appearance of all the ads in a campaign should have a "family resemblance." The cumulative impact of campaign advertising is very rewarding. *Consistency* and *substance* are the two legs upon which effective trade advertising rests.

INFORMATION CONSIDERED VALUABLE BY NATIONAL ACCOUNTS

In all the station's sales promotional efforts on the national scene, the receptivity of the trade must be a primary guidepost. The following points are considered by national advertisers and their agencies to be the most helpful in evaluating the purchase of radio and television stations. The direction of a station's trade advertising, direct-mail and sales material for its national representative should be governed accordingly. In this list are several points in which *your* station undoubtedly excels. These points may well form your platform for national sales promotion.

The station's *coverage area*
The *size* of the station's *market* (population, radio or TV homes)
The *importance* of the station's *market* (compared to other U. S. markets, other markets in the state)
The *special characteristics* of the market (buying power, retail sales, growth, industries, agriculture, etc.)
The *rating position* of the station (compared to other stations)
Advertisers using the station (national and local)
Billings of the station compared to competitors'
Evidence of *sales results* for station sponsors
Evidence of local *distributor* or *dealer support* for station
Evidence of *audience responsiveness*
Evidence of *audience loyalty*
Audience preference for station when same program is broadcast on competing stations
Evidence of *prestige* in the *community*
National network programs on station (especially on TV stations)
Details on *programs available for sale*
Advantages of sponsoring available programs
Program values compared to *competing station programs*
Attendance figures at *public appearances* of local *stars* or special station events
Cost advantages of the station
Cost-per-thousand values and comparisons with other stations
Merchandising services available to sponsors
Promotion and *publicity* services of the station

Unusual *programming innovations* or other indications of imaginative and original concepts

Unusual examples of *public service programming*

Program specialization of station (music, news, sports, farm, foreign language, etc.)

Citations or *awards* to station and/or its programs

Results of locally conducted *surveys* of sales effectiveness, station popularity, etc.

Special advantages of station during portions of the broadcast day (morning, afternoon, night, week end)

DIRECT-MAIL PROMOTION

As an adjunct to trade press advertising, the medium of direct mail provides another avenue of national sales promotion. Of all promotion techniques, direct mail is probably the least understood and most abused. The reason: failure, again, to think *first* of the advertiser. (How many of the ills of sales and promotion can be overcome simply by considering the other fellow's interests instead of your own?) People are under an illusion when they expect important, busy advertising executives to read and absorb every piece of mail deposited on their desks. Think, for a moment, what would happen if every radio and TV station in the United States decided to send one "mailing piece" each week to buyers of broadcast advertising. To the *stations,* making a weekly "impression" on the national buyer might appear to be a good idea. How appealing is it to the *buyer*? Well, the buyer would receive 182,000 pieces of mail per year from stations. Each morning he would face the happy task of perusing no less than 700 direct-mail pieces. If he spent *seven-tenths* of a minute on each piece, his entire eight-hour day would be spent reading mail promotion. His other alternative is to throw the lot in the wastebasket. Which would *you* do?

Obviously, *every* station will not undertake to send weekly mailings to buyers, but this illustration shows how easily mail from stations can accumulate on the receiver's desk. Even if each station sent only one direct-mail piece per *year*, the buyer would receive an average of thirteen pieces of mail promotion every day . . . and that's plenty!

Perhaps the most popular form of direct mail used by stations is the monthly program schedule. This would logically seem to be a desirable service to national agencies. However, a survey of top New York agency time-buyers conducted by the author found that only one in ten kept files of all the station program schedules sent to them. The head time-buyer of one of the largest spot-placing agencies reported that two additional employees would have to be added to the staff if station schedules were to be filed and handled properly. Accordingly, this buyer's secretary was under instructions to throw away each schedule upon its arrival. Hundreds of stations are under the impression that they are "reaching" this top time-buying executive through their promotion message on the cover of their program schedules.

Program schedules *should* be published, certainly. But in so far as national accounts are concerned, they should be distributed through the national spot representative, *not* directly from the station unless the station *knows* that the recipient wishes to receive them. Most buyers do maintain files of program schedules from the large major market stations on which they place a lot of business. But large or small, the station should find out whether their program schedules are wanted before mailing them promiscuously to "everybody." There are two ways of finding out: (1) sending a post card to the current addressees asking whether they wish to continue receiving your program schedules, or (2) asking your national spot rep to supply a list of buyers who would like to get your schedules regularly.

How then, can direct mail be used effectively in promoting national sales? At the risk of oversimplification, it may be said that direct mail should be used *only* when there is a truly important announcement to make, something that will be of *real* significance to the recipient. A station that makes such a discriminate use of the direct-mail medium will earn a reputation for supplying worth-while information, which in turn will gain good readership for each piece. The intelligent use of direct mail will help to build the prestige of the station.

It may be felt that such an inconsistent use of mail promotion is inefficient. But in the radio and television industry, direct mail is simply not the medium for frequent, repetitive promotion. That is the job of the national rep's sales force and the station's trade press advertising. In radio and TV, direct mail is like correspondence with distant cousins and aunts. You may write them about births and marriages, but you don't write them every week.

When the subject matter for a direct-mail piece has been decided upon, the question of physical form arises. There are literally hundreds of different forms and shapes of mailing pieces . . . square, circular, triangular, all sorts of rectangles. Unless the piece is intended strictly as an "eye catcher" to be seen briefly and thrown away, the *best* form of station direct mail is simply 8½ by 11 inch pages. Anything that the station wishes the addressee to *keep* has a better chance of survival if it has the standard file dimensions. It's cheaper too. Incidentally, outsize and offbeat styles and shapes do not necessarily impress the sophisticated national buyer, who is saturated with gimmicks. Many of the "ingenious" devices used to catch the buyer's eye boomerang and discredit the station's intentions. No station will be criticized for using the standard 8½ by 11 inch format.

The most important thing of all, of course, is the message printed on the mailing piece. In general, the copy principles expressed on page 267 apply to direct-mail as well as to trade advertising. Above all, the copy must be *brief* and *to the point.* Comprehensive reports and presentations are for the spot representative, not for direct-mail promotion. The rep will see to it that the longer, more detailed information pieces are used in the right places at the right time. Direct mail, even to a greater extent than trade ads, must express its purpose and point quickly. A good rule of thumb is to assume that the reader has an average of thirty seconds to spend on each mailing piece. The real, earth-shaking announcements might absorb up to two minutes of his time. The copy should be written to perform the following things:

1. Gain attention and a desire to read on
2. Give a clear description of the point
3. Invite positive action from the reader
4. Encourage the reader to file the piece

Gaining the attention of the reader is accomplished by making the most prominent feature of the copy or art highly provocative. A clear statement of the thesis is preferable to an unrelated "gimmicked-up" treatment. An interesting declaration of purpose will command reader attention, *provided* the subject matter is really *important.*

In the body copy, the information should be stated clearly and concisely. Describe the point in as little detail as possible. Lead from the description into the request for action: "Call our National Spot Representative for the full story." Although the reader is not ordinarily asked to file the mailing piece, the apparent importance of the subject matter will encourage him to do so.

One of the most effective uses of direct mail, unfortunately, is seldom used. That is the preparation of sales letters that are sent to the national rep for the spot salesmen's use. A personal letter from the spot salesman will invariably be read by his contacts. Through the simple device of supplying spot salesmen with the texts of letters describing important station availabilities, *their* work is made easier and the station's message gets through to prospects efficiently.

In contrast, possibly the worst use of direct mail is sending out reprints of trade advertisements. The author has heard more vociferous complaints from agencies about this practice than about any other facet of station direct mail. "Why buy space in a publication to reach advertisers," they say, "and then mail copies of the same ad to reach the same people?" This is definitely a wasteful practice that may promote more annoyance than anything else.

This brings up the question of advertiser and agency reaction to expensive-looking direct-mail pieces. In general, elaborate promotion from stations does not impress the advertiser *because* it is elaborate. The *contents* of the brochure may be impressive, but its expensive physical appearance does not usually add sufficient weight to justify the cost. Some advertisers, in fact, complain about elaborate promotion pieces from stations, holding that they would prefer less impressive promotion and more attractive station rates. On rare occasions of monumental importance, a handsome brochure may be warranted and well received; for example: announcing the opening of a new station, announcing the opening of new studios, announcing a new network affiliation, promoting the acquisition of new talent with a *national* reputation or promoting a significant anniversary of the station. High impression-value can be achieved through tastefully produced brochures or booklets on such important subjects.

The key to the circulation of direct-mail promotion is, of course, the mailing list. As a rule mailing lists should be

(Courtesy of WCBS-TV, New York, N.Y. and KNXT, Los Angeles, Calif.)

Fig. 17. Examples of Station Direct-Mail Promotion Campaigns

developed in coordination with the national representative. This will save the waste circulation that results from using stock lists or compiling lists indiscriminately from the McKittrick Directory of Advertisers or the Standard Advertising Register. Some spot reps provide stations with their own mailing lists. Two good rules are: (1) Include only those people who can exert a direct influence on advertising decisions involving your station, (2) Keep the mailing list up to date.

ESTABLISHING STATION IDENTIFICATION IN THE TRADE

A ringing theme of this chapter has been the importance of providing national advertisers and agencies with material and information that *they* want, instead of drumming away blithely on things the station may happen to want to say about itself. The emphasis has been on *content* of the individual ad or promotion piece. It is well to add another point: The station's national sales promotion effort will be most effective if all of its components have a "family resemblance." The promotion manager should establish a "look" that reflects the personality of the station. Each ad, each direct-mail piece, each presentation should be readily identifiable as a product of WXXX. The physical appearance of all promotion material should be consistent. The execution of this pattern may be in the form of a trade-mark or logotype, the use of typography, the use of art and layout, the use of color or any form of symbolism. *Every* station's promotion should have something unique and different about its appearance. The station's "look" must be exclusively its own. Its motif should be employed constantly year after year. The result: advertisers, agencies and the national rep will always immediately recognize the origin of the promotion. And if the station has a reputation for accurate, informative material, the easy identification of its promotion will encourage better readership.

Consistency of copy style is important too. Each piece of copy should "sound" as if it originated from the same station. This doesn't have to be a contrived or complicated style. It should be one that is natural to the writer.

TESTING THE EFFECTIVENESS OF TRADE PROMOTION

The station's national spot representative is its "listening post" for trade reaction to its promotion efforts. Frequent consultations should be held with the rep to determine the reception accorded the station's promotion by advertisers, agencies and the spot salesmen themselves. The national representative's sales staff should "feel" the results of the station's promotion tangibly. Their advice for modification deserves serious consideration.

One device for determining the effectiveness of trade promotion is through mail surveys of opinions. A questionnaire requesting the spot salesmen's opinions of the value of each element of the national sales promotion effort can produce much helpful information. A brief questionnaire to the timebuyers with whom the station does business also may provide excellent guidance. Personally "sounding out" acquaintances in the national advertising field may uncover suggestions too.

The promotion manager must be keenly conscious of trade reactions to his efforts. Running ads or mailing promotion pieces without following through to determine the reaction they receive is ostrich-like thinking. A sensitivity to the desires of the national advertising fraternity can be developed by constantly investigating the opinions of those on the receiving end. Everything that serves to improve the quality, effectiveness and receptivity of national sales promotion will elevate the role that promotion plays in producing revenue for the station.

CHAPTER 23

How to Build Station Audiences

The advertising and promotion department, together with the publicity department, is responsible for attracting audiences to the station's programs. The dissemination of information about programs is the primary basis for stimulating viewer or listener interest and action. Promotion and publicity are the station's "voices" to the public.

There is a vast difference between *attracting* an audience and *holding* it. Promotion and publicity can attract people to a program. Only the program itself can *hold* the audience. Frequently, clients whose program ratings are on the skids will assert that their show needs more promotion. If ratings are declining, people are obviously losing interest in the *show*. Promotion won't win back a lost listener or viewer unless the *show* itself improves its audience-appeal. The job of promotion is to win an audience for the first few minutes of the program. If the audience doesn't like what it hears or sees, a million dollars' worth of promotion won't bring it back. Radio and television audience promotion is somewhat comparable to motion-picture promotion. In both cases the objective is to attract people to the "box office." Once the audience is in the theater, promotion has fulfilled its responsibility. Of course, movies are strikingly different from radio and TV shows in that the audience pays *first*. If the pay-off for movies was based upon the impression made during the show, movies would indeed be "better than ever." Promotion cannot promise that the radio and television audience will pay, or even that it will remain throughout the show. Promotion can simply get the audience to set its dial on the preferred spot. The rest is up to the show.

PRINCIPLES OF EFFECTIVE AUDIENCE PROMOTION

The severity of competition for listener and viewer attention demands expert and ingenious promotion. Certain basic principles should be applied to all the components of an audience promotion campaign, the application of which should attract the greatest amount of attention and win the largest number of viewers and listeners. These are:

First: Give the promotion *eye or ear appeal.* Stop the person's wandering eye or ear. Gain *attention.* Impel people to hear you out.

Second: *Glamourize* your programs. Make your promotion reflect the breath-taking excitement of show business, the magic of make-believe. Capture people's *imagination.*

Third: Be *specific.* Give the public *reasons why* the program will be appealing.

Fourth: Use *newsworthy, timely* copy. Offer reasons for tuning in the program *today,* for this *particular broadcast.*

Fifth: *Stick to the point.* Make the copy clear, descriptive and . . . *brief.*

Sixth: Move people to *action.* Emphasize the *time* of broadcast and the *station's dial position.*

Of course, if all program promotion succeeded in following these principles, the listening and viewing public would go crazy from indecision. Actually, few programs will offer opportunities for the honest use of all these principles. Some shows by nature simply can't be glamourized. Many shows contain no timely or newsworthy features, and, unfortunately, some programs offer a dearth of specific reasons for attracting public attention. If these concepts, however, become the promotion manager's "subconscious yardstick" for measuring the promotable features of each show, the effectiveness of his efforts is bound to improve.

The subject of consistency in audience promotion was not inadvertently omitted. It is a virtual impossibility to promote *every* show on a radio or television station consistently every week. Attempting to promote every show equally will dilute over-all impact to the extent that no program will be *well* promoted. It is advisable to alternate emphasis among programs, or groups of programs (a single evening block, for example). It is better to do a thorough job on a few shows than an impotent job on all.

Let's review some specific suggestions for the adaptation of each of the six principles listed above.

Gaining Attention

Devices for provoking attention include: eye-catching photographs or cartoons, provocative headlines, star names, well-designed layouts, unusual or offbeat general appearance. According to surveys, photographs of familiar persons, especially entertainers, rank closely behind pictures of babies and animals as the best attention-provoking material. Action photos and mugging shots of featured station stars are excellent for getting reader or viewer attention. A *good* cartoonist can provide artwork that will catch the reader's eye. Humorous cartoons consistently win high "leadership." A gifted layout artist is capable of making newspaper ads "jump off the page," or TV air promotion "bounce out into the room." Headline copy that has the flavor of immediacy, local interest or dramatic excitement is always effective. On-the-air radio promotion, of course, should employ the proved methods for getting the listener's ear. *"Stop"* the listener with the first sentence, then tell him the story.

Glamourizing Programs

Build up the stars and their programs. Cast an aura of "big names" around the stars. Let the copy exude excitement, suspense, sentiment, pathos, comedy, warmth—all the moods that make show business a magic thing to the public. Audience promotion is no place for modesty. The greater, more important a program is represented to the public, the more it will attract listeners, or viewers.

Being Specific

If Arthur Godfrey appears on your station, that fact alone may be sufficient reason for the audience to tune in. But the name of Mickey Blotz or a show called "Morning Varieties" has no audience-attracting ability unless specific reasons are offered for listening or viewing. It is most important to tell people *what goes on* in an unfamiliar show. A line or two of descriptive copy can stimulate interest in tuning in to find out what happens. Such information as the selections to be played on a musical program, a sample joke from a comedy show, a suspenseful excerpt from a dramatic show, a "cliff hanger" from a mystery show, a list of household activities to be covered on a home economics show . . . all these will develop interest in tuning in. The specific statement that "Mrs. Minor will show you how to make a pineapple upside-down cake today" is much better than "Mrs. Minor's program features household hints and recipes."

Being Timely

This principle is closely allied with the preceding one. Promoting the individual features of a specific broadcast is superior to vague copy that could apply to any episode in the series. Guest stars are, of course, highly promotable. Current news and events also should be exploited. Elements of the show that tie into headline news of the day make excellent promotional "hooks." Timeliness in audience promotion can be achieved only through close coordination with the program department, which supplies the necessary up-to-date information.

Sticking to the Point

Copy should never be diluted with subject matter that has no direct connection with the show. One school of copy holds that clever analogous material is good for leading up to the point. This simply is not true in audience promotion copy. One doesn't have to "back in" to the sell. Audience promotion copy should clearly state the point and *stick to it*. Besides the basic elements of *who* (is in the show), *what* (is the name of the show), *where* (is the program broadcast), *when* (is it broadcast) and *how* (does one tune it in), the promotion requires only a simple statement or two describing reasons why the listener or viewer will find the show appealing.

Moving People to Action

As mentioned in Chapter 20, it is fundamental that the time of broadcast and the station's dial position be given major prominence in all audience promotion. These are the two elements that tell the reader/viewer/listener *what* to do and *when* to do it. The time and the channel or frequency number should be closely associated with each other. The object is to plant the impression that the advertised show is available *only* at 0:00 p.m. *only* on channel (or dial) 00. Miss the time or miss the dial location and you've missed the show. This emphasis is achieved, obviously, by larger type in advertisements and TV on-the-air promotion and by voice stress and/or repetition in radio on-the-air promotion.

Promotion prepared for each program should reflect the inherent character of the show. Promotion for a comedy-variety show has a different "mood" than that for a household program. A disk-jockey show may be promoted breezily, but a program of symphonic music should be promoted with dignity. Rather than attempting to make all audience promotion look alike, it is more important to capture the spirit of the individual show and to make the promotion radiate that quality to the public.

In connection with this point, promotion that reflects the character of the individual program automatically appeals to the specific audience that will be interested in the show. Broadcasts of prize fights should be promoted to fight fans, kid shows to kids, home shows to housewives. The promotion should be designed to appeal to the individual interests and tastes of the people who represent the program's greatest potential audience.

RADIO ON-THE-AIR PROMOTION

Unquestionably the best medium for promoting radio audiences is radio itself. The audience reached through radio is (1) known to listen to radio, (2) more likely to be influenced by radio announcements, (3) located in the identical area where the promoted program can be heard, (4) accumulatively larger than audiences to other media, (5) available at the lowest cost of any medium.

Every program and station break that is not working for an advertiser should be working for the station. Unsold station breaks should be used for promotional announcements. Sustaining programs should contain promotional announcements. Participating programs should use promotional announcements in their unsold segments. The value of unsponsored time must not be discounted by letting it go idle. By using these availabilities for promotional purposes, the station can gain larger audiences for commercial shows that will profit sponsors and station alike.

Radio promotional announcements are actually "commercials" for programs. Their length corresponds to the types of commercials that advertisers use on the station:

1. Twenty-second station breaks
2. Station-identification announcements
3. One-minute announcements in the body of or between programs

"Promotionals" may be handled by a separate announcer or by a performer on the program. They are usually read "live," although recorded announcements are also in wide use. On-the-air plugs require a great deal of planning, researching, writing, scheduling and trafficking. In planning a week's schedule of announcements, it is preferable to place special emphasis on those programs that are to be "featured" during the week. The selection of the "priority" shows is based on one or more factors: special, attractive features (guest stars, etc.); rating trends; competitive programming; desire to *build* a show or star as a leading attraction; public unfamiliarity with a new show; pressures from client or agency for more promotion. New programs are usually given a high

WBOW

TERRE HAUTE, IND.
N B C AFFILIATE

CONTINUITY

CLIENT PROMOTION

WRITER HS

DATE WRITTEN

INSTRUCTIONS

A FAVORITE RADIO THREE SOME WILL BE REUNITED WHEN MUSTACHIOED JERRY COLONNA AND MAN-CHASING VERA VAGUE ARE GUEST STARS ON BOB HOPE'S NIGHT TIME PROGRAM HEARD ON WBOW AND NBC RADIO THIS FRIDAY AT 7:30. THE HALF HOUR COMEDY SHOW WILL FIND HOPE SPENDING A FEW DAYS VACATION IN PALM SPRINGS, WHERE HE IS NAMED HONORARY MAYOR OF THE DESERT RESORT. HE MEETS HIS OLD FRIENDS JERRY COLONNA AND VERA VAGUE. SINGING STAR MARGARET WHITING WILL OFFER "SECRET LOVE," ACCOMPANIED BY LES BROWN AND HIS BAND OF RENOWN. BE SURE TO LISTEN TO WONDERFUL BOB HOPE THIS FRIDAY NIGHT AT SEVEN THIRTY ON WBOW.

(Announcer: Use time stamp on back of copy immediately.)

Fig. 18. A Typical "Live" Promotional Announcement (Radio)

priority for their première, followed by relatively heavy promotion during their first few weeks on the air. A special campaign may be developed to promote individual program types such as all news programs, all disk-jockey shows, all sports broadcasts. The programming of an entire evening might be the basis for a campaign. Whatever the device, the air promotion must have a specific objective. There should be a definite reason for the number of plugs allocated to each show.

Before promotional announcements are written, the programs must be "researched." Some sort of workable pipeline between the program and promotion departments should be established so that the most attractive features of each show can be incorporated into the promotion copy. The effectiveness of air plugs depends largely upon the specific information given about the programs.

The writer of promotional announcements should be familiar with the techniques of radio writing. He must write, not for the eye, but for the ear. Every line must "sound" well. His job is to inform, and to sell the listener on the desirability of hearing the program. In order to be convincing, promotional copy must give the listener specific *reasons* why a program warrants his attention. In so far as possible the principles outlined in the preceding section should be followed: gain attention, glamourize the program, be specific and timely, stick to the point and ask for action.

A stop-watch is a basic tool of the writer. Each announcement must be written exactly for the alloted period. Each must be timed by the writer, and the copy must be adjusted for the exact number of seconds available.

Recorded announcements offer many advantages that are impossible to duplicate with live promotionals. Through the use of transcriptions, a star can plug his show at any time during the day or night. Interesting recorded announcements can be produced by using music and sound effects. Two or more persons may participate in dialogue. Excerpts from programs make excellent recorded plugs. The scope of recorded announcements is as unlimited as the production facilities of radio itself. Obviously, a great deal more time is necessary to produce recorded announcements, but it is time well spent.

Like an agency time-buyer, the promotion department schedules on-the-air announcements from the station's list of availabilities. Also like the time-buyer, a number of factors should govern the scheduling of each spot. Important considerations are: (1) the specific audience appeal of the promoted program, (2) the quantity and composition of the audience available, (3) possible product conflict between the sponsor of the promoted show and sponsors of programs surrounding the promotional announcement and (4) the possibilities of building a large cumulative audience by scheduling spots in widely separated broadcasting periods. In so far as possible, promotionals should be scheduled adjacent to programs whose audiences might reasonably be expected to be interested in the promoted show. (Don't promote a cooking program after a kid show, for example.) The spots for each program should be scheduled skillfully to reach the right *kind* of audience and the largest cumulative audience and to avoid conflict between products advertised on the promoted show with those on programs adjacent to the promotionals.

Every station has a routine traffic procedure for getting scheduled promotional announcements on the air. This is usually handled through the traffic department, although in some cases the promotion writer may actually place his copy in the announcers' books.

Possibly the most dramatic form of radio on-the-air promotion is the promotional program, a regularly scheduled show, 5, 10, or 15 minutes in length, devoted to news and information about the station's programs. An emcee or narrator on a promotional program can take his listeners "behind the scenes" of the station. He can interview the stars, discussing what is in store for the next show. He may preview upcoming programs through the use of tapes extracted from recorded shows or cut during rehearsals of live shows. He may play recordings of selections scheduled for musical shows. He may give "inside tips" on the next episode of a dramatic series. He may employ an audience participation format, quizzing members of the studio audience about the station's programs. Any number of imaginative ideas can be incorporated into a promotional program. If handled with showmanship, the promotional program can be one of the best audience-building devices.

Guest appearances of stars on other programs is another effective on-the-air promotion project. The interchange of talent between programs provides exposure of the talent to *new* audiences of varying types. "Guest shots" provide excellent opportunities for discussing the guest stars' programs and plans for future shows. The appearance of guest talent on several shows can accumulate mounting audience-interest in their own shows.

A planned and coordinated on-the-air promotion campaign is recommended for every radio station. Emphasis should always be on the informational *content* of the announcements, for merely airing a "plug" does not necessarily mean that the listener's interest will be aroused. As in every other form of promotion, it is *what* you say that counts.

TELEVISION ON-THE-AIR PROMOTION

Possibly the most exciting and challenging medium of audience promotion is television on-the-air promotion. Much has been accomplished in this area during the short seven-year history of television promotion. A great deal more can and will be accomplished, for the surface has barely been scratched. The potentialities of television air promotion are almost limitless. Here is one sphere where the imaginative promotion man with a flair for innovation can really operate. It is still too early for this medium to have become saddled with routine methods. The field is wide open for creative ideas and inventiveness.

The following technical devices may be used for television on-the-air promotion:

1. Telops (or balops) with live voice over
2. Telops (or balops) with recorded announcements
3. Telops without sound
4. Slides with live voice over
5. Slides with recorded announcements
6. Silent-motion-picture film with live narration
7. Motion-picture film with sound track (sound-on-film)
8. Kinescope film trailers
9. Live "on camera" announcements
10. Superimpositions with live voice over
11. Dramatized live "productions"

Telops or balops are the simplest and least expensive method of visualizing an announcement on television. For a single announcement, one or several telops may be used. For 10-second station-identification announcements, one or two telops with 12 words of live copy is about the limit. For 20-second announcements, as many as four or five telops in a series may be employed to illustrate the live or recorded copy. In longer announcements, it is almost imperative that several telops or "flip cards" be used in order to avoid loss of viewer attention. Some stations prefer slides (usually 2 by 2 inches in size) to telops. The principles are the same for both.

Copy and layout for telops or slides should be designed to gain immediate viewer attention and stimulate a maximum of interest in the promoted program. Layout must be kept simple. Artwork that looks beautiful in its original form may appear jumbled and unintelligible on television screens. Copy that appears easily legible on the original telop may be difficult to read on a TV screen. As a general rule, the number of words of copy printed on a telop should be limited to twelve. Type size should not be less than 14 points. The typography on a telop is best if it is simple (gothic or any good sans-serif is preferred.) Such styles as script or Old English suffer loss of legibility in transmission. The artwork for a telop must be determined by its adaptability to television transmission. Line drawings may be expected to transmit more clearly than wash drawings. Simple drawings will generally produce better TV pictures than detailed or complex artwork. Good sharp photographs will normally transmit well if there is a minimum of dark areas. Art with asymmetrical lines will reproduce on television screens with apparently better fidelity than perfect geometrical figures. (The most difficult shape to reproduce faithfully is a perfect circle.) The principal elements of a telop should be placed within the central two-thirds of the rectangle. The average home screen distorts the edges of the picture. Some pretty weird images can result from elaborate telop borders.

The only true test of the legibility and appearance of telops or slides is how they look on the screen. It is always advisable to monitor telops or slides through closed circuit before putting them on the air. Distorted images can thus be corrected before they are exposed to the public. "Busy" telops will almost always transmit poorly. Simple, "clean" telops will usually reproduce well.

Telop copy should emphasize the message of the simultaneous live or recorded audio announcement. The standard copy elements for a promotional telop are: name of show and star, time, day and channel number of the station. These

Fig. 19. Television Program Promotional Telops

elements practically exhaust the amount of space available for copy on a good telop. In certain cases, however, a brief headline, slogan or descriptive message can be included, provided it doesn't make the telop too "busy" and illegible. The only way to handle lengthy copy is to use several telops in sequence. Cluttering a single telop with too much copy is confusing to the viewer.

The audio message accompanying a telop or slide may be read "live" by an announcer or supplied by a recorded announcement. As in radio air promotion, the copy should be pre-timed to correspond with the allotted number of seconds. The audio copy carries the "sell," the reasons why the promoted show will be entertaining. Descriptive information about the program and its stars should be covered by the audio message. The audio copy as well as the telop should contain the time, day and channel number of the program. The combination of video and audio exposure of these essentials will double their remembrance value. Recorded announcements of general nature by local or network stars may be followed by a local live announcement plugging the broadcast time, day and channel.

In some cases, audio facilities may not be available for promotional announcements, which makes it necessary for the slide or telop to carry the entire message. Although the absence of sound reduces the effectiveness of the promotional, it is not serious enough for the spot to be omitted entirely. The telop, of course, must include the name of show, time, day and channel number and still follow the same principles of simplicity indicated above.

Motion-picture film trailers may be enormously effective in television on-the-air promotion. Their primary drawback is, of course, their cost. Few stations have the time or budget to shoot promotional film trailers locally. Even though studio facilities, scenery, staging services, etc., are available at the station, union regulations often forbid the filming of motion pictures in television studios. Going outside the station for facilities becomes rather expensive. Those few stations that have local facilities for kinescope recording have an excellent opportunity for filming promotional announcements in their own studios. But, of course, kinescope recording facilities are rare.

The best sources of promotional film trailers are the networks and agencies handling network shows. Many fine trailers 20 seconds or more in length are supplied to stations by networks and agencies for local promotional use. They provide impelling dramatic promotion for network shows.

The rarity of facilities for local production of motion-picture promotional announcements would seem to make a detailed discussion of this phase of on-the-air promotion inadvisable. Suffice it to say that, if film trailers are produced locally, they should reflect the spirit, the setting and the content of the promoted show in a way that will attract the most attention from prospective viewers. The same general principles of effective audience promotion outlined earlier are equally applicable to film trailer promotionals.

Live on-camera promotionals may be in several forms: an announcer giving a straight program plug, a star of one program plugging his own show or other programs, integrated "cross-plugs" between programs, guest appearances of talent, etc. The manner in which each of these devices is handled depends, obviously, upon the content of the promoted program. Cross-plugging, guest appearances and other live promotionals are to be encouraged for their tremendous exposure value. As always, the specific features of the promoted show must be stressed, as well as the time and day of broadcast and the station's channel number.

A couple of special devices deserve mention. The video portion of live promotional announcements may utilize superimpositions ("supers") for increased emphasis on certain points. "Supers" are transparent telops with copy that is superimposed over the basic artwork. As promotional devices, they can be used to stress the name of the show, talent and guests, time and station or any other important information that needs underlining.

Dramatized live promotional announcements are the rarest kind of all. They offer the greatest possibilities for spectacular impact, but are extremely costly and time consuming. In this unusual form of air promotion, a one-minute live "production" previews a forthcoming show or dramatizes the content of a typical broadcast.

The planning, researching and writing of television on-the-air promotion, with the following exceptions, is similar to that of radio as described on page 284. Television air promotion, being written for the eye as well as the ear, must always have visual as well as audible appeal. The two must be synchronized for maximum effect. The visual illustration of the words spoken must add emphasis and interest to the message. Television promotion writers must always anticipate the visualization of their copy as well as its sound. Rough sketches of video panels (story-boards) should accompany the audio copy for written promotionals, to insure that the artist's visual treatment will correspond to the spoken copy.

The scheduling of TV promotionals is much like that of radio, but trafficking has a little more complexity. The promotion department should be familiar with operational traffic problems, so that the scheduling of different types of promotionals can be coordinated with the traffic that each type of equipment must handle. The procedure of routing telops, slides, live copy, film trailers, etc., into the proper food

fashions

beauty

interior decoration

child care

family affairs

architecture

gardening

HOME

NBC TELEVISION 11-12 NOON EST, 10-11 CST

AUDIENCE PROMOTION

Live Announcement

(continuing)

If you're a homemaker, or hope to be one, you'll find "Home" fascinating television entertainment. "Home" brings you the very latest in beauty, fashion, interior decoration, food, family affairs, child care. See "Home", the electronic magazine for women, with Arlene Francis as editor-in-chief, Monday through Friday at 00 AM. WXXX-TV, Channel 00.

Fig. 20. Telop and "Live" Announcement Copy for Voice-Over-Telop Promotional Announcement

channels for broadcast is, of course, established with the responsible operational personnel.

NEWSPAPER AND LOCAL MAGAZINE ADVERTISING

Next to on-the-air promotion, newspaper advertising is the most used and most useful medium for promoting program audiences. As indicated in Chapter 20, newspaper advertising as a companion medium to on-the-air promotion will give an audience promotion campaign better-rounded coverage. Local magazine advertising, too, may play an important role in the over-all audience campaign. Although there are few opportunities for local magazine advertising of radio programs, the various local television program-guide magazines offer the television station an excellent promotional medium.

Advertising radio and television programs in newspapers and magazines should also be based upon the six primary audience promotion principles: (1) gaining attention, (2) glamourizing the program, (3) being specific, (4) being timely, (5) sticking to the point and (6) moving people to action. Employment of these principles (which are discussed on pages 279-283) will create the framework for effective copy and layout.

One must never lose sight of the simple objective of each ad: convincing the reader to tune in a program. The simplicity of the objective implies simplicity of approach. Such is the case. The reader really needs only one good reason for tuning in a show. If an ad offers him one reason, *convincingly*, it serves its purpose. It is not necessary to give a lot of details to sell people on such a minute thing (to them) as tuning in a radio or TV show. Turning a receiver dial requires little effort, so there is little "sales resistance." As long as the program sounds "interesting" to the reader, he will tune in.

Avoid getting involved in extraneous material that does not keep in focus the fact that all you really want is for the reader to tune in a program.

Each newspaper or magazine ad must include the following elements:

Name of the program (or programs)
Name of the star (or stars)
Time of broadcast
Day of broadcast
Dial position or channel number
Station call letters

In addition, a brief line or two of "teaser" copy that describes an attractive feature or two on the show should normally complete the ad copy. If this descriptive copy cannot be specific, there's no point in using it. A collection of adjectives without concrete substance is meaningless. ("An uproarious, hilarious half-hour of fun and mirth" is a rather involved way of saying that the show is funny.) Such lines contribute little to the audience-attracting ability of the ad. Specific information, on the other hand, will encourage the reader to tune in: "Bob will model some of the riotous new creations in spring hats"; "Mary sings 'Body and Soul' and 'Stardust,' "; "Mrs. Hovey demonstrates an easy way to remove stains from rugs"; "Bill introduces new recordings of songs from 'Porgy and Bess,' "; "Pat's guest star will be Carl Erskine, pitcher of the Brooklyn Dodgers." In each case the reader is given one brief, specific reason for tuning in.

The size of newspaper and magazine advertisements, of course, depends upon budgetary considerations. The relative importance of the event is also a determinate factor in the amount of space assigned to individual advertisements. The première of a program of major importance might call for large, dominating advertisements. The launching of new fall

Fig. 21. Examples of Station Audience Promotion through Newspaper Advertisements

programming might be an occasion for full pages. Usually, however, station program ads of 250 lines or 300 lines should gain satisfactory readership and attention. Tune-in ads of 50, 60 or 70 lines are entirely acceptable. Many small-space ads make up in frequency of impressions what they may lack in individual impact. As a rule, ten 60-line ads will gain more accumulated readership than one 600-line ad. A consistent campaign of small-space advertising is to be preferred over sporadic use of large ads, which leaves a vacuum for weeks in between.

Many stations have entered into reciprocal arrangements with local newspapers exchanging station time for newspaper space. Other stations forbid "trade deals" by policy. If the station has a sufficient amount of open time, reciprocal time-for-space exchanges would appear to be mutually advantageous to station and newspaper. *Both* can enjoy circulation-building promotion at relatively little out-of-pocket cost to either.

TRANSIT ADVERTISING

Among the several supplementary media for promoting station programs is transit advertising. Under this general classification falls: car cards, bus cards and posters, taxi posters, posters at train and bus stations, ads in commuter-schedule folders and, in rare cases, transit radio. Posters and card designs for transit advertising should be colorful and arresting. The copy should be brief enough to register an impression even if it is given only a fleeting glance. Descriptive copy may be used for cards in buses and cars, where there is a captive audience, but exterior posters on taxis or buses are necessarily limited to a few words of copy in large type. Transit advertising's value lies in its multiplicity of impressions. Its impact and memorability factors are less impressive. Although a large poster may appear more dramatic than a few typewritten words of radio copy, the poster's impact on prospective listeners is not comparable to the strength of radio. As an adjunct to the primary promotion media of the station, however, transit advertising may serve a worthwhile purpose.

OUTDOOR ADVERTISING

Outdoor advertising is a spectacular device for "glamourizing" programs and stars. Large billboards in key traffic locations offer an enormous potential of advertising impressions. In outdoor advertising, art and layout play the dominant role. Copy, of necessity, must be restricted to a few words plus a signature. Attractively produced billboards can add dramatic excitement to local programs. They offer radio stations the additional value of promoting automobile radio listening.

One astute outdoor advertising plan, used successfully by several stations, informs motorists of the station dial position as soon as its coverage area is entered. Billboards or road signs are spotted along each highway entering the station's reception area, advising the motorist to tune his car radio to the station's frequency.

WINDOW DISPLAYS

Attractive window and lobby displays promoting the station's programs is still another audience-building instrument. Favorite locations are the show windows of local stores, hotel and club lobbies and the station's own marquee and lobby. Inexpensive displays can be arranged through the use of photographs of stars and simple copy panels printed by "hot press." More elaborate three-dimensional displays may be constructed by local commercial display firms.

CONTESTS, STUNTS AND GIMMICKS

Public excitement can be built for the station's programs by staging special listener or viewer contests. Local community stunts, street parades, sound trucks, etc., may also contribute to gaining attention. On-the-air offers of prizes or novelties are other devices. As a general rule, exploitation stunts should be used discriminately. Space in this book does not permit an expanded discussion of this specialized field.

OUTSIDE SOURCES OF AUDIENCE PROMOTION MATERIAL

For the physical preparation of local audience promotion materials, other than those written and produced at the station, the promotion manager coordinates with local art studios, photoengravers, commercial printing firms and the various advertising media. Promotional material for network programs is normally supplied to the station by the network's promotion department. Material for promoting transcribed radio shows or syndicated television film programs usually is provided by the company supplying the program.

CHAPTER 24

How to Put a Station on the Map

For each of the following cities, name the first radio station that comes to mind?

Cincinnati	_____	Schenectady	_____	Salt Lake City	_____
Omaha	_____	Des Moines	_____	Atlanta	_____
Jacksonville	_____	San Antonio	_____	Fargo	_____
Baltimore	_____	Minneapolis	_____	Nashville	_____

The stations you have listed have succeeded in putting themselves on the map. Each station you named has implanted its call letters indelibly on your mind. The mere mention of radio in connection with their cities makes you think of these stations *first.* Now, translate the impression these stations have made on *you* to the impressions they have made on national advertisers and agencies, and you have one of the keys to abundant national billings. The stations that have established themselves firmly as the number one buys in their markets are remembered first, considered first, *bought* first. They are on the map.

This chapter is not intended for the station that is already on the map, for their battle for national recognition has been won. It may be helpful, though, to the station whose call letters invite quizzical "Who he?" reactions along Madison Avenue.

How did the stations you named above become universally known? Simply by building a solid operation that would be profitable to advertisers and then *promoting, promoting, promoting.* Cincinnati has several fine stations other than the one you happened to think of first. So does Baltimore. So does Nashville. Some of the stations you named are not even the top-rated stations in their market. But that number one "feeling" predominates, nevertheless. These stations have not kept their accomplishments to themselves. They have told them to the advertising world. Modesty, an admirable virtue in people, is an unprofitable trait for radio and television stations.

In a well-known northeastern market, the best-known station ranks third in coverage and third in program ratings. Yet its billings top those of all its competitors. Among the other stations in this market, one has exceptionally high prestige among local listeners. Ask a national time-buyer about this station, though, and the chances are he will never have considered using it. One station has fumbled hundreds of thousands of dollars of national billings by its failure to "get on the map," while in the same market, another station with less audience and less coverage easily manages to get on most national spot lists.

How does a station gain top recognition in its market? First of all, it has to have the *desire* to get on the map. Then the management must be willing to spend money, time and energy over a long period of time in order to reach the top. The entire staff must be dedicated to the long-range objective. Engineers will work out technical improvements. Program people will develop original, attention-provoking programming innovations. The sales department will go after success stories and develop attractive sales plans and sales ideas with national appeal. The research man will originate new surveys. The publicity and promotion departments will pull out the stops to inform the trade about all of these activities.

A station cannot thrive on huckstering alone. The *substance* of the things that are promoted is the criterion for success. It is, consequently, wasteful to embark on a big national promotion campaign before the foundation is laid. The foundation must be made up of solid, undeniable values that will appeal to the advertiser.

The national advertising trade is built on *ideas.* It is true that comptometers whir constantly in the big ad shops and account men carry program-rating pocket pieces and media departments do a lot of arithmetic. But take away *creative ideas* and advertising doesn't exist. Being in the idea business, nothing interests the advertising trade more than *new ideas.* One new idea that captures the imagination of the trade can win more recognition for a radio or television station than all the figures, charts, graphs and maps ever printed. The station that *really* gets on the map is the one that comes up with good, sound, heretofore unheard-of ideas.

Obviously, it takes inventiveness on the part of the station to develop new ideas, worthy of national trade recognition. It takes courage to announce something that has never been tried before. But if an idea is basically sound, if it has enough trade-appeal, and if it is truly a completely new departure in advertising, it can literally set the trade on its ear. Ever so often a station comes up with such a dramatic innovation, and the resulting publicity and conversation is fabulous. WNBC did it with "Chain Lightning." WLW did it with its "Merchandisable Area." WFIL, Philadelphia, did it with its single rate for day and nighttime radio. KJBS, San Francisco, did it with its challenge for a universal rating service. This is the "shock treatment" method of making a dent in the trade *fast.* With the proper follow-through, the recognition gained for a station through the announcement of a dramatic, new idea can be parlayed into a permanent niche on the national scene. A worthy objective such as this, of course, doesn't come easy. But the invaluable results that await a pioneering station more than justify the mighty effort required.

Trade-shaking new ideas are the quickest way to capture the trade's fancy, but there are many other approaches that can produce equally impressive results.

One exceptionally effective technique for pushing a station into the consciousness of national buyers is well-written, intelligent, *consistent* trade publication advertising. The space need not be large, but the copy must be such that it "plays back" the things that interest national accounts. Above all, the ads must appear *regularly,* preferably on the same page or in the same section of each issue of the publication. WIND, Baltimore, has become well known throughout the trade by its week-in week-out small-space advertising in a trade paper. WCHS, Charleston, West Virginia, is famous for its little homespun ads by-lined by "Algy." WDAY, Fargo, North Dakota, is universally associated with its fabulous hayseed farmer, as is KMBC, Kansas City, with its "Heart of America" caricatures. WSPD's "Speedy" is another.

Any one of these station's ads standing alone would not necessarily produce results, but the everlasting *regularity* of them has carved a lasting impression on national buyers. Over the years, the intelligent use of trade advertising can establish immeasurable values for the station. In dozens of U. S. cities, the field is wide open for an alert, aggressive radio or television station to move in and make a solid impression on the trade. Many, many markets have never been firmly identified with any one station. The opportunity awaits the

(Courtesy of WJW, Cleveland, Ohio, and WSPD, Toledo, Ohio)

Fig. 22. Station "Personality" Advertisements in National Trade Magazines

wide-awake station with the foresight and patience to see a long-term campaign through.

The personality of a station may be revealed through the style of copy employed in its advertising. Examples are copy in the style of a Southern Colonel, a New England Yankee, a Texas Texan. In the hands of an amateur, though, these devices can get pretty tedious. The more subtle (and better) approaches are sophisticated copy for a serious music station, breezy copy for a disk-jockey station, "excitement" copy for the aggressive station with a new sales idea, conservative and dignified copy for the station having long-standing prestige. Promotion managers should size up the personalities of their stations and direct their advertising to mirror those personalities to the trade. Any unique quality about the station, about the market or about the region may be the springboard for a "personality" campaign. Almost every station has some individual characteristic that is promotable. The value of exploiting this unique quality is obvious. If the station's "personality" is known, the station is "on the map."

A more impressive voice than trade publications is, of course, the station's national spot representative. The rep can put a station on the map. All that is needed to accomplish this objective is close coordination of effort, impressive sales ammunition from the station and all-out service and backing of the rep. Of course, the spot representative must have high trade prestige before it can gain recognition for its stations. Assuming that the station has the benefit of a well-known spot rep, several specific actions may be taken to boost the station's stock in the trade. The first step is to sell the station to the *rep*. National spot salesmen who are impressed with a station's operations cannot help but impart their convictions to their contacts. Supplying the salesmen with complete data on the station and providing them with fast, efficient service will gain the sort of reputation that stimulates enthusiastic representation. Such enthusiasm is contagious. In time, hundreds of national buyers will be fully acquainted with the station's values.

Little gestures often pay dividends among national spot salesmen. Gifts that are typical of a station's area are always well received. Small gifts to individual spot salesmen for important orders show the station's appreciation for their efforts. A note expressing gratitude for a salesman's accomplishments is always welcome.

Entertaining the spot salesmen at the station is an excellent way to acquaint them with the market, the station operation, talent, equipment, etc.

Through coordination with the national representative any one of a number of special events may be staged that can gain trade recognition for the station. Here are a few:

Cocktail Parties or Luncheons. New York, Chicago and other advertising centers are pretty well saturated with cocktail parties and business luncheons, but if a station has a sufficiently important purpose, national buyers will turn out for such occasions.

Management Calls. The station manager or sales manager can assist the spot salesmen materially by making personal calls with them on national buyers. The association of a station with its management helps to make a lasting impression on the buyer.

Talent Calls. Personal contact between station talent and national buyers can be effective, provided the talent is personable and capable of handling themselves intelligently with advertisers.

Special Presentations. Dramatic motion-picture or slide presentations given to national accounts may be rewarding, provided an important story (from the buyer's point of view) is told in an interesting and/or entertaining manner.

Visits to the Station. Some stations invite groups of buyers to their city for a day's visit. Actually the cost of transportation, entertainment and other expenses is small compared to the benefits derived from the buyer's personal observation of the station and the market. These events offer wonderful opportunities to "showcase" the station's talent. Perhaps most valuable of all is the establishment of closer personal ties between the buyer and the station's management.

Skillfully used, direct mail can help to make a name for the station on the national scene . . . not necessarily a lot of direct mail, but mailers that are attention-getters. Mailing pieces may expand on the sales points of greatest import advanced through the station's national representative and through its trade advertising. Booklets on a new sales plan, a new merchandising service, a new rate policy are examples. Announcements of new talent or a new programming structure are good subjects for mailing pieces. Increases in power, advances in ratings, new sales success stories are others. Any and all efforts in direct mail, however, must be significant enough *to the buyer* to warrant his attention. If the subject is truly important, direct mail will add fuel to the flames. But no station will gain recognition through "throw-aways" that are discarded without being shown to the buyer.

As a rule, novelties are a rather fruitless way to impress national accounts, but there are plenty of exceptions to disprove the rule. One midwestern station has built a reputation for its screwball mailings to agencies. If the gimmick is good, if it logically ties in to the sales message, it may get the desired result. If the device is an entirely *new* one, its novelty value alone can register. But standard accessories like mechanical pencils, blotters, paperweights, calendars, desk pads, etc., somehow get lost in the shuffle. If gimmicks are used, make them good.

Useful gifts to buyers that are representative of the station's area are usually well received—gifts like oranges from Florida, pralines from Louisiana, pecans from Georgia, clams from New England, figs from California. Useless gifts are not—things like little cotton bales, miniature antennas, busts of station managers or paperweights of the station's trade-mark.

The projection of the station's "personality" on the national scene is a highly rewarding method of promotion. It is human nature to remember personalities better than inanimates or intangibles. A station's identity should be tied up with a *tangible idea.*

A station's personality may be centered around its general manager or sales manager. The ebullient, gregarious station manager can win a lot of friends through personal contacts on Michigan Boulevard and Madison Avenue. The highly intelligent and efficient operator becomes a symbol of his station's strength to buyers with whom he is acquainted. Many national agency people speak fondly of "Bill Brown's station" or "Tom Green's operation." The close tie between the personality of the general manager and his station is a relationship that impresses buyers. The station should have a good "front man" in the national trade to "personalize" the station and its services.

Other devices may be used to "personalize" the station, but few will be as effective as the personal contact of station executives and the consistent promotion of the station's personality through the trade press.

Obviously, the objective of all national trade promotion is to win friends with money to spend. Every effort is dedicated to cast a favorable light on the station, so that the national buyer will become convinced of its merits. But, before the buyer can even consider a station, he must *know* it by *name*. The station must sell its *call letters* to the trade.

In discussing audience promotion, much stress was placed on identifying the station by dial position or channel number. In national sales promotion, this does not hold. The all-important identification of call letters is the key to recognition on the national scene. Before any lasting impression can be made on the national trade, the station's call letters must be known and associated with its market. The station intent on "cracking" the national advertising market should begin by selling its call letters.

How are call letters sold? There's only one answer: *exposure*. Constant repetition of the call letters in ads, in direct mail, in trade publicity on the lips of national spot salesmen will do it. The call letters are made synonymous with the market. A consistent, well-planned and well-executed campaign, focused on the station's call letters and its market, becomes inescapable to the national advertising buyer. The more frequent the exposure, the more quickly the station will become known. Sporadic ads or publicity stories won't accomplish the goal. A concentrated, repetitious campaign will. Few buyers will make an effort to memorize the call letters of "lesser" stations. Those stations must promote themselves into the consciousness of national buyers through incessant exposure of their call letters. This is one form of promotion where repetition *ad nauseam* can be profitable. Most people will not be annoyed by seeing the call letters of a station so often. So, expose those call letters. And get on the map!

Thus far, we have been concerned with the *methods* of gaining national recognition for a station. Added to this methodology must be *psychology*, the art of knowing *what* to *say* . . . and what *not* to say. One does not write to Madison Avenue as he writes to a local account. The national account and the local account require entirely different psychological approaches. It is easy, for example, to wax enthusiastic about a market to the people who live in it. Local businessmen respond favorably to the glorification of their own city. It may be the greatest city in the country to them. But you'll never sell that idea to the national advertiser. The national account has a *business* interest in hundreds of markets, little *emotional* interest in any of them. The national advertiser is not even mildly impressed by local chauvinism. His concern is with the population, the wealth, the quality of the market, as it compares with dozens of other similar markets in which his product is distributed. He can be sold best by focusing attention on the value of the area as a potential market place for his product. One of the most neglected rules of national sales promotion is the failure to recognize the psychological divergence between the national advertiser and people in one's own community.

A review of page 269 is appropriate at this point. Attention to the specific information that a national advertiser considers important will result in an intelligent and knowledgeable promotional approach. The content of the messages directed to the national trade must reflect an understanding of the nature and scope of the national advertiser's widespread interests. This is as true for a simple sales letter as for a major campaign.

If station executives are well acquainted with national sales problems, their promotion will be realistic. Each sales call on national accounts will develop a closer understanding of what is "right" in national promotion. The *savoir-faire* absorbed through personal contact with national accounts should be conveyed to those who are responsible for writing the station's national promotion. No one can write intelligently to a mysterious race of people. And mysterious is the word for national advertisers, if the writer has no knowledge of what interests them, what bores them, what they like, what they dislike. The entire basis for making a prominent mark on the national scene is founded on understanding the distinctive characteristics of national advertising.

Now for a few don'ts. These approaches are poison to the majority of national advertising and agency people. The only recognition to be gained by using them is a lamentable recognition.

Don't be smart (WXXX knows all the answers.)

Don't be ridiculous ("You can't afford *not* to advertise in Muddy Flat, Idaho.")

Don't be naive ("The best station in the best town in upper Saskatchewan.")

Don't overplay the insignificant ("WXXX-TV star awarded local Chamber of Commerce citation.")

Don't be verbose ("Among all the television stations in the Piedmont Region, one station has demonstrated faithful service to community life for nearly five years, a record of achievement unequaled in the history of this rich, agricultural region.")

Don't be unrealistic ("Call or wire today for information on Sophie's Sofa on WXXX.")

Don't be corny ("We have one aim in life, the aim to please our audience.")

Before establishing the copy approach for a national trade campaign, try it out on the key executives of your national representatives. Solicit their opinions of the reaction your approach will receive in the trade. Your promotion is addressed to *their* contacts. Make certain you are talking in *their* language. A good test of national promotion copy is this: Would your national rep say the same things to an agency account executive in person? If so, you are "slanted" right. If not, a careful re-examination of the approach is much better than blundering into what might prove to be an ineffective, if not actually an embarrassing, campaign.

During the next few years, dozens of new ideas will be born in radio and television that will help to establish national fame for many stations. No one knows who will come up with the ideas or what they will be. But the alert station with a restlessness for new concepts is headed in the right direction. Stations that are relative unknowns today will be universally accepted by national advertisers five years from now. Other stations, suffering from inertia and lethargy, will slowly fade from national prominence. Especially in television, the relative position of stations will be shifted by new ideas, new developments, new concepts. And in radio, as television competition, spurred on by color, becomes more intense, some stations will have to bow out of the race, caught in the web of anonymity. The *strong* radio stations and the most successful television stations will be those that have energetically pursued new ideas in programming, in sales, in promotion. They will have built a solid reputation among both local and national accounts, and *kept* it. The tragedy of the next few years will be the failure of stations to apply to their own operations the very principle that motivates their sponsors to advertise: producing a good product and promoting it well.

Any station with foresight has the opportunity today to put itself on the map. The results accruing from a dedicated effort in this direction will be not only improved profits for the present, but insurance for the future. The stations that recognize this very real opportunity and *do* something about it can have a brilliant and profitable future. In ever-changing industries like radio and television, challenges are always present. The stations on tomorrow's "map" will be those that accepted today's challenge and purposefully went about the business of building the finest operations. And along every step of the way, they will have made certain that their accomplishments have been *promoted* . . . forcefully, intelligently, *consistently*.

CHAPTER 25

Selling and Promoting Color Television

The Federal Communications Commission's authorization of standards for the commercial transmission of color television marked December 17, 1953, as one of the most historic dates of the twentieth century. After thirteen years of research, development and experimentation, the miracle of color television had finally reached the threshold of reality as an advertising medium. Happily for the twenty-six million owners of television sets and for the manufacturing and broadcasting industries, the standards approved by the FCC were for the all-electronic, compatible color system under which existing sets could receive color programs in black and white.

Scores of stations are already equipped to transmit color programs. It is probably safe to say that practically all stations will eventually have facilities for color broadcasting. And, of course, as television manufacturers expand color receiver production, broadcasters will enjoy proportionately larger color audiences, which in turn will increase the commercial appeal of the medium. The enthusiastic reception of chromatic television by advertiser, broadcaster and the public alike has been almost universal. A magnificent challenge is in store for those whose future is tied to this latest creation of man's genius.

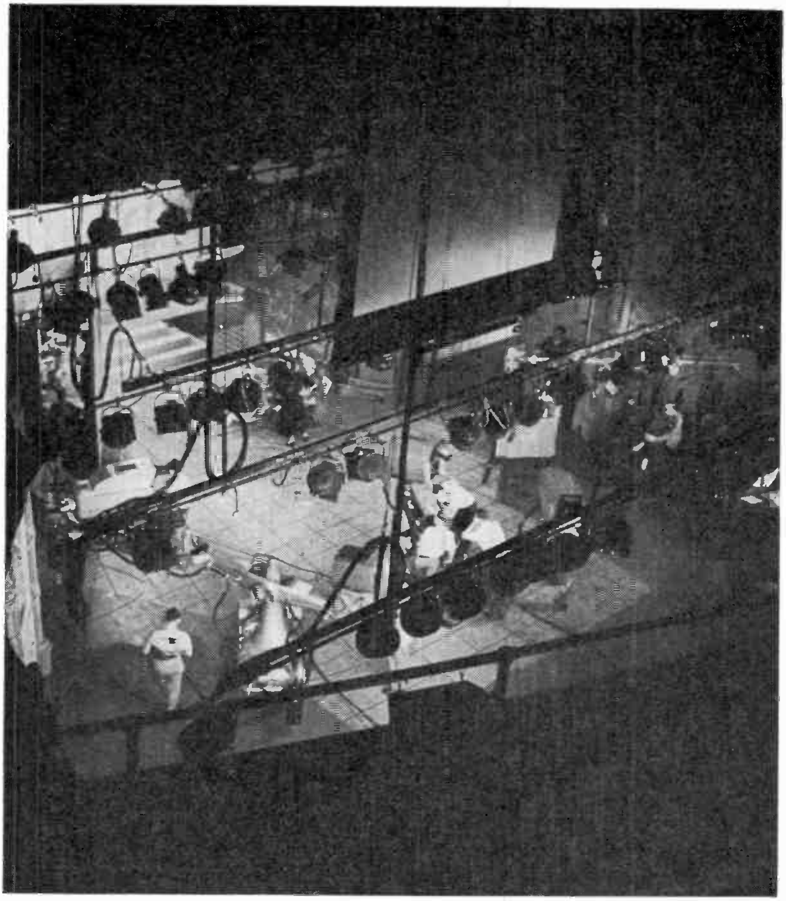
Color television is not, in the strictest sense, a new advertising medium. It is rather a new dimension added to an existing medium. As a matter of fact, up until December 1953, television was the only visual advertising medium *without* color facilities. To the magazine, newspaper, direct mail, outdoor, and transit media, color advertising has been commonplace for a long time. While color television is definitely an *electronic* miracle, it is hardly an *advertising* miracle. Advertisers *expect* to promote their products in color. If television adds the dimension of color as other media have done, its over-all impact on potential customers is magnified accordingly. *That* is the basic appeal of color television to advertisers: increased commercial effectiveness of an already dynamic advertising medium.

From the point of view of the television audience, color television will be in time a taken-for-granted thing. True, the public's initial reaction can be expected to be overwhelming. The appearance of color on the home screen is breathtaking at first. But after the novelty has faded, the *program,* not the hue of its picture, will determine its approval or disapproval by the audience. Similarly, the effectiveness of commercials will depend more upon the basic content of the material, rather than upon how the material is tinted. A bad color show won't reach as large an audience as a good black-and-white show. A bad color commercial won't sell as many goods as a good black-and-white commercial. To the salesman and promotion man the moral is obvious: color television cannot long be sold by the spectrum alone. In time, color must be sold as black-and-white is now sold: with showmanship, imagination, facts and understanding of the advertiser's objectives.

This is not to say that the excitement inherent in launching color television in a market should not be encouraged. It should be. But one should keep his sights on the long-range sales problem, recognizing that the novelty of color television will eventually give way to a businesslike appraisal of it as an advertising medium. The understandable enthusiasm of a salesman for color should not reduce his confidence in black-and-white. The station will thrive on business from black-and-white television advertising for many years after color has been introduced. Advertisers will continue to buy *circulation*. Black-and-white television circulation will exceed color circulation for a long time. Advertisers who buy color in its earliest stages will not suffer a loss of circulation, for although the audience watching color sets will be small, the audience viewing the same program in black-and-white should be as large as ever. So, since *most* of the audience will be watching black-and-white commercials, the salesman must be cognizant that *most* of the advertiser's results will be derived from the black-and-white audience. Emotionally, both the salesman and his client may be preoccupied with the color broadcast. Economically, the black-and-white version of the broadcast is the most important.

It is probable that even when color television circulation has reached saturation proportions, *some* advertisers may still use black-and-white television (which, of course, may be seen in black-and-white on color receivers). The cost differential between color and black-and-white may induce the small budget advertisers to prefer the latter. Although color television will be the most impressive of the two, black-and-white's lower cost will undoubtedly find receptive advertisers. The presence or absence of color should not influence the basic effectiveness of *television* advertising, per se.

It is common practice today for advertisers to compare the



(Courtesy of NBC, New York)

Fig. 23. A Color Television Studio

readership and effectiveness of color and black-and-white advertisements in magazines on a cost-per-thousand basis. In some cases black-and-white ads deliver more readers per dollar. It is not inconceivable that similar comparisons may be made between black-and-white and color television. It is not inconceivable that similar results may occur. Color television will probably always be the predominant electronic medium for influencing people. But it won't be the *only* one.

THE ADVERTISER'S EXPERIMENTATION IN COLOR TELEVISION

To the advertiser, intriguing and exciting as color TV may be, in its early stages, it offers him little immediate *advertising* value. The color audience is negligible. There is apparently no reason for paying a premium to reach a handful of people with color pictures. Realizing this, some stations have provided initial advertisers with experimental color broadcasts at no extra charge above their regular costs for black-and-white. As in every advertising medium, the premium attached to color will be geared to the expansion of color set circulation. Despite the lack of any immediate advertising value in color TV, advertisers generally will be anxious to gain experience early in order to pave the way for more effective commercial use of color in the future.

Good color TV commercial production requires a considerable amount of experimentation. The potentialities and limitations of the medium must be thoroughly understood by the advertiser if he is to use color most advantageously. During the experimental period, the advertiser will become acquainted with the problems of transmitting his package in color, the use of backgrounds, complementary and "clashing" color combinations, the problems of picture depth, the use of color in films and slides and many other technical problems. The best time for an advertiser to learn the technical aspects of color commercials is *early*, before there are many receivers around to pick up his "experiments."

Some advertisers may find, for example, that their current package is unattractive on color television. If color TV is to become a major factor in the promotion of that package, it should be redesigned. A new "colorgenic" package can then be substituted early enough to become established in the public recognition before color TV set circulation becomes too large. If the advertiser waits until color TV is universally in use and *then* attempts to redesign his package, the public may have difficulty associating the new package with the more familiar old one. Early experimentation in color commercials can help to resolve package problems soon enough to enjoy the full benefits of color TV when it has developed a large audience.

Early experimentation will also be less costly. Most stations will practically "give away" their first color commercials, charging little, if any, premium above the standard black-and-white rates. Later, when set circulation begins to increase, advertisers will have to pay proportionately higher rates. The later an advertiser enters color, the more his "color education" will cost. This point should appeal to many advertisers during color's embryonic stages.

The publicity value inherent in an advertiser's being first in color television is obvious. His prestige will benefit accordingly. Certain companies are proud of their progressive, far-sighted approach to advertising. Color television is for them. The opportunity to be the first department store, the first car dealer, the first grocery, the first beer on color TV is an attractive competitive advantage for such advertisers. This is another exploitable point for the color station.

One of the most valuable assets of color TV advertising during its developmental period is the establishment of a franchise for the future. Much has been said about the value of franchises in radio and, more recently, in television. Important though these may be, there is no franchise in all advertising comparable to the permanent establishment of a choice time period on color television. A top period in color will eventually become a gold mine, envied by dozens of advertisers, worth many times its cost. The early color advertiser can pick up for a relatively small cost a time period that he wouldn't sell for a fortune five years later. The latter-day advertisers will pay just as much for the same amount of time, but theirs will be marginal times, not the top periods. The late-comers will be frozen out of the choicest periods by the early sponsors who have recognized the tremendous opportunity of establishing a color franchise.

The greatest appeal of all is, naturally, the medium itself. Radio lacked pictures. Heretofore, television has lacked color. But with color television, the advertising millenium has arrived! For sheer impact color television is incomparable. As color "circulation" expands, obviously its influence will be felt in a proportionately greater degree. The pioneer color television advertiser will profit accordingly.

THE THREE STAGES OF COLOR TV'S TRANSITIONAL PERIOD

An understanding of the reaction of the public, the local television dealer and the advertiser to color television should establish the basis for developing policies for selling and promoting color. Every policy should be tempered by its effect on these three groups as well as its effect on the station. A definite direction may thus be set for selling during each period of color television's growth.

Color's period of transition can roughly be divided into three stages: (1) the early months when color set circulation is less than 5 percent of black-and-white set ownership; (2) the middle period during which color set distribution increases from 5 percent to 15 percent of black-and-white's; (3) the "maturing" stage when color is advancing upward from 15 percent saturation. Each period calls for some adjustment in policies, made necessary by the changing positions of the public, the dealers, the advertisers and the station.

PROMOTING COLOR DURING ITS EARLIEST STAGE

During color television's embryonic stage, the greatest emphasis should be placed on *sales* and *institutional* promotion. Local and spot advertisers should be encouraged to enter color early, to establish franchises for the future, to gain experience in the use of the new medium, to experiment with commercials, to test color transmission of packages, to enjoy the benefits of low-cost experimentation and to gain prestige. Through the attraction of establishing color franchises, the station has an additional sales point for black-and-white television. The values of getting into color can lure an advertiser's black-and-white program to the color-equipped station. (Presumably, no station would extend the benefits of color experimentation to advertisers whose black-and-white schedule is on another station.) So, to enjoy the fruits of color, the advertiser is obligated to become a black-and-white advertiser on the station. *His* transition from black-and-white to color, then, parallels the growth of color set circulation in the market.

It is during the early stages of color that educational work should be conducted among local retail stores. The appetite of many retailers, especially department stores, may be stimulated by the unprecedented opportunities offered by the most exciting "show window" in all merchandising.

The introduction of color television to a community is an enormously impressive achievement for the station. The station's prestige is elevated. Rich benefits should accrue to the station's black-and-white operation through its pioneering of color. Advertisers and the public alike will applaud the station's contribution. Greater confidence and respect will be won for the station as a whole. These are highly valuable points for institutional promotion. If handled in good taste, a sensible amount of institutional advertising on color TV achievement may be warranted. Nothing big. No sustained campaign. Just an occasional reminder of the station's role in pioneering color. Later, more aggressiveness may be indicated, but during the earliest stage, the subject is best treated with decorum.

The less said about color programming to the *public* during its initial stage, the better. The reasons are obvious. There is little audience to promote. Plugging a color program to people who cannot see it in color is not only fruitless, it is actually confusing. The first color broadcast of each program may be an important event to the station and to the advertiser, but it means absolutely nothing to the home viewer whose pictures still appear in monochrome. An advertisement for a color show may actually induce people to believe that they will see the show in color on their current set. The result: confusion and disappointment. But worse than the public's reaction to color program promotion is the possible detrimental effect on television dealers' black-and-white sales. A color ad may discourage potential black-and-white buyers. If the dealers' black-and-white set sales slow up, the station's circulation will level off in the same ratio. Trouble can be created by promoting color programs too early . . . bad public relations, irate dealers, retarded black-and-white circulation, difficulty in raising black-and-white time rates. The best advice for audience promotion of color during its earliest stage is: *don't.*

PROMOTING AND SELLING COLOR IN ITS "MIDDLE PERIOD"

When color set ownership has reached about five percent of the total black-and-white circulation, the station should be ready to sell color in earnest. The free experimental period will have ended. The station will have a bona fide color rate card. Added to the emotional appeal of color advertising will be the first indications of a *circulation* appeal—and more importantly, a *sales* appeal. The first sales results achieved by color advertisers will probably be fabulous. The percentage of color set owners influenced by the advertising may well be the highest ratio for any medium in advertising history. The early response to color commercials will make immensely strong sales ammunition for selling new accounts. During its "middle period" color TV will emerge as an unsurpassable advertising medium for sales results, provided, of course, advertisers use it properly.

The "golden" franchise of the early period is worth the Crown Jewels during the "middle period." This is the stage when *all*, literally *all* the most desirable time will be sold. Whatever franchise possibilities still exist when five percent color saturation has been reached in the market should be promoted and sold forcefully. They will probably sell quickly, even though color circulation is still only a fraction of total TV set ownership.

As soon as concrete material on circulation and sales results becomes available, the station is prepared to promote color *nationally*. Pioneer color spot advertisers will be hungry for outlets where there is sufficient circulation, experience and evidence of advertising results to justify their purchase. The color station with an impressive story on these counts will have no difficulty in selling national spot advertisers. As in the national promotion of black-and-white television, color must be promoted with the *national* advertisers' interests in mind. Of particular interest, incidentally, will be the station's specific facilities for transmitting color film and slides and for producing live commercials.

During the "middle period," the station can justifiably begin to promote color programs to the public. A sufficient number of families will own color receivers to make audience promotion worth while. Nonowners will be sufficiently educated in the costs and availability of color sets for a minimum of public confusion to result from color show promotion. Also, by this time, television dealers should be relatively well supplied with color receivers, so that their sales volume will be distributed between both color and black-and-white sets. At this stage, station audience promotion activities on color will help to boost the dealer's color set sales. Even though black-and-white set sales may possibly suffer a decline, the compensating sales of color receivers should more than fill the gap.

Unlike the quandary that faced many stations that were (and are) competing with themselves in programming radio and television simultaneously, no such enigma exists between black-and-white and color programming. Accordingly, the same program can be promoted as a color show to the color audience and a black-and-white show to the monochrome audience. Whether the audience sees a program in color or not depends upon its individual receiver equipment. The show reaches him regardless.

The audience promotion of color during its "middle period" by stimulating set sales will result in an improved circulation and *sales* story, pointing toward a profitable economic position for the color television operation.

PROMOTING AND SELLING COLOR TELEVISION UPON "MATURITY"

After color set circulation has reached about 15 percent of the black-and-white market, color television is approaching "maturity" for all intents and purposes. Mass production of color receivers will have become a reality. Costs should be within the reach of the average family. Set sales may then skyrocket. It should not be unusual for a city to jump from 15 percent to 25 percent saturation in a single year. Then, in time, 40 percent, 60 percent, 80 percent of all the families in the area will have color. It is entirely within the realm of possibility that within five to ten years after the "middle period" has been passed, *nine out of every ten* television families will own a color receiver. Then "television" will actually be "color television."

The exciting possibilities of selling and promoting color television in this millenium are limitless. As the future unfolds, new techniques will emerge, which today are impossible to prophesy. But the ultimate impact of color television on the entire advertising industry is certain to be staggering. Eventually, color television may prove to be the most dominating influence in the lives of men everywhere.

APPENDIX

APPENDIX

A "Sales Profile" for Your Station

To bring the sales and promotional values of your station into sharper focus, a point-by-point evaluation of your station and its competitors is recommended. The "Radio Station Sales Check List" which follows, will help to establish the "Sales Profile" of your station compared to other stations in the market. Through compiling all of the information indicated on your radio station sales check list, you will know your station and your competitors better than ever before. The salesman and promotion man who is familiar with each of these sales points will be eminently well-equipped for an effective selling and promotional job. He will become acquainted with the strength and weaknesses of his own station and his competitors.

Following the radio station sales check list is a similar check list for television stations. The reader is encouraged to complete the appropriate chart for his individual station (radio or television) to establish a clear perspective of his sales and promotional pursuits.

Notwithstanding the fact that completing one of these "sales profiles" will require considerable time and effort, the information developed should pay untold dividends in clarifying the *total* picture of the relative advantages and competitive challenges of the station most important to *you.*

Sales Check List for Radio Station

(*Note*: Information on competing stations may not be applicable for certain items. This should not influence the desirability of obtaining as much data for one's own station as possible.)

COVERAGE

1. Number of homes in coverage area
   - Day
   - Night
2. Number of radio homes in coverage area
   - Day
   - Night
3. Number of counties covered
   - Day
   - Night
4. Number of important cities covered
   - Day
   - Night
5. Breadth of coverage (i.e., distance from transmitter to edge of area)
   - Day
   - Night
6. Number of radio *sets* in area
   - Day
   - Night
7. Number of homes in primary area
   - Day
   - Night
8. Number of radio homes in primary area
   - Day
   - Night
9. Number of counties in primary area
   - Day
   - Night
10. Number of important cities in primary area
    - Day
    - Night
11. Percent of all homes in total area covered
    - Day
    - Night
12. Percent of all homes in primary area covered
    - Day
    - Night
13. Percent of radio homes in total area covered
    - Day
    - Night
14. Percent of radio homes in primary area covered
    - Day
    - Night

MARKET DATA*

15. Population
16. Number of families
17. Retail sales
18. Per capita retail sales
19. Per family retail sales
20. Food sales
21. Drug sales
22. Electrical appliance, hard goods sales
23. General merchandise sales
24. Effective buying income
25. Per capita effective buying income
26. Per family effective buying income
27. Number of industrial workers
28. Industrial payroll
29. Farm population
30. Number of farm families
31. Agricultural income
32. College, university enrollment
33. Annual number of vacationers

* Daytime and nighttime coverage area.

MARKET DATA (Cont.)

34. Income from vacationers
35. Number of automobile registrations
36. Estimated number of automobile radios
37. Percent of total state population in area
38. Percent of total U. S. population in area
39. Percent of total state retail sales in area
40. Percent of total U. S. retail sales in area
41. Population rank of metropolitan area in state or U. S.
42. Retail sales rank of metropolitan area in state or U. S.
43. Effective buying income rank of metropolitan area in state or U. S.

MARKET TRENDS*

44. Percent increase in population since 19____
45. Percent increase in radio homes since 19____
46. Percent increase in retail sales since 19____
47. Percent increase in buying income since 19____
48. Percent increase in industrial payroll since 19____
49. Percent increase in agricultural income since 19____
50. Percent increase in automobile radios since 19____

THE STATION

51. Ownership
52. Number of years of service
53. Power
54. Frequency; desirability of frequency
55. Type of channel (clear, regional, local)
56. Directional or nondirectional antenna
57. Height of transmitting tower
58. Location of transmitter
59. Number of studios
60. Size of studios
61. Number of employees
62. Number of broadcast hours daily
63. Network affiliation
64. Principal awards or citations

PROGRAM AUDIENCE

65. Program rating service used
66. Average daytime rating
67. Average nighttime rating
68. Average number of homes delivered—daytime
69. Average number of homes delivered—nighttime
70. Average daytime share of audience
71. Average nighttime share of audience
72. Number of programs ranking in top 50% of all rated programs
73. Number of programs ranking in top 10—daytime
74. Number of programs ranking in top 10—nighttime
75. Number of programs ranking in top 25—daytime
76. Number of programs ranking in top 25—nighttime
77. Number of shows in top 10 locally originated programs
78. Ranking of disk jockey programs
79. Ranking of newscasts
80. Ranking of women's programs
81. Ranking of personality programs
82. Ranking of sports programs
83. Ranking of musical programs
84. Ranking of farm programs

* Metropolitan area or total area.

PROGRAM AUDIENCE (Cont.)

85. Ranking of ______ (Other type) programs
86. Percent increase or decrease in daytime audience since last year (19____)
87. Percent increase or decrease in nighttime audience since last year (19____)
88. Percent gain or loss in audience over nearest competitor since last year (19____)

SALES EFFECTIVENESS

89. Total number of sponsors
90. Number of *local* sponsors
91. Total annual gross billings
92. Annual gross billings of local accounts
93. Number of clients using station over 5 years
94. Number of clients using station over 10 years
95. Number of clients compared to last year (19____)
96. Billings compared to last year (19____)
97. Number of clients *increasing* billings in past year
98. Percent of client renewals in past year
99. Evidence of clients' sales successes
100. Testimonial letters from clients
101. Results of sales effectiveness surveys

AUDIENCE RESPONSE

102. Total amount of mail received during ____ month period
103. Average weekly mail count
104. Examples of audience pulled to stores by special announcements
105. Examples of mail response to individual offers
106. Attendance at studio broadcasts
107. Examples of telephone response
108. Audience drawn to special events (parades, farm demonstrations, etc.)

COSTS

109. Gross nighttime hourly rate
110. Gross daytime hourly rate
111. Percent increase or decrease in base rates since 19____
112. One-minute announcement rate
     Night
     Day
113. Twenty-second station-break rate
     Night
     Day
114. Cost per 1000 homes in coverage area (½-hour cost divided by number of homes in area)
     Night
     Day
115. Cost per 1000 homes *delivered* by program (½-hour cost divided by number of homes reached by average ½-hour program)
     Night
     Day
116. Cost per 1000 homes delivered by announcements (announcement cost divided by number of homes reached by average announcement)
     Night
     Day
117. Homes delivered per dollar (½-hour program) (number of homes delivered by average ½-hour program divided by cost

COSTS (Cont.)

of $\frac{1}{2}$-hour program)

Night

Day

118. Homes delivered per dollar (announcements) (number of homes delivered by average 1-minute or 20-second announcement divided by cost of same)

Night

Day

119. Percent increase or decrease in cost per 1000 homes reached by average program since 19____
120. Percent increase or decrease in cost per dollar delivered by average program since 19____
121. Percent increase or decrease in cost per 1000 homes reached by average announcement since 19____
122. Percent increase or decrease in homes per dollar delivered by average announcement since 19____
123. Examples of program and/or talent costs

STATION SERVICES

124. Does station offer clients on-the-air promotion?
125. Does station offer clients newspaper advertising of programs?
126. Does station offer clients transit advertising?
127. Does station offer clients outdoor advertising?
128. Does station offer clients window display?
129. Does station offer clients movie trailer promotion?
130. Does station offer clients other promotion services?
131. Does station offer clients publicity services?
132. Does station offer merchandising services?
133. Does station contact clients' dealer organizations?
134. Does station make merchandising mailings for clients?
135. Does station provide point-of-sale merchandising support?
136. Does station supply point-of-sale materials?
137. Does station guarantee in-store merchandising?
138. News services provided (AP, UP, INS, etc.)
139. Does station write commercial copy for clients?
140. Transcription services provided
141. Will station make transcribed announcements for clients?
142. Will station produce dramatized commercials?
143. Will station produce musical jingle commercials?
144. Sound effects services
145. Will talent endorse products?
146. Will talent make in-store appearances?
147. Will talent perform at dealer meetings?
148. Will talent travel on behalf of clients?
149. Can client use talent endorsement on point-of-sale materials?
150. Will station do remote broadcasts from clients' store?

Sales Check List for Television Station

(*Note*: Information on competing stations may not be applicable for certain items. This should not influence the desirability of obtaining as much data for one's own station as possible.)

COVERAGE

1. Number of homes in coverage area
2. Number of television homes in coverage area
3. Number of counties covered
4. Number of important cities covered
5. Percent of TV "saturation" (number of TV homes divided by number of homes in area)
6. Increase in number of TV homes since last year
7. Percent increase of TV homes since last year
8. Number of UHF installations in area
9. Percent of TV homes equipped to receive UHF
10. Percent of all homes equipped to receive UHF
11. Percent increase in UHF circulation since last year
12. Number of new UHF installations since last year
13. Percent of total TV homes in state located in station's area
14. Percent of total TV homes in U. S. located in station's area
15. Ranking in state in TV circulation
16. Ranking in U. S. in TV circulation
17. Projected TV circulation in area next year
18. Projected UHF installations next year

MARKET DATA*

19. Population
20. Number of families
21. Retail sales
22. Per capita retail sales
23. Per family retail sales
24. Food sales
25. Drug sales
26. Electrical appliance, hard goods sales
27. General merchandise sales
28. Effective buying income
29. Per capita effective buying income
30. Per family effective buying income
31. Number of industrial workers
32. Industrial payroll
33. Farm population
34. Number of farm families
35. Agricultural income
36. College, university enrollment
37. Annual number of vacationers
38. Income from vacationers
39. Number of automobile registrations
40. Percent of total state population in area
41. Percent of total U. S. population in area
42. Percent of total state retail sales in area
43. Percent of total U. S. retail sales in area
44. Population rank of metropolitan area in state or U. S.
45. Retail sales rank of metropolitan area in state or U. S.

* TV coverage area.

MARKET DATA (Cont.)

46. Effective buying income rank of metropolitan area in state or U. S.

MARKET TRENDS*

47. Percent increase in population since 19____
48. Percent increase TV homes since 19____
49. Percent increase in retail sales since 19____
50. Percent increase in buying income since 19____
51. Percent increase in industrial payroll since 19____
52. Percent increase in agricultural income since 19____

THE STATION

53. Ownership
54. Number of years of service
55. Channel number
56. Effective radiated power—audio
57. Effective radiated power—video
58. Height of transmitter
59. Height of transmitter above average terrain
60. Location of transmitter
61. Number of live studios
62. Size of live studios
63. Number of film studios
64. Number of balopticons
65. Number of 16-mm. film projectors
66. Number of 35-mm. film projectors
67. Does station have a mobile unit?
68. Staging services
69. Scenic design facilities
70. Scenery and property facilities
71. Lighting facilities
72. Make-up facilities

* Metropolitan area or total area.

73. Costuming facilities
74. Number of cameras
75. Number of dolly-operated cameras
76. Audio facilities
77. Kinescoping facilities—16-mm? 35-mm?
78. Filming facilities
79. Telop production facilities
80. Slide production facilities
81. Art and graphic services
82. Number of production personnel
83. Total number of station employees
84. Number of broadcast hours daily
85. Network affiliation
86. Awards or citations

PROGRAM AUDIENCE

87. Program rating service used
88. Average daytime rating
89. Average nighttime rating
90. Average number of homes delivered—daytime
91. Average number of homes delivered—nighttime
92. Average daytime share-of-audience
93. Average nighttime share-of-audience
94. Number of programs ranking in top 50% of all rated programs
95. Number of programs ranking in top 10—daytime
96. Number of programs ranking in top 10—nighttime
97. Number of programs ranking in top 25—daytime
98. Number of programs ranking in top 25—nighttime
99. Number of shows in top 10 locally-originated programs

PROGRAM AUDIENCE (Cont.)

100. Ranking of personality programs
101. Ranking of local dramatic film programs
102. Ranking of local women's programs
103. Ranking of local children's programs
104. Ranking of local news programs
105. Ranking of local sports programs
106. Ranking of local variety programs
107. Ranking of local weather programs
108. Ranking of ________ local programs (other type)
109. Percent increase or decrease in daytime audience since last year (19____)
110. Percent increase or decrease in nighttime audience since last year (19____)
111. Percent increase or decrease in average *daytime* ratings since last year (19____)
112. Percent increase or decrease in average *nighttime* ratings since last year (19____)
113. Percent increase or decrease in average *daytime* share-of-audience since last year (19____)
114. Percent increase or decrease in average *nighttime* share-of-audience since last year (19____)
115. Percent gain or loss in audience over nearest competitor since last year (19____)

SALES EFFECTIVENESS

116. Total number of sponsors
117. Number of *local* sponsors
118. Total annual gross billings
119. Annual gross billings of local accounts
120. Number of clients using station over 2 years
121. Number of clients using station over 5 years
122. Number of clients compared to last year (19____)
123. Number of clients *increasing* billings in past year
124. Billings compared to last year 19____)
125. Percent of account renewals in past year
126. Evidence of clients' sales successes
127. Testimonial letters from clients
128. Results of sales effectiveness surveys

AUDIENCE RESPONSE

129. Total amount of mail received during ____-month period
130. Average weekly mail count
131. Examples of mail response to individual offers
132. Examples of audience pulled to stores by special announcements
133. Attendance at studio broadcasts
134. Examples of telephone response to individual offers
135. Audience drawn to special events (parades, farm demonstrations, etc.)

COSTS

136. Gross nighttime hourly rate
137. Gross daytime hourly rate
138. Percent increase or decrease in base rates since 19____
139. One minute announcement rate
    Night
    Day

COSTS (Cont.)

140. 20-second station-break rate
 Night
 Day
141. Hourly rate for live studio rehearsal
142. Hourly rate for film studio rehearsal
143. Rehearsal time requirements for various lengths of programs
144. List of various production costs
145. List of various program costs
146. Cost per 1000 homes in coverage area (½-hour cost divided by number homes in area)
 Night
 Day
147. Cost per 1000 homes *delivered* by ½-hour program (½-hour cost divided by number homes reached by average ½-hour program)
 Day
 Night
148. Cost per 1000 homes delivered by announcements (announcement cost divided by number homes reached by average announcement)
 Day
 Night
149. Homes delivered per dollar (number of homes delivered by average ½-hour program divided by cost of ½-hour program)
 Day
 Night
150. Homes delivered per dollar (announcements) (number of homes delivered by average 1-minute or 20-second announcement divided by cost of same)
 Day
 Night
151. Percent increase or decrease in cost per 1000 homes reached by average programs since 19_____
152. Percent increase or decrease in cost per 1000 homes reached by average announcement since 19_____
153. Percent increase or decrease in homes per dollar delivered by average program since 19_____
154. Percent increase or decrease in homes per dollar delivered by average announcement since 19_____

STATION SERVICES

155. Does station offer clients on-the-air promotion?
156. Does station offer clients newspaper advertising of programs?
157. Does station offer clients transit advertising?
158. Does station offer clients outdoor advertising?
159. Does station offer clients window display promotion?
160. Does station offer clients movie trailer promotion?
161. Does station offer clients other promotion services?
162. Does station offer clients publicity services?
163. Does station offer clients merchandising services?
164. Does station contact clients' dealer organization?
165. Does station make merchandising mailings for clients?
166. Does station provide point-of-sale merchandising support?
167. Does station supply point-of-sale materials?
168. Does station guarantee in-store merchandising?

STATION SERVICES (Cont.)

169. Does station provide news services? (AP, UP, INS, etc.)
170. Syndicated films programmed or available
171. Film library description
172. Does station produce live commercials for clients?
173. Does station write commercials for clients?
174. Does station produce film commercials?
175. Does station produce voice-over-telop commercials?
176. Is station equipped to handle special effects in commercials (superimpositions, wipes, split-screen, etc.) ?
177. Will station produce dramatized commercials?
178. Will station produce animated commercials?
179. Will talent endorse products?
180. Will talent make in-store appearances?
181. Will talent perform at dealer meetings?
182. Will talent travel on behalf of clients?
183. Can client use talent endorsement in point-of-sale materials?
184. Will station do remote broadcasts from clients' stores?

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