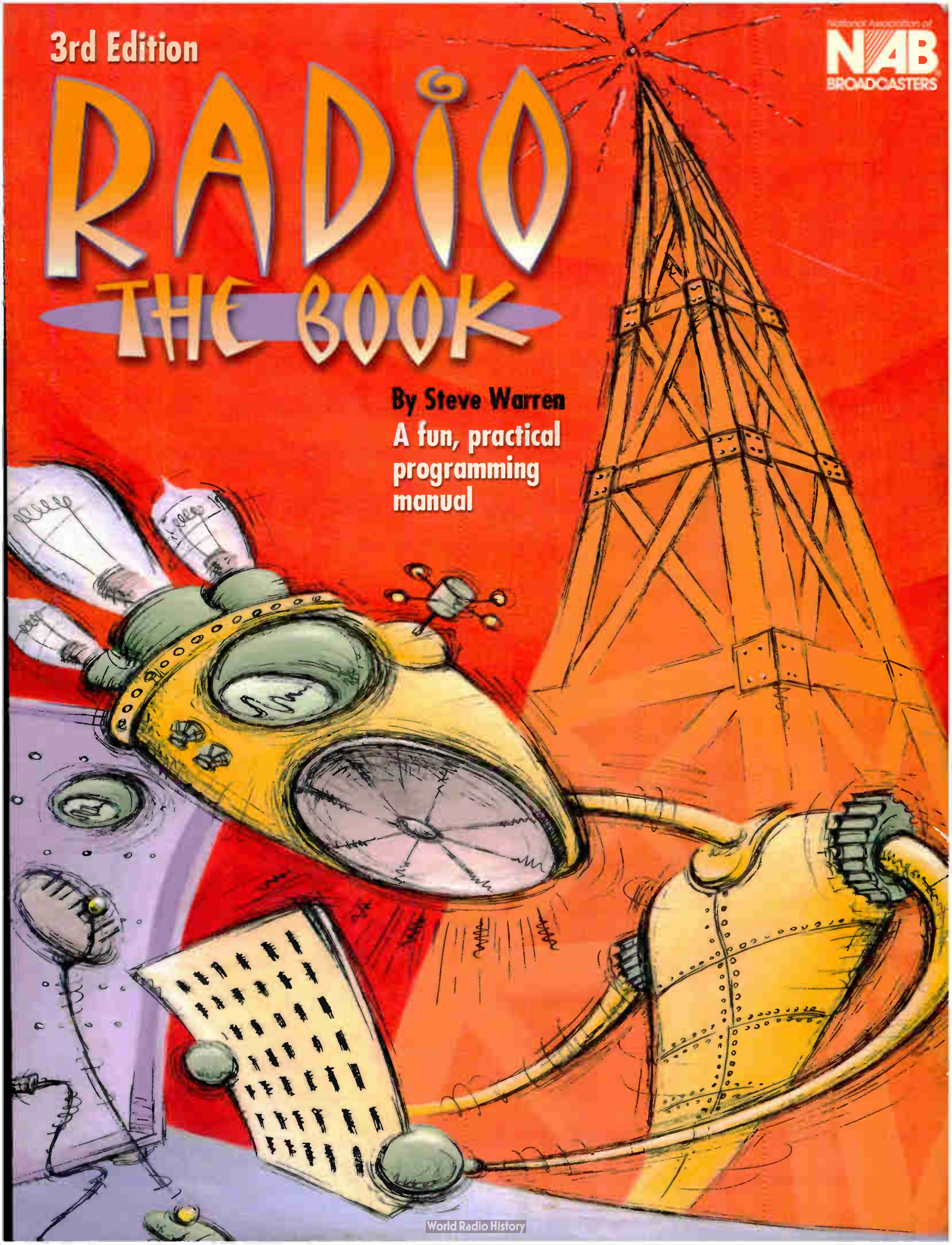


3rd Edition

National Association of
NAB
BROADCASTERS

RADIO THE BOOK

By Steve Warren
A fun, practical
programming
manual



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Amir Khan

RADIO

THE BOOK

A FUN, PRACTICAL, PROGRAMMING MANUAL

BY STEVE WARREN

National Association of
NAB
BROADCASTERS®

RADIO: THE BOOK

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ABOUT THE AUTHOR

With a broadcast career spanning more than 35 years, Steve Warren has competed successfully in all music formats from Country to Urban, Easy Listening to Rock, MOR to Classical, and at some of America's most prestigious Radio stations including: WNBC, WNEW, WHN, WYNY, and CBS Radio in New York as well as WDAE, Tampa; WIRE, WGEE and WIFE, Indianapolis; KNBR, San Francisco; WPEN and KYW, Philadelphia. In recent years, he has programmed WPTR, Albany; KKYX and KTSA, San Antonio as well as WING, Dayton, all rising to significant numbers under his skillful stewardship, while continuing, simultaneously, to be an entertaining on-Air Talent,. He is the son of a Louisville, Kentucky Radio personality and is part of a broadcasting family. He has excelled as an actor, magician, master of ceremonies, cook, writer, voice-over performer, speaker, Radio Station Program Director and highly recognizable and effective on-air personality.



The storehouse of experience he has acquired along the way has taken him into a new undertaking as Broadcast Consultant and Owner of **MOR Media & The Country Company**. He established MOR Media to provide other broadcasters with the know-how to mount an aggressive pursuit of the Mature demographics, which are becoming such a powerful factor for future Radio stations. Primarily, **MOR Media & The Country Company** specializes in Adult Standards and Classic Country formats but also includes most other formats.

With this book, Steve shares his tips, secrets, and unlimited knowledge for the first time. Every chapter (including the importance of going on vacation) is jam-packed with canny, creative, witty, solid basics...plus that extra "juice" nobody ever tells you about. Not since The Nuts and Bolts of Radio in the 1950s has a broadcaster written such a usable handbook for beginner or veteran. It's thirty-five years of hands-on experience in about 200 pages. When he's not traveling to one of his member stations or attending broadcast related seminars and conventions all over the world, Steve Warren lives in New York with a good friend and a couple of bad cats.

RUTH A. MEYER

DEDICATION

To all of the people whose lives have touched mine in creating the millions of building blocks of Radio programming. I'd particularly like to thank all the wonderful people who found it in themselves to give me the latitude I needed to be creative. I'd also like to pay tribute to all the jerks in the business who taught me how to "not" do it.

Finally, to Paul Siebold, who pushed me over the hump in the first place, second place, and third place (and continues to push me over new humps) to finish these projects.

Except in cases of biographical reference, any resemblance of Radio stations or persons mentioned in this book to actual persons (living, dead, or somewhere between) or Radio stations (present and past) is purely coincidental (but you know who you are).

INTRODUCTION

Why write a book? Early in the 1970s when I was working at my first New York City Radio job (WPAT), I had lots of time to think about where I was and how I got there. It seemed like a quantum leap from a high school station in New Albany, Indiana (WNAS), to being on the air in the top Radio market in the world. At that time I thought I would put pen to paper and document how I made the journey. It took about a year of inconsistent effort to finally gather what amounted to a collection of anecdotes and stories I'd accumulated in 10 years. I called the collection "Floaters, Drifters, and Prima Donnas" after the somewhat less than respectful opinion held by some Radio station owners referring to announcers. Although sharing the stories with family and friends and printing a few dozen copies of the book, I saw that it was not yet time for writing memoirs.

It's all perspective. When I thought that finally getting a job on the air in New York was the zenith of my career, I soon discovered that it was not the end of an upward professional climb, but the beginning of another series of goals and achievements. Those following years on the air in New York and then my Program Director jobs taught me many lessons about major-market thinking and politics. I also became more acutely aware of the enormous stakes at risk in major-market Radio and the incredibly talented people who participated at that level, both on the air and in management. I have regularly expressed concern over the ability of many of today's consultants to operate with little or no relationship to the listener, just to data, statistics, and philosophy. I've always come to the realization that you best learn by doing and that anyone purporting to be in the communications industry should strive to "communicate" with the end-users of the product. For these reasons, I've always continued to stay closely involved with actual on-air broadcasting, including doing occasional weekend shifts at area stations or hosting my weekly syndicated show.

In 1980, following the collapse of WKHK's attempts to be New York's FM Country music station, I grew very weary of being a pawn in the game plan known to only a few corporate officers. I also felt that as long as I stayed on the air full-time, I was pigeonholing myself as Air Talent, doomed to following the direction of others and finding little audience for my own thoughts and opinions. By this time, I had worked for a Radio network, been in country music, News-Talk, Top 40, MOR, Classical, Adult Contemporary, Urban, Easy Listening, and several dozen other broadcasting circumstances which defied format identification altogether. When I accepted my first major-market Program Director job at WPTR in Albany that year, I really turned the corner professionally in terms of fulfillment. WPTR started a string of programming success stories which have continued to this day and have been the most gratifying experiences of any in my career.

I also noted the stickers on my luggage and which states and cities I had called home for greater or lesser periods of time (depending upon the level of accomplishment). I was delighted to have "conquered" several legendary stations including some of the big 50,000 watt AM giants heard across

America. The cities and stations include:

Kentucky: Louisville - **WKLO, WTMT, WLRS, WLKY/TV**
Indiana: Indianapolis - **WIRE, WGEE, WAIV, WIFE, WISH/TV, WTLC;**
Corydon - **WPDF**; New Albany - **WNAS, WOWI**; Elwood - **WBMP**
Delaware: Wilmington - **WAMS**
New Jersey: Millville/Vineland - **WMVB**; Paterson - **WPAT AM-FM**;
Camden - **WCAM**; Newark - **WNJR**
New York: New York (3 times) - **WHN, WNBC, WRFM, WKHK, WNWS, CBS, WNEW, WYNY,**
WNCN, WAXQ; Poughkeepsie (twice) - **WKIP**; Albany - **WPTR** (twice);
White Plains - **WFAS AM-FM**; Long Island - **WHLI**
California: Los Angeles (twice) - **Unistar Network**; Long Beach - **KFOX**;
San Francisco - **KNBR, KNAI**
Florida: Punta Gorda - **WCCF**; Sarasota (twice) - **WSPB**; Tampa - **WFLA, WDAE**;
Port Charlotte - **WEEJ**
Pennsylvania: Philadelphia - **WPEN, WSNI, KYW**; Chester - **WEEZ**
Texas: San Antonio (twice) - **KKYX, KTSA**
Illinois: Chicago - **WCLR**
Ohio: Dayton - **WING**

In most cases, I became a resident of the city in which I was working. In others, I worked only temporarily but spent enough time in the market to make friends and get to know the town. Concurrently with regular jobs, I did "call-letter collecting," whereby I knew friends or acquaintances at other stations where I was permitted one courtesy shift or guest appearance. In one form or another (live or syndicated), I've been "on" over 200 stations.

With the experiences I've shared over the years, Radio has become a hobby as well as a career. When I turned toward programming full time, I felt like I opened a door to far greater opportunity than ever before, able to call upon unused portions of my background to apply to new and challenging situations. I discovered that working through others was a far better expression of my ability than exclusively working through my own talents. As I stepped from being on the air to being part of management, I felt that finally my opinions could matter and that ideas and concepts that had fallen on deaf ears for years would see the light of day (how's that for a mixed metaphor?). It also was gratifying to work with younger, less experienced announcers and share with them the knowledge and tricks necessary to move their careers ahead. Sitting on the other side of the desk also gave me far greater insight into the management viewpoint of station operations.

The over-riding theme of how I choose to program a Radio station is a combination of "sharing" and "avoidance therapy." I never at any time in my announcing career was convinced that program management fully shared information with me that made me feel a part of the team. With the possible exception of Ruth Meyer during my years at WHN or Edd Neilson at WGEE and again at WKIP, I felt it was a "them versus us" atmosphere in most stations. Ruth had just come off one of America's biggest success stories as Program

Director for the legendary WMCA Good Guys, so she had a very good handle on working with talent and experimenting with new ways to do things. Edd had previously been with WJRZ, just across the Hudson River (in New Jersey) from New York City, where the Country format was really first heard in the greater New York market, if not officially on a New York station. Edd was huge into personality and extreme fun. Otherwise, at just about every other station, I was expected to perform in a certain way and respond in an established manner, but never told why. It was like there were deep, dark programming secrets that only Program Directors knew, and Radio would cease should those secrets escape to the Air Talent.

Many Program Directors became almost paranoically possessive of their programming treasures and unwilling to share them. These "secrets" ranged from how Arbitron worked to exactly what were the station goals we were trying to achieve. Conversely, as I began my programming career, I found quite the opposite to be true. The more information and knowledge I shared with my staff, the smarter they were and the greater the assets. They even became a new resource in devising new strategies and better understanding the direction of the station. They were a viable part of the body of knowledge necessary to make it happen, rather than beasts of burden. I also found that by training and sharing duties, responsibilities, and strategic information with other staff members, I could move into more creative areas within the station, no longer having to do everything myself. It's gratifying to watch people learn, then add their own touch to the task.

What about the philosophy behind avoidance-therapy? During many years of small-, medium-, and large-market Radio, I had experienced some unbelievably stupid, uncaring, selfish, immoral, and wasteful behavior on behalf of management toward programming staff. Although there's probably an entire pulp novel to be written about some of the things I've seen or experienced, there's really no place for them in this publication. I am frequently reminded of the really insensitive things that I saw being done to those people around me and even to me personally. I made one of those "under my breath" vows that if I were ever in a similar position, I would never treat my subordinates in such a manner. I've seen firings, warnings, humiliation, demotions, criticisms, lies, false accusations, deceitful conduct, theft, and mental persecution perpetrated upon employees. I regret that in today's commercial Radio industry, albeit dominated by "consolidation" and payment of incredibly high prices for Radio stations (and the associated need to make huge profits), we may be seeing a return to a more ruthless style of management. I am fully aware that there are necessarily unpleasant things that one must do in management-employee relationships, but there is no excuse for outright deceit. I will seek to avoid doing them the way I have seen them done in too many instances.

The sheer volume of information I've learned, picked up, or stolen is just too great to keep to myself. Now that I'm consulting a variety of stations, I can pull from an even greater range of my past experiences to identify with my clients' needs. During my years of programming Country, my knowledge of Top 40 or MOR music went unused. With Oldies, I had little use for the News-Talk experiences I had acquired. It's as though I have a file drawer open to every format, available for sharing with other broadcasters.

One of the "truths" I've learned is that no real radio professional is format specific. Most of us enter the business with some ideals regarding "sounding like" our favorite radio personalities and playing our favorite songs. Soon after getting on the inside of the business, that goes away, and the need to learn and grow kicks-in. Due to repetition, playing the same songs over and over again, the love affair with the music soon goes away, as well. Early-on, we tend to look at what we do more as a job, then later, as a career. Accordingly, the decisions about changing jobs, accepting new offers, and going to new markets become

more about our personal and professional goals than about the music we play and the market we're working in. During the boom days of Rock 'n' Roll radio of the 1960s, just about every Top 40 deejay started his career playing the standards of the day, bands, pop vocals, orchestras. Many worked at network-driven stations taking programming from New York, L.A. or Chicago. When Top 40 started to happen, those willing to change and try something very new, made the transition to the new format.

A decade later, when modern Country started to be a huge format, some of the best Top 40 deejays popped over to the Country stations and rode the wave of their successes. Just about every major Talk Host or News Anchor at today's leading News-Talk stations started by being a deejay, playing some music format, somewhere. Good Radio people perceive that the music, jingles, commercials, and other programming elements are just tools. Utilization of those tools to acquire and keep listeners is the full-time job, regardless of format, music, or market size. Be really good at the basics and you can work any format.

Personally, I enjoy formats which allow me to communicate with the listener. I like to say fun things and make people feel good. My version of a "day in Hell" is reading liner cards and playing 10-in-a-row. In the United States, we're going through a second generation of programmers and announcers whose skills and versatility are hugely limited by years of boring presentation, unimaginative audience relationships, and minimal on-air presence. The spoken word is a beautiful thing. Assembling words to express, inform, delight, enlighten, amuse, alert, and entertain is not a bad thing. When I hear music stations boast of "less talk," I usually punch on over to the next station, because I know I'm not going to hear someone stepping out and trying something clever and new. I got into Radio because of the PEOPLE I heard on the air and the things they said, not to be an anonymous voice, enumerating a relentless sequence of sound-alike songs. Reducing the responsibility of the Radio personality probably contributed more to the success of automation, the satellite-delivered programming, than any other factor. So over the years, as stations I was working for started to head that direction, I started heading the opposite direction, usually to another company.

So now, here we are a few decades later, and there's no more tucking away years of experience, but constantly using the information, refining it and adapting it to new situations. In the interest of sharing and in being consistent with my overall programming philosophy, it's time to put into a usable, easy to understand formula the methods and systems that work for me. Each station and company has its own set of guidelines and rules to follow. I don't expect the material contained herein is for every circumstance and fits every station, format, or opportunity. It might best be utilized as a "fall back" point, list of basics, an idea book, encyclopedia for thought-starters. In the First Edition, some of the chapters were narratives on thinking and philosophy; others are lists of ideas, quotations, and proverbs. In the Second Edition, I have expanded many of those philosophies to include many additional thoughts as suggested by readers of the First Edition and some new material covering issues more prominent now than just a few years ago. All of which, hopefully, should make the thought processes begin to work toward solving your programming situation.

It is my intention that this Third Edition will become part of your arsenal to stay fresh, creative, and competitive in your market and your career. When first negotiating with the NAB to publish the First Edition of this book, we were struck by the almost complete lack of guidance-driven material on Radio programming. Both within the professional sector and on bookshelves of private booksellers, there's virtually nothing instructive for anyone seeking a career in Radio or seeking to improve themselves within the Radio industry. There are dozens (in some cases hundreds) of books about other performance careers, including acting, singing, film-making, television, journalism, puppetry (no connection intended), and art. No Radio.

Knowledge is, at its lowest denominator, a collection of experiences. To enumerate those experiences and to arrange them in an instructional manner is the only discipline required to turn a drawer full of notes and memorandums into a "book."

This is not a history of Radio. There are lots of books written about the "Golden Age" of Radio and the history of the medium. More recently, there have been several books written about the "Second Golden Age" of Radio, specifically the Rock 'n' Roll era and the popular deejays and artists of that time. I'll leave the biographical and chronological stuff to the archivists and historians.

The purpose of this book is to address all issues that concern the operation of a Radio station. Here's another weapon in your arsenal to defeat your competitors. Whether Owner, Manager, Air Talent, or Program Director, you are in varying degrees responsible for the success of the Radio station. In the recent decade of over-researched music, over-asked listeners, boiler-plate promotions, "safe" music, and card reader ten-in-a-row mentality, there needs to be some way to break the cycle. Hit songs don't start out that way. They earn their chart position. OUTSTANDING contests evolve from GOOD contests which evolve from BAD ones. Before listener reaction can be measured, it has to be evoked. Rather than spend page after page telling you about the kind of Radio that "tests well," I'd like to open a few doors to the kind of Radio that is fun and that can be developed from original ideas.

If you accomplished nothing else by reading this book, use it as a springboard for a kind of thinking that frees you long enough from perpetuating mediocrity to try something on your own. I've tried to give some answers here to some typically asked questions. But I've also raised some new questions for you to ponder and solve. This book should be used as a fall-back point, a thought starter, or a catalyst for activating new and original ideas. It is a chronicle of how one person sought answers and applied them. So if there is a real shortage of training material and opportunities for Radio programmers, then let's write some. If that lack of material is partly due to the lack of sharing as previously mentioned, then let's share. If the reason for lack of programming instruction is partly because of the ever-changing nature of the business itself, then let's isolate the unchanging and universal "truths" which always work. Finally, if there's been no prior Radio programming book because most programmers are just too busy programming to focus on a time-consuming literary project, then let's make some time as a part of a career to assemble such information. Were it not for avid note-keeping, this work would not have been possible. This book almost wrote itself over the past several years. The programmers of tomorrow will come from somewhere. It is my hope they will evolve from their own creativity tempered by the knowledge shared by some of us who've "been there."

CHAPTER 1

Let's Get Started

The focus of this book primarily is programming. That is the product which we sell and where the creative process is called upon to generate profit-making ideas. It's also the part of the industry where I have spent my entire career. It is important to remember that programming interfaces with every other department in the Radio station, usually on a daily basis. Therefore, it is as important to view those other departments from a programming perspective. Knowledge of each of the interdependent departments of a Radio station is very important, but having to actually hold a position within those departments is not required. As I mentioned earlier in the book, there has been so little previously written about programming that the information is almost conspicuous by its absence. Programming is the key element of broadcasting, but you'd never know it by browsing the Radio-TV section of a bookstore. Since programming is limited only by lack of creativity, it would be presumptuous to outline ironclad rules and regulations about what works.

If programming were merely a formula, then we could dispense with this whole book and put the formula on a single hand out sheet. In reality, because programming is so wide open from station-to-station, the best I can hope for is to stimulate the creative process and hope that many of these ideas I have found to be successful can be adapted to someone else's needs and situation.

Industry organizations such as the Radio Advertising Bureau, National Association of Broadcasters, and various State Broadcasting Associations can provide considerable quantities of valuable information regarding Radio sales. In fact, the selling of Radio advertising, though unique, does call upon basic selling strategies from other businesses and acquires a considerable number of personnel from retail and other sales-related occupations. Over the past 10 years or so, Radio sales executives have moved more toward "marketing" and away from "selling." Although the exchange of money is still a critical issue, the development of a comprehensive marketing strategy for advertisers has become a more successful and lucrative approach than the hard-sell and close. It is very important for Program Directors to understand the role of sales. However, being an independent advocate for the programming of the station is a MORE important function and sales should never use its revenue-making position to compromise or dictate programming decisions.

The relationship between programming and other departments will reappear throughout the book where appropriate, and although we'll revisit these areas, I thought a few comments about the two most significant departments with which programming will need strong understanding and alliances would be appropriate, sales and Technical/Engineering.

SALES

It is often said that the real money in Radio is in sales. Probably so, for people who enjoy selling. However, I don't think many people enter the business initially without some interest in a specific job. I really don't think anyone enters Radio primarily for the money, in any department. It's a special business, combining an assortment of people in the development of a uniquely personal product. Announcers, Air Talent, or whatever term is selected, are actually salespeople, too. They sell the Radio station's benefits to the listener. They sell themselves at personal appearances, and they sell their ability to perform to management on an ongoing basis. The account executives who represent the Sales Department operate in a more structured environment and work with ratings, budgets, costs and contracts, and they also operate as an adjunct to other businesses that wish to get the word out about their products and services.

In many cases, there are announcers who are looking for more stability in their lives, enjoy their community, have families and want to stay where they are. There comes a time when the salary for announcers just can't go any higher. The more-money aspect of sales is not the salary itself, but the option to make commission. Therefore, within sales, the earning power has no set limits. There always seems to be a small percentage of Radio account executives who have come through the ranks of programming. Their decisions to do so are largely personal and usually the result a conscious career-move. programming can be a springboard to sales and management, but it is not designed to be so, nor is it subordinate to those areas, professionally. The occasional adversarial relationship between sales and programming often results from misunderstanding and working at cross-purposes.

From the sales point-of-view, calling on clients, making promises, asking for the order, being in and out of a car all day, are all part of the difficult and underappreciated job. Salespeople often think announcers have it quite easy, doing a four-hour shift in a studio, especially for a guaranteed salary which is often rumored to be greater than their own.

From Programming's side, salespeople are responsible for station income, directly affecting studio equipment purchases or salaries. salespeople may be occasionally accused of giving away the station too cheaply and making unrealistic, short-notice demands on announcers and Production people in developing commercials. They also want the Program Director to put material on the air (like promotions and air-cluttering, low-value contests) for the sake of making a sale. Like brothers and sisters, there are frequent spats between sales and programming, but they ultimately need each other. That truth usually mitigates any problems between the two departments and prevents disputes from becoming too serious. It should be the goal of a good General Manager to have frequent meetings between these two important departments. The manager should continue to restate the goals of the station within proper parameters and with guidelines for expected performance. There should be effective systems or operational procedures for handling interdepartmental affairs. The income-producing objective of the Sales Department should never be used to leverage programming decisions which may compromise the overall value of the station.

TECHNOLOGY

The minute I start writing about anything technical, the shelf-life of this book is reduced by 75%. Radio technologies are reinventing themselves by geometric progressions. In the field of music reproduction alone, we've gone from vinyl records to tape cartridges to Compact Disc to Hard Disc to CD-ROM to (heaven knows what next) in just a decade. We are knocking on the door of new distribution technologies that still include FM, AM, (AM Stereo & AMAX), digital (DAB), direct satellite (SDARS), and beyond. I see things at broadcasting conventions these days that I have never dreamed of...but I don't see some of the things I saw last year, because they are already outdated.

People don't listen to the Radio because of its technology. After the first couple of decades of being fascinated by Radio waves coming out of the sky, striking an antenna or crystal, and being heard on a headset, the technologies of Radio remain part of the "backstage" of the industry. We massively overestimate the technical knowledge and/or concern our listeners have for what goes on backstage at a Radio station. Radio listeners have endured a lot of problems over the years, straining to hear out-of-town stations, inferior signals, low power, interference, and scratchy records...and yet they remain loyal and generally uncomplaining. After all, it's free. The all-important Radio morning show and all the expense required to build it, are usually most listened-to on a three-inch clock-Radio speaker.

If we have something technical that really matters to a listener, then promote it (such as higher power, greater coverage, AM Stereo, digital, etc.), give demonstrations, get Radio dealers involved, make something out of it, but don't expect the average Radio consumer to make many Radio purchases based on technology. More people buy a new Radio because the old one broke than for any other reason. Most people buy boom-boxes and portable devices for their ability to play cassettes and CDs than for Radio listening. The technical aspect of Radio is probably the most widely published information. Each week/month/year, there are piles of technical journals, newsletters and magazines, to keep the Engineering Department current with emerging technologies. Technology is a part of the economy. Equipment is bought and sold. Manufacturers' fortunes rise and fall with the stock market.

Technology represents hardware, patents, performance, legal issues, investments, supply and demand. Companies that manufacture Radio equipment also manufacture other components for everything from national defense to telephones, transmitters to kitchen appliances. Technology is big business. Big business gets a lot of press. Technology is hardware, manufacturing, moving parts, and inventory. With more than 10,000 commercial Radio stations in the United States, each in a varying state of technical operation, we can safely assume that just about every generation of technology exists within American Radio.

Whether your audio sources are cart machines or hard-disk, turntables or CD players, reel-to-reel or cassette...what matters most are how effective you are in attracting and retaining listeners. For simplicity, I decided to take the low-tech approach in describing techniques and examples. If your Radio station is more toward the high-tech end of the spectrum...great! Just adapt the ideas to your situation. One note on this decision. I've been greatly honored to have previous editions of this book purchased and utilized in many foreign countries. In some cases, these countries are developing their independent Radio industry for the first time. Although under funded, with little formal training, and often using borrowed, donated, or second-hand equipment, they move forward with diligent enthusiasm. I don't want to leave anyone out. This book is

written without regard to the available technologies of its readers, but rather as a guide to best implementation of developing a relationship with listeners.

A Radio station's technology is the tool to accomplish the goals. The secret is not in the sharpness of the tool, but rather, in the ability of the craftsman. Regardless of the prevailing technology of Radio, at the delivery end there is still programming. We have to create something worthwhile and profitable to deliver by whatever means. The technical aspects of broadcasting are merely the tools we are given to do our work. Many truly great Radio stations have become legends and made millions of dollars with the most basic of tools. For decades, Radio was ruled by mono-AM stations playing vinyl records, through an analog mixing board and broadcast by tube-driven transmitters. The music was scheduled (if at all) with file cards, while the program log and commercial copy were written on a typewriter. As you smile at this visualization, remember that this is a description still accurately defining hundreds of small-market stations. Let's take the tools we are given in any situation and use them as best we can, but let's never find ourselves in a position to blame our tools for our own lack of imagination.

Technology is also the most mystical department of the Radio station, since few people from other departments possess the skills and training necessary to be an effective broadcast engineer. For this reason, some engineers have absolute control over matters of selecting equipment, installation, and significant budget allocations. Most good engineers are team players and enjoy the same sense of job fulfillment as other members of the staff. It is usual, however, for many engineering decisions to go unquestioned by management and other department heads. Since most stations have only one full-time engineer, I strongly suggest using an independent outside engineering consultant once or twice a year, just the same as a programming or Sales Consultant. Broadcast engineering is an occupation that depends extensively on personal preference for types of equipment, manufacturers, installation procedures, etc. Bringing in other choices from the services of an Engineering Consultant (who sees a lot of other Radio stations and has a more inclusive knowledge of available technology), may save the company time and expense, well worth the fee. Many engineers build a network of relationships within the Radio-technical community. Through these relationships, they also develop preferences toward certain kinds of equipment and brand names. When stations employ a series of engineers or lack consistency in their engineering personnel, there can be frequent duplication of purchasing and expense as successive engineers want to re-equip with the apparatus with which they are most familiar.

Finally, in dealing with the Engineering and Sales Departments, the smart Programmer will know how each operates and how each makes its unique contribution to the overall success of the operation. I suggest that a regular and open line of communication be established between these departments so common goals and expectations can be met and appreciated. A good General Manager, whose job is to oversee those departments, will develop a relationship as a facilitator rather than as a referee.

CHAPTER 2

Radio Is a Secondary Medium

When Radio stations first went on the air in most major American cities during the early 1920s few people had Radio receivers. Listening to the Radio became almost a community event with neighbors, family, and friends all converging on the homes of those fortunate enough to possess a Radio receiver. Then, all would gather around the Radio and listen, or literally stare at it, while the programs were on. The Radio set commanded the same focus of attention that today's TV sets do. Since Radio was still a scientific and technical wonder, the commercial and money-making benefits remained somewhat unexplored in the early days. The way to make money then was to sell Radios. This explains why some of the early pioneer broadcasting companies were actually primarily in the electronic Radio manufacturing business. Companies like Westinghouse, General Electric, RCA, Crosley, and others built and operated Radio stations in order to sell more Radios.

Radio was a **primary** medium in those days. There was no television, and Radio was a collection of individual short-form programs. Some daily features were only 5, 10, or 15 minutes long. Weekly features were most often 30 or 60 minutes long. The time dedicated to listening depended upon which programs were favorites and when they were on, in which case you planned other activities around listening to them. Work schedules, family chores, school homework, even civic activities or meetings were rearranged to permit time for listening to the favorite Radio programs. Mealtimes were changed to listen to "One Man's Family," and bedtimes compromised so the kids could hear "Jack Benny" or "Fibber McGee and Molly." There were not that many Radio stations on the air, so the programming schedule required making the personal adjustments to listen. Today we have "format-on-demand," whereby each station provides a virtual steady diet of the same format and programming. To hear different programming, all we have to do is change to another station. In the early days of Radio, it was necessary to observe scheduled program times to listen. "Listen" was the word, too. The Radio comedies and dramas demanded attention. News broadcasts with up-to-the-minute information from around the world deserved and received uninterrupted attention, not passive indifference.

Motion pictures were also a **primary** medium, requiring actual attendance at the theater, a financial investment and time budgeted around the movie schedule. When television started to happen in the late 1940s and then exploded in the 1950s, the movies came into the living room, and the Radio programs got faces. Gradually, Radio personalities and motion picture stars defected to opportunities in television, leaving Radio stations across America with diminishing audiences and a scramble for ideas. The idea that saved the medium of Radio was the implementation of "the format" concept.

You can tell I'm skipping over a lot of Radio history here, since this is not a history book. Any library

will have a variety of books on the history of Radio. Let's just say that Radio evolved from a "program" medium into a "format" medium. Radio established itself as an outlet for playing various types of music around the clock and/or providing supplemental programming to that offered on TV. As Radio stations adopted music formats, the way people listened to Radio also changed. Now it was possible to listen to the Radio at any time of the day or night without having to give it undivided attention. Radio became more of a companion than entertainment. In undergoing this metamorphosis, Radio became what we refer to as a **secondary** medium. This is not a bad thing...in fact it saved the industry. Today's Radio has become almost completely redefined as a secondary medium. By secondary medium, I mean that at the moment listening takes place, in a majority of cases, the listener is engaged in some other primary activity. This becomes very important in programming Radio stations.

To clarify "Secondary Medium," here are examples:

- Driving the car: Driving is primary; listening to the Radio is secondary.
- In the kitchen: Preparing food is primary; listening to the Radio is secondary.
- At the office: Doing work is primary; listening to the Radio is secondary.
- The bathroom: Showering, shaving (or whatever) is primary; listening to the Radio is secondary.

Clear enough? It seems that whenever a Radio is being played, the listeners are doing something "else" which requires primary attention. Knowing "what listeners do and when they do it" for their primary activity can be very valuable in programming toward them. It also helps us understand why Radio stations need to exercise considerable effort in getting their message or identity across, since the impact on the listener is reduced by the importance of their primary activity. From being a secondary medium has come the theories of reach and frequency schedules, repetition of spot announcements, over-selling station image lines and contest rules, music rotation patterns, announcer scheduling, and commercial rates. Radio has also been the ally of other advertising media in playing a supporting role developing multimedia approaches to successful advertising campaigns, reinforcing images promoted via TV, billboards, cable, newspapers, etc.

Although there has been an onslaught of new entertainment technologies, including the VCR, DVD, cable, satellite TV, CD's, cassettes, Internet, video games, etc., Radio has maintained one distinct advantage. It is still the only medium that can be adapted to fit into other activities, non-intrusively. It's portability and lack of being tethered to an outlet or requiring concentrated visual attention has been one of the primary selling points of Radio for many years. Radio programmers **MUST** remember this. Failure to capitalize in Radio's uniqueness and successful exploitation of its inherent benefits should be considered unacceptable in today's media-competitive marketplace.

CHAPTER 3

The Radio Station and What It Is Supposed to Do

For listeners, entertainment and information is the purpose of utilizing Radio. For those of us inside the Radio station, the perspective changes, depending upon whom we are and what we do as a part of the operation. Here's a selection of several viewpoints from within the Radio station:

A STATION OWNER

The station is an investment, a part of your overall business folio. You may love the business of Radio, but most of the time you love the business that Radio generates for you. Your station(s) may be a part of a conglomerate of business endeavors, or it may be your whole involvement. In most cases you have someone else running the station for you, and you communicate with the station through regular reporting channels. You constantly monitor personnel, revenues, ratings, expenses, goals, planning, and the physical plant. Of course, due to consolidation of Radio ownership in the United States, an individual owning a Radio station is becoming more rare. Nowadays, "clusters" of Radio stations in a single market may all be under single ownership. We have come from being restricted to owning 5 AM and 5 FM stations, to ownership of several hundred facilities nationally, including multi-station clusters in the same market. This radical explosion of station ownership has occurred only within the past few decades. Radio has become an investment, and Radio ownership now is more diversified than ever.

Many companies now heavily invested in Radio ownership have major interests in syndication, production companies, networks, publishing, television, and other entertainment as well as non-entertainment investments. Whereas, formerly owners had to be watchful over their Radio stations, now they must be watchful over the Radio divisions of the company. The ultimate benefits or liabilities of consolidation will be evaluated better in a few years, after the process has had a few years to develop and measure success or failure. Yes, there still are owners of individual (or just a few) Radio stations, but as the consolidated marketplace around them has changed, so has their perspective and positioning within their markets.

A STATION MANAGER

You are the overseer for several very different Departments such as Programming, Sales, News, Promotion, Bookkeeping, Engineering and Administrative. Each has its own peculiar staffing needs. You may manage an AM/FM combo or be in charge of a market cluster of stations, in which case some of the departments are duplicated or combined. You are there to sit in judgement on appeals and proposals to approve budgets for all station-wide operational items. These may include promotional and advertising expenses like billboards or TV spots, staff salaries from the part time secretary to the high-priced morning personality, a leaky roof at the transmitter building, consulting fees, sales incentives and bonuses.

If you are a smart General Manager, you will have delegated much of this decision making process to your department heads, along with the authority to approve certain budget line items at their discretion. You have the station owner or corporate bosses over your head and you must answer to them on a regular basis, especially if there are variations between proposed and actual expenses and/or revenues.

If you are not a good manager, you will want to get involved with every single item no matter how small and give hundreds of decisions weekly on each one of them. This is, of course, impossible... so you will most likely slight most important issues while wrestling with the insignificant ones. You will try to dress nicely and several times a year you will actually appear to some employees to be their best friend. Before consolidation, many station Managers sought to eventually become station owners. Now, with the ownership strata so far beyond, financially, the reach of most individuals, the glory may only come in the management. Many Managers, however, have been allowed to become corporate officers and stockholders in their companies, so to a lesser degree, they have become a part of ownership, if not actual owners. The higher prices now being paid for Radio stations have placed a higher priority on earnings than ever before.

Today's Managers have had to devote more and more time and resources to sales and revenue, at the expense of their participation in programming and other departments. This has, to some degree, caused a gap to widen between Management and programming, but has also allowed more Program Directors to assume greater responsibility and financial discretion. Former Program Directors are becoming Program Managers or Operations Managers.

A PROGRAM DIRECTOR

You've probably already been or still are on the air. You have combined the knowledge of on-the-air techniques with some degree of business and managerial sense. You sit in the middle. On the one side you protect and defend your programming decisions while on the other side you must administer the decisions made by Management and Ownership to the air staff. You are an advocate for the air staff and go to bat for their needs. Each of them expresses to you their personal and professional needs and priorities. You, in turn, arrange their requests among the other priorities you have established as necessary for success. They don't always match. You have two primary goals around which all your activities revolve:

- (A) To increase measured audiences for the station and
- (B) To generate sales opportunities through the programming.

As an artist and executor of programming ideas you strive for success at item "A." Realistically, no matter how good the station gets in the ratings, it has failed if item "B" is not achieved. As mentioned in the prior section on Station Managers, many Program Directors who had developed their skills of designing and implementing music lists, contests, music rotations, and promotions are now moving into actual management of people and resources. Today's best multi-station Program Directors have more financial responsibility and management level decision-making than a Station Manager may have had in previous years.

Program Directors usually come up through the ranks of programming and being on the air. While that may still be true, Programmers with good business sense and administrative or personnel experience will become the next wave of Program Managers. Regrettably, some very talented people without those skills,

who may have previously made excellent artistic Program Directors, will not. This book is essentially for Program Directors, although the contents are valuable knowledge for anyone in Radio broadcasting or any allied field. As always, regardless of how the business or financial structure of a Radio station shapes up, there still has to be a credible relationship between the Radio station and the listeners. I'll continue to direct those aspects of the entertainment and creativity as being pivotally important in the process. So regardless of what sort of "manager" you are, you still must be a successful Programmer to bond Radio with listeners.

In previous editions of this book, many Program Directors were able to use the material successfully and effectively because of the time and resource constraints of carrying out their other management duties. Program Directors are now, more than ever before, learning to delegate many day-to-day as well as creative projects to other staff members as their personal responsibilities grow. This is a very good thing.

ON-THE-AIR TALENT

This is it...show biz! Somewhere, someone told you had a nice voice. You were probably in the school play or the class clown. You actually get paid for entertaining people, not enough, but paid. Built-in to all the sparkle, you endure phone calls from irate listeners, air-check review sessions from the last five Program Directors; and about that salary again, it's not nearly enough money to support the lifestyle of the public figure you are and the station expects you to be. Your Production Director gives you ninety seconds of copy to cram into a one-minute spot; impertinent members of the office staff can't understand why you get paid what you do... for what you do. You yearn for job security, but deep down inside, you know that this job is only a stopping-off point in your career... up or down. You make ends meet with occasional "talent fees" and personal appearances. Your wife works, as does your ex-wife. Your children are precocious and are repeatedly being asked if they are going to be on the Radio someday, too. You are near the bottom of the power flowchart within the station, but you are highest in visibility and responsibility to the public. You sometimes have a problem with that. If you are a good Radio personality, you not only execute the on-air techniques skillfully, but you understand something about your audience and place yourself among them frequently. You also understand something that has taken you a few years to learn...that success is often measured by what you give rather than by what you get.

Being on the air is the last stop before the business of Radio gets to the listener. It is a position of ultimate responsibility and credibility which should not be taken lightly. Radio programming is "by invitation only" into peoples' homes, cars and places of business. Failure to be responsive to and respectful of that opportunity can result in the invitation's being revoked in favor of your competitor and the competitor's sponsors. The biggest mistake made by Air Talent is to become self-indulgent and caught-up in what goes on in the studio rather than what is going on in the listener's environment. If you don't feel an absolute passion for being on the air, don't do it. The industry doesn't need you.

CHAPTER 4

Radio As a Career

Radio is a career all by itself. It is not intended to be a “part” of a career in another field. Career Radio broadcasters wouldn’t even think of seeking another type of occupation. It is regrettable that often, particularly at the college level, Radio is lumped into a curriculum called “Mass Communication” or even “Television and Radio.” Radio usually shares a very small part of those course-studies. In the case of “Mass Communication,” Radio gets pushed aside in favor of heavier emphasis on publishing, television, journalism, Internet, etc. To those who are sincerely dedicated exclusively to their work in Radio, it can become an exciting, challenging opportunity. But first, there must be commitment. It takes no less commitment to succeed at Radio than it does to be a great dancer, actor, musician, artist, or any other artistic profession. Over the past several decades, there have been countless individuals who’ve tried their hand at Radio and failed. It’s an attractive field. After all, it’s clean, inside, no heavy lifting, fun, and provides some ego benefits. Too often, persons have given up on Radio because they were unable to land a job that met their needs and standards. Being on the Radio often projects a far more glamorous image to the public than the behind the scenes work actually is. As in any performance, excellence in Radio comes from arduous repetition of fundamentals. There are a few rules to follow when becoming a part of the Radio community as a career:

BE FLEXIBLE

The truth is that Radio requires the sort of devotion and determination that demand you go where the jobs are and accept the positions available, rather than wait for them to come to you. Too often, young Radio-aspiring individuals get comfortable in their community, accept obligations, both financial and personal, and then depend heavily on their Radio station position to maintain that status. When the Radio job vanishes due to any one of a variety of reasons, so does the security. So, solidly entrenched in personal and financial commitments, you may find it becomes impossible to relocate to another geographical area, i.e. a spouse has a career, the family bought a home, a car, personal items. All of a sudden...trapped! A person’s unhappiness in any career is unwittingly projected to others, and the quality of the work or performance will suffer.

HAVE A PASSION FOR RADIO

In 99% of the cases, a successful career in Radio begins with an early determination to not obligate oneself too deeply; to remain flexible and open to change; to resist the temptation to get too comfortable in one spot; and foremost...to be absolutely driven by the desire to succeed in Radio exclusively. Use every opportunity as a learning experience and develop a professional goal horizon of at least three to five years from today’s job. This means that you will accept no substitutes, and no other career opportunities can seriously be considered, no matter how lucrative or tempting. Getting into Radio isn't quite like going into

a monastery, but you kind of have to think that way going in. It may be more fun later when they let you ring the bells. Radio probably needs fewer people with greater talent than more people with lesser talent. As I said before, if you're not passionate about it, get out, now! I have frequently been reminded of the sad failure of some talented people to be successful Radio people when I review a resume which looks like this:

Station A for a year, then a trial period as an exterminator;

Station B for a year, then on to working for a hardware store chain for 2 years;

Station C for six months, then to school for a semester while working part time at

Station D followed by, two more years selling office equipment...all in the same state!

This person is NOT a dedicated Radio broadcaster. A true Radio junkie will always work. Only Radio. Any station. Anywhere. Anytime. To be employed out of Radio is death.

DROP-INS

The glut of occasional broadcasters or "drop-ins" (as I prefer to call them) helps to create a shortage of jobs for the real professional. They tie up available positions and deny them to someone who really cares. They ultimately find some way to lose the job themselves. They generally are malcontents in the first place and talk about "Radio" as if it's out to get them and there is some divine plan to exclude them from stardom and wealth. It's never their fault, and rarely do they have any kind words about anything or anybody in the Radio work environment. I'm pleased to say that the consolidation of Radio has probably reduced the "drop-in" rate, since stations now need better-trained, more versatile people. The number of jobs (especially in programming) is diminishing, so each remaining person accounts for a bigger share of the overall programming responsibility. Technology has also played a part in reducing the number of on-air staff, since quality people can now be utilized at multiple stations and even multiple markets. The exception may be in sales, since the greater effort being placed on developing revenue had created an "outreach" from Radio sales to other sales-oriented business. Sales-oriented individuals may, therefore, decide to "drop-in" to a Radio sales occupation for a trial period.

(CAREER PART-TIMERS

Not to be confused with the Radio "drop-in" is another valuable type of Radio broadcaster... the career part-timer, who makes no real effort to pursue a permanent, full-time Radio career. These people often have other business interests that occupy their primary career goals. They are talented and are valuable to a station because they are available for vacations, fill-ins, weekends or whatever. They make terrific employees because they will not likely be leaving for a better Radio job, nor will they seek advancement at their present station. This is the same kind of individual who participates in a community theater but would never seriously run off to New York to seek an acting career. Again, with technology playing a bigger role in reducing the demand for air-talent, the really good part-timer has become an even greater asset to Radio, since the Radio station gets the benefit of their experience and professionalism, at a minimum of salary with virtually no other company benefits or obligations to provide.

RADIO SCHOOLS

Many aspects of Radio broadcasting can be taught, especially the technical aspect. Talent cannot be taught. It can be only developed from what is naturally there. When viewing Radio broadcasting from the outside, it appears that the buttons, knobs, meters, dials, tape machines, transmitters, etc. are incredibly complex and must be very difficult to learn. The talking part, actually saying things on the Radio, now THAT looks so easy. The truth is, it's just the reverse. The basic Radio operations equipment used by someone on the air can be learned in a few days (maybe hours, with little prior experience at all). But the part about TALKING...now, that becomes a lifetime quest for perfection. The great Air Talents, the guys making the big bucks in Radio, aren't pulling down those six-figure salaries because they change transmitter power, operate the touch-screen automation system, or get the newsroom on the air on time.

Talent and perseverance are the keys to success in Radio, tempered with ingenuity and some good business sense. To seduce into broadcasting someone who is not equipped with these basics is wrong and ultimately very disappointing to the Radio school student. Very often, this sort of "school" preys upon the young and those who may be down on their luck. They sell them the dream of becoming a famous Radio personality and persuade them to commit to thousands of dollars worth of borrowed money (often government-subsidized loans), which the student is obliged to pay back after graduation. By the end of the course, you can be sure, the typical graduate is far from ready for any meaningful job in the industry. The last thing they need is another disappointment, but they're left with an unfulfilled dream of career success. Frankly, broadcasting doesn't need more people fighting for the few jobs. It needs less.

To pretend that there is some school-prepared certification for "Announcer" or "News" job is simply false. Many career professionals resent the attitude that all it takes to become what they are is six weeks and a few thousand dollars' tuition. Radio realistically resembles the old European guild or apprentice way of doing things. One learns by following closely behind those who are already in the business. You learn by asking questions, hanging around stations, getting to know broadcasters personally and by listening to the Radio, relentlessly...listening and listening and listening.

Although this book is frequently used as a textbook at Radio schools, I must offer a word of advice. Many proprietary Radio schools claim they can teach becoming a Radio broadcaster. They proclaim, "You'll be on the way to an exciting, challenging career field." You've seen those TV ads that make becoming a Radio personality and getting a job in Radio seem as likely as becoming a truck driver, dental assistant, home-repair expert, or legal aide. Always remember that these institutions are most often private businesses and, therefore, their students are actually "customers." Although there's never any guarantee of job placement, someone going into a Radio career from a Radio school has no better opportunity or training than someone coming from any other discipline. Most such schools are staffed by local current (or former) Radio people. If nothing else, contact with these people may assist in the networking process that always accompanies successful job-hunting. Some hands-on experience with Radio school facilities may help to familiarize a newcomer with the technical operation of a station; but classes, degrees, certification, or diplomas have never been required for entry into Radio or being successful at it.

COLLEGE

As far as college itself is concerned, most schools now have a Radio facility of some sort. It can be a good way to learn the basic technical skills, but it's not real Radio. The real reason high school or college Radio is not real Radio is because there is *no money* at stake. No sales, no revenue-vs.-expense picture, salaries, promotional budget, or cash flow. At the entry level, there may be occasional opportunities for students in a regular college or high school curriculum to become an apprentice in a Radio station. This is probably the best entry opportunity for a Radio beginner, since many apprentices go on to become part-time then occasionally full-time employees, school obligations permitting. Beyond this, there are few chances for entering the industry and certainly even less for persons in their adult years looking for a career-change approach to entry into the business.

Remember the old adage "those who can...do, those who can't...teach?" Never more true than in Radio. Like every subject, Radio can be studied academically. But the study of Radio by an outside, third party is far different from being there day after day. As mentioned early-on in this book, I'm not writing about Radio history. That's where the academic approach works. The organizing, researching, documenting, interviewing, and preparation of Radio history can be a valuable tool in seeing the path the industry has followed, but has little relevance to what we need to do today to get the job done. It may be a mistake to suggest that a Radio historian or college instructor from an academic background (and who may personally feel very intimate toward Radio) be the best source of instruction about the immediate state of the art.

College Radio always seems to take one of two paths. The college station is used as a playpen for students in Mass Communication, Music, Journalism, Marketing, or other course-studies. They come in, play their favorite music for an hour or so each week. It's largely a self-entertaining exercise, and no instruction really takes place. The other path is for Radio career-track students. The college station in this case has a structured set of programs, an instructor who is on the faculty to teach Radio classes, and a facility designed for multiple Radio broadcast and production functions. When I attended college at Indiana University and even at my high school (New Albany High School in Indiana, and home of the FIRST high school FM station in the United States, WNAS, on the air since 1948), being part of the Radio station staff was on a tryout-and- audition basis. Getting on the Radio staff was as competitive and demanding as landing a spot on the basketball or football team. I guess even then, the necessary passion for being a part of Radio was being recognized as a prerequisite to entering the industry.

Otherwise within the college environment, the best overall broadcasters and the ones most flexible seem to be the ones who pursued a Liberal Arts curriculum. The truly talented people from a Liberal Arts background understand and appreciate something substantial about a variety of subjects. After all, a Radio personality is talking to listeners, not himself. The more he knows about the subjects of concern to his listeners, the more he can identify with them. Being locked in a tiny studio and knowing everything there is to know about Radio does not make you interesting to someone on the outside. Knowing something about *their* way of life, politics, beliefs, values, tastes and corner of the world, does. One discipline of debate is that you can always win if you know the opponent's argument better than he does. A similar application of this rule works with winning listeners from competitors. My advice to new or experienced Radio broadcasters has always been, "It's all about the listeners." If you know them best, and act accordingly, you win!

CHAPTER 5

The Resume

Once the decision has been made to go for a Radio position or to upgrade existing employment, it's time to get to the issue of the two basic elements in Air Talent hiring...the air check and the resume. Let's start with the resume. I'm assuming that most readers of this publication are already in or near the Radio business in one form or another. Therefore, here are some resume rules for persons already having some broadcasting or related experience. Since entry-level people come from so many different areas of experience, it's really hard to tell what they should and should not include on their resume unless we could examine them on a case-by-case basis. Does coming from a bookstore look better on a resume than coming from a bicycle repair shop? Hard to tell. It's a mystery as to exactly what to put on a resume, with one exception. Performing. Always include anything that reflects the ability to perform in public: High school plays, band, community theaters, dance, public speaking, poetry, singing, etc.

The aspect of being somewhat familiar with entertainment and entertaining will get a potential employer's attention better than any other skill or quality. Aside from performing, good future Radio people come from many different backgrounds. However, the strongest factor, aside from the resume, is that it appears entry-level positions are largely granted by the depth of the impression made at the personal interview; so make the best possible impression with clothing, mannerisms, attitude, humor, confidence, and communication. Here are resume basics that most Program Directors look for in a qualified job applicant:

1. ONE PAGE

Keep it simple. A single page outlining the highlights of your career achievements and experience will suffice. Should more be needed later, then it can be requested. Resist temptation to go for the "shotgun effect," that is putting down everything you've ever done, hoping the Program Director will find something he/she likes. Program Directors know that applicants have done additional things than what's on the resume and will ask if they want to know more. Avoid getting too specific about job start/end dates, and try not to ramble on when giving job descriptions. Program Directors know what all the jobs at a Radio station entail, so you don't have to redefine them in your own terms on your resume. Make the margins neat and wide with easy-to-read typefaces.

2. KEEP IT CURRENT

Include a current address and phone number. If you move, print a new resume. Don't erase or mark through the old one. Make sure you include an alternate contact number if you may be hard to reach or moving from the primary location. These days, always include an e-mail address and website if you have one. FAX numbers are also important. To have all these avenues of communication suggests to the potential employer that you are professional and have resources which may enhance

your employment prospects.

3. NEATNESS COUNTS

Never handwritten or sloppily typed. Present only a neat, professionally-typed page. Avoid erasures, uneven lines, extraneous marks or flaws on the page. Make sure you have correctly spelled the name of the person you're writing to and that you have his/her exact title. Word processing software is so commonplace these days that it's almost inexcusable to have any errors on a written page. Have someone proofread your resume, and accept positive suggestions. You might even have it written professionally, then saved to disk for easier updates in the future, should you wish to make additions or corrections.

4. ALTERNATE CONTACT

In case you missed it in #2, don't forget a work phone or second contact number. More than a few jobs have gone to other people because the employer could not contact an applicant. If you are seeking a new job and don't want your present employer to find out about it, the more reason to include secondary contact numbers. At least, have an answering machine or voice mail to take calls.

5. GROUP SIMILAR ITEMS

Sort experience by type. Rather than a running chronology of everything you've done, separate them and list in groups. For example, most Radio people have other interests and other employment associated with their primary Radio jobs. This may include theater, commercials, public-speaking, or civic involvement. Grouping similar items (or thoughts) makes a resume easier to read. The reader can see a commitment to a particular set of experiences when they are together rather than scattered throughout the page. The image you are presenting just flows better.

6. AVOID NON-INDUSTRY REFERENCES

Eliminate non-Radio positions unless they specifically relate to the business in some direct way (like a recording studio or advertising agency). Do include experience in television, music, theater, speech, journalism, and technical fields if they relate to broadcasting. Computer or database skills are always good, since modern Radio has become extremely computer-dependant as an industry. If you have a professional photo (for agencies or voice-over/talent work), send it. Radio is more and more a public-appearance vehicle, and the right look in public can greatly enhance your effectiveness.

7. SCHOOL AND STUDY

College degrees, majors/minors, certification, licenses, languages, or awards should be last on the page. This is not a place where the potential employer will look for skills as much as to see what sorts of professional and personal discipline you have. It also implies having set and achieved goals.

8. GUARANTEE DELIVERY

It might be expensive, but send resumes by certified, return-receipt mail if you cannot deliver it in

person. Use either the Postal service or a variety of private delivery companies like UPS, Federal Express, Airborne, etc. All these companies' packages project "special" when they arrive at someone's desk. It is another important way to set yourself apart from the crowd. It also supplies you with documentation of job hunting should you need it for tax or unemployment insurance reasons. I recommend sending your material in a brightly-colored envelope, preferably red or yellow. While we're at it, take the time to FAX a very brief memo to alert the Program Director to expect your (RED or YELLOW) parcel.

9. NO FORM LETTER

Each resume should be accompanied by a personal cover-letter directed to the Program Director. Never use a form letter or "Dear Program Director" salutation. If you are applying to a station in another city just because of the station's reputation, make sure the personnel at the station haven't changed. Program Directors come and go, too, you know. Even if you have obtained your information from a database, to be absolutely sure your hard-earned, important information gets to the correct person, all it takes is a phone call to be certain. While you have the station or receptionist on the phone, double check the mailing address, phone and FAX numbers, too. In today's consolidated reality, more stations have changed addresses in the past few years than at any time in Radio history. You might even want to be completely sure who the station owner is, too.

10. FOLLOW UP

When you get the return receipt back in the mail or the confirmation from the delivery service, call the Program Director to confirm that he has actually gotten the material. You may also ask about the status of the hiring process and the likelihood of a personal interview when you call. If there is a posted job opening and there may likely be many applicants writing and calling, it will be difficult to get through to all but the most conscientious Program Directors. Therefore, be prepared to deal with an assistant or secretary, who I like to refer to as the "gatekeeper." They alone control access to the decision maker. Make friends, be nice, don't be a pest, and DON'T let your frustrations at failing to contact the Program Director be obvious.

11. A SECRET

I guess you'd eventually hear it from someone, but I think it would be unfair for me to write this book and not be completely honest about many Radio station hiring practices. The truth is that many job postings are made public in order to satisfy either internal (corporate) or external (government) requirements, policies, and regulations. Frequently, a prime candidate may have already been selected and must wait on the sidelines until the procedural activities run their course. It's a king-of-the-hill game. The prime candidate has already been contacted and has been offered the job, but if a better candidate shows up in the procedural, posting and interview process, then the prime candidate may get bumped in favor of the new applicant. Sadly, often the prime candidate has already been promised the position, even a start date and salary, but the station's procedural policy requires further interviews and applicants to be sought, with no intention of hiring them. Clearly, this is waste of time and resources, especially for sincere applicants whose hopes of a career move are at stake and whose financial resources may be limited by an inferior salary or unemployment. Jobs posted in national trade publications or anywhere in print should be investigated further, since all employers (over

which there may be government or corporate oversight), build a paper-trail to “prove” the selection process was fair and open.

12. A WORD TO MANAGEMENT AND OWNERS

Absolutely the rudest and most inconsiderate thing you can do is to not reply, respond, or acknowledge material received from a job applicant. We’re talking about peoples’ lives here. Even if you have to use a few carefully worded “form” letters as your reply method for each type of job solicitation you may receive, don’t ignore peoples’ interest in working for you or your company. It’s part of your job as a Program Director or Manager. If you’re too busy, re-evaluate your time management or at the very least delegate the response to someone else. It may be more difficult to reply to unsolicited applications, but if your company actively sought applicants, then a reply or acknowledgment is a professional imperative if not a moral mandate.

CHAPTER 6

The Air Check Tape

The air check represents the on-air experience and "sound." The resume synthesizes career achievements to writing. A demo tape is usually prepared in a recording studio and is produced especially for a specific job-seeking purpose. Demo tapes are usually assembled when the job applicant is not actually working for a station or not in a desired format. Demo tapes are also produced to demonstrate alternative styles and presentations other than what their current format occupation will permit. An air check tape is recorded directly off the air during an actual broadcast, then edited later or "skimmed" while recording to eliminate music, commercials, or nonessential elements. A good quality, short length cassette is still considered the standard for air check/demo tape applications. Here are a few things that most Program Directors will be listening to:

1. ALWAYS HAVE A CURRENT AIR CHECK

Should be less than a month old. If you are presently employed, you should be constantly collecting and updating material for your air check. Make keeping an up-to-date tape a regular discipline, just like saving money, tough to do but necessary. A current Air check also reflects recent affairs and events with which the Program Director may be familiar. Hearing comments regarding a recent news item is clearly more timely than a line about the Super Bowl from two years ago. Historical air checks from your prior places of employment may be included if they are relevant to the new job or in demonstrating a completely different style or format from that which you are presently in.

2. AIR CHECK SHOULD BE A COMPOSITE

The best air checks are composites of three or four shows, giving some indication of consistency and variety. If you've been at the same station awhile, just include several samples of work from that station. It's not necessary to go back 15 years and demonstrate every station where you ever worked, other than a relevant prior station as mentioned above. Also, be prepared to have a standby full, unedited, air check of your work. Occasionally, a Program Director may ask for an hour or two from the past week, music, commercials and all. This might follow their being favorably impressed with your first tape and a desire to hear more of you in a more natural setting with the other programming elements included. Many Program Directors listen to air checks in their car cassette player while driving to and from work or on weekends. A full air check gives the feel of listening to a real Radio station. Don't fear minor mistakes on a full air check. No one's perfect. How you recover from an error on the air is part of what you will have to do at your new job and a part of demonstrating your naturalness and ability to think and act. Program Directors will be suspicious of an air check that is "too perfect."

3. DON'T OVER-EDIT

Speaking of too perfect, don't over-edit the tape. A good Program Director knows editing when he hears it and will be suspicious of something a little too tight and slick. Edit for brevity or timing, not for covering mistakes. It's not the station who's seeking a job, it's a person, so don't be overly concerned with including station promos and production just to prove how "cool" your present station is. Never edit voice. A splice in the middle of a sentence just sounds bad and suggests that you're hiding something.

4. 10 TO 15 SECONDS OF EACH SONG

Include at least 10-15 seconds of each song on the tape. This lets the Program Director get a little better, more relaxed "feel" for the station where you were/are working. It also provides a natural break between talk segments. Try to include portions of the front and back of each song. Edit the middle of the music so you hear an identifiable beginning and the ending of the song. Include a variety of music types and tempos. Air checks tend to flow better and be more listenable if the person listening has time to let each individual element become a complete thought before moving on to the next element.

5. GET RID OF THE TAPE "WOW"

If the air-check was recorded on a skimmer (a cassette player that turns on and off with the microphone switch), edit the "WOW" (where the tape machine started and stopped) out of the tape. It sounds better and may set the presentation apart from the others. If you can hear it on your tape, it had better be something important. Clicks, pops, wows or other technical glitches should be absent from any good air check.

6. SHORT BREAKS FIRST

Put briefest breaks first. Always include the basics, call letters, time, temperature, weather, slogans, dial position, etc. Slightly longer bits, full weather, promo liners, ad libs, should go in the middle; then finish with the longest bit, live spot, phone call, or prepared material. Show right up front that you can handle the basics and can be natural with the repetitive elements of any Radio on-air job.

7. IDEAL LENGTH 7-10 MINUTES

Ideal air-check length is 7-10 minutes. Program Directors say they can "hear it" in the first minute and, in fact, may only listen that long. You can tell really bad Air Talent right off the bat, and usually a really good Air Talent will be equally obvious. First hearing of an air-check is only the beginning of the elimination process. Better to have 7-10 minutes of additional material should you make the cut and get a second listen. If you've followed #6 and have your short breaks and basics up front, you'll have given a very good first impression even if your tape gets only a 2-3 minute opportunity.

8. COMMERCIALS/PRODUCTION ON OTHER SIDE

Produced commercial spots and production/promotion work should go on a separate presentation on the backside of the air-check cassette, not sprinkled throughout the air shift presentation. Having your own commercials on your own show may be overkill as well as ear-fatiguing. Production is

production and an air shift is an air shift, each with individual qualities and qualifications.

Remember...Program Directors will listen to an air-check until:

- they hear something distasteful
- they hear something unprofessional or amateurish
- they hear too much repetition
- the technical quality is unlistenable
- they get a good feel for your ability and will listen to more later
- the phone rings
- the Station Manager leans into his doorway and says, "Got a minute?"

Make the air-check count. It's probably the most important single (other than the interview) item in getting an on-the-air position. Use a new, quality cassette with a neatly typed label on both sides. Put a phone number on the cassette in case it gets separated from the resume. Include the total running time of each side of the cassette so the Program Director knows how much time to budget to hear the whole effort (another good reason to make it short). No handwritten labels, either.

A word about air checks on the Internet. I'm all for doing everything possible to promote and publicize yourself in the job hunting process. There are several services available whereby you can post your resume and even your air check on an Internet site. Whereas this may be a seemingly expedient and relatively inexpensive way to distribute your material, it lacks one key element . . . your dynamics. Posting your material on the Internet is a very passive way to job-hunt. It requires too much focus and effort on behalf of an employer to find, then listen to your material. I think posting material on the Internet may be an excellent way to offer additional information about yourself, like an expanded resume, several different professional photos, a menu of different formats, air checks, commercials and outside interests and activities. After you have made a good first impression and have utilized personal dynamics at gaining the Program Director's attention, it would be an excellent time to direct the Program Director to the supplemental material available on the Internet. You've cleared the first hurdle and they are interested. The Internet follow-up can add an extra degree of professionalism to your presentation, but don't use it or depend on it to open doors initially.

CHAPTER 7

The Interview and a Few Final Words About Job Hunting

Job hunting in Radio demands that you pursue as many potential opportunities as possible. Time is too short to be wasted waiting for one employer to make a decision before you start courting a second opportunity. Now that you have prepared and presented the two tangible parts of the job hunt, the resume and air check tape, you are ready for the face to face opportunity to meet the potential employer in person. Knowing as much as you possibly can about the Radio station will be of enormous help in determining how you should approach them for a position. Obviously, your air checks should be tailored for the format you are seeking to enter. Although there are a few interchangeable formats requiring similar delivery (Country, AC, Oldies, CHR), there are a few more who definitely do not (Classical, Alternative, Urban, MOR).

When you get past the first few stages of the application process and are fortunate enough to get as far as a personal interview, you're in a critical position to make or break your opportunity.

Here are a few tips for the day of the interview:

- Don't deviate from your daily routine; you'll reinforce anxiety.
- Confirm the meeting date and time.
- Take a copy of everything with you which has previously been submitted to the Program Director (Never can tell when your original material may get misplaced).
- Review everything you've sent, so you are familiar with the information on your resume or tape.
- Rehearse answers to questions which may be asked about future goals, salary, role models.
- When you enter the Program Director's office, look around. Make mental notes of photos, awards, books, or any other obvious information which may tell you more about the interviewer and which may be brought up in conversation during the interview, i.e. "Oh, I see you like golf" or "When was that picture of you and the Governor taken?" Be prepared to be a person and talk with another person.
- Don't let your eyes and conversation wander. Stay focused.
- Ask questions. You are interviewing the employer, too.
- Try to identify or suggest a timetable for decisions regarding employment
- Keep up with the times. Although it's showbiz, DRESS THE PART! Look like someone who'll be representing the Radio station in public and can professionally project the image the station wants.
- Following the interview, follow up with a note of thanks.

Today's Radio Stations Can Use Air Talent in Two Ways:

1. PERSONALITY STATIONS

Members of the air staff have permission (and ability) to express themselves on the air, to create an on-air persona, character, or personable quality; they will be in the foreground of the on-air presentation, publicized, and promoted. At personality stations, or perhaps being only one of a few personalities on an otherwise non-personality station, visibility is a key element in success. Personal appearances and market identity are extremely important for creating a station image and Sales Department opportunities. That "personality" has a worth and may be sold to benefit station revenue. When seeking work at a personality station, know the image of the station. Take some time to learn how the station is projected into the community and what the overall character of the station is, according to its listeners and according to its own promotional thrust. Public appearances will be required. Be ready to encounter a reasonably aggressive company attitude. Be sure you are ready for what may be asked of you.

A professional photo is an asset to being considered for many Radio jobs. The traditional 8x10 glossy still has quite a bit of clout when it comes to hiring. If you have a professional-quality video presentation, use it as well. With so many potential applicants, the job of personality hiring has more characteristics of theatrical casting, looking the part, getting the role. Radio has gone visual. Consider the prospects of being on the station's TV spots, billboards, newspaper ads, as well as countless personal appearances at promotional and civic events. Using personal-appearance qualities as job qualifications for Air Talent is legal and should be considered when entering the business and moving up the career ladder. When applying for a position with a high-profile company, be sure to accent your past activities which may closely relate to the promotional activities in your potential new position.

The days where Radio qualifications rest entirely on one's vocal skills are gone. Other aspects of getting the role may include athletic ability, special skills, musical talents, and whatever criteria may result in the station's getting the most "personality" from the person. Coming from a personality Radio background, I find this application of talent to be the most rewarding and exciting. It's difficult to separate yourself from your job, because there are intimate parts of yourself intertwined into both. I regret that outside of morning shows, there has been a considerable de-emphasis on personality Radio during other times of the listening day. Part of this state of events is to be blamed on the faulty utilization of research which equates "talk" to "personality." Articulate, interesting, familiar, relevant, compelling personalities always can and will create tremendous listener interest and response. Since the essence of "personality" is freshness and spontaneity, researching it effectively is impossible, unlike songs, which are played repetitively and can burn out. A good personality who is always bringing something new to the listener will not burn out, whereas a lot of irrelevant talking will.

2. NON-PERSONALITY STATIONS

The station itself has a collective personality, and each member of the air staff contributes a discipline and consistent image to support that personality. As far as you are concerned, this is a non-personality station. In a non-personality station. The air staff serves mostly as hosts, producers, or announcers, mostly chosen for vocal skill and efficiency. Other elements of the programming are considered more important, with the air staff playing a more background role. Many music-intensive formats are best delivered with little

or no personality input required of the announcers. Heavily researched, more music formats like Lite AC, Easy Listening, Dance-intensive, AC or Rhythmic Oldies can be effectively executed with or without personality, depending on the music mix and production savvy of the Program Director. Other than artist and content information, Classical can also work with minimal personality.

The point is that there is nothing wrong with a non-personality-driven-Radio format; it's just different and requires a different type of individual. It is NOT the environment where outgoing and highly creative air personalities will be happy or last very long. Radio people who are articulate and detail oriented, with personalities not requiring public reinforcement and applause, but with excellent technical skills can work for years in the non-personality format environment. It's just important to keep the two distinctions in mind when going for a career in Radio, because the expectations and activities will be very different from one another, as will the rewards and future employment possibilities.

Finally, You're Either In or You're Not

Although it may seem like an endless wait, eventually the process results in your getting the job or not getting it. Keep a diary of your job-hunt activities, so you'll have a chronicle of dates and events that led up to your new job. You'll also have a reference of how you accomplished your goal. A year from now, you'll be able to look back at your diary and reflect on how you got where you are. Perspective is very important.

If you got the job, congratulations. You'll never be more influential than in your first several weeks at a new job, so take that opportunity to get to know everyone at the station and create the most positive impression possible. Also, it's the best (if not the only) time to get things you need to do your job more effectively. Remember that they want to make you happy, too. The company has made an investment in your talents, so they want you to succeed.

If you did NOT get the job, you'll probably get the other job you were simultaneously applying for at another station. Never depend solely on a single job prospect. The worst that could happen if you are offered multiple opportunities is that you'll have to make a few decisions and perhaps, disappoint one of your potential employers. Not only does this give you options, it may also give you bargaining points should you need to weigh the jobs against each other. Always, repeat... always, have multiple job-seeking endeavors underway simultaneously.

If you did not have more than one job prospect, reread the first sentence of this chapter.

CHAPTER 8

Getting Into a Job - Negotiating

At some point, Air Talent/Program Director/Job Seeker is actually considered for a job. There is enough mutual interest to warrant further conversation or a personal meeting. In any negotiations, both sides must win (or think they have won) for a successful agreement. Going to the bargaining table, consider this:

1. NON-PERSONALITY STATIONS

"Non-personality" stations have the least flexibility in salary negotiating. They are looking mostly for a compatible "sound" for their music presentation. They often have a wide variety of applicants since there are more people in Radio with good voices than there are with great personalities. These also are the stations most likely to become automated, requiring an even smaller total staff requirement. They may be automated already, so the announcer's duties are primarily "voice-tracking" or program data entry into the automation.

2. PERSONALITY STATIONS

"Personality" stations will often take the longest to select a new staff member. Chances are, the decision will be made by more than the P.D. alone; often the G.M. must give approval since sales are directly affected by a new personality. Be patient during the process. It's all right to ascertain status reports of the talent search, but don't be a pest and offer ultimatums and deadlines.

3. PERSONAL INTERVIEW

A personal interview is a MUST for any Radio job. Professionals do not hire/are not hired sight-unseen based upon a tape and resume. At some point, during every Radio station job seeking exercise, prepare for and encourage a personal interview. The earlier in the process you can have any personal contact, the better. You'll be a real person in their memory rather than just another tape or resume.

4. VERSATILITY VS. SPECIALIZATION

Versatility is important in smaller markets where you may be called upon to do a variety of functions. Because of consolidation, you may be required to work several different formats, simultaneously. Specialization is sought-after in larger markets where you simply have to be terrific at what they hire you for.

5. KNOW THE DIFFERENCE

There are BIG STATIONS in small markets and there are small stations in BIG MARKETS; know the difference. Ask around. Get outside information. Learn where your station prospect stands in its market.

Here are the best ways to learn the market before going for an interview:

1. **Check any ratings reports** or ARB information about the number of stations in the market and the competitive status of the station you're talking with.
2. **Subscribe** to (or phone order) the SUNDAY paper from the market for a few weeks before you go there to talk. Pay close attention to:
 - a. Housing (availability and cost)
 - b. Salaries of comparable other professions listed in your local paper (for example, how much does a teacher, nurse, tradesman or clerical worker make where the job is?)
 - c. Advertisements for food, clothing, retail items
 - d. Arts, sports, events, names in the news
3. **Call the union local.** If the station is a signatory to a union, such as AFTRA (American Federation of Television and Radio Artists), call the local office and get the contract scale minimums for the station (or other stations in the market). Nothing deflates a job negotiation faster than asking for less than what they HAVE to pay you.
4. **Call the Chamber of Commerce;** request information from them as if you are a prospective new resident (which you might soon actually be).
5. **Go to the city personally** for a sneak preview of the community and the station. Do a little personal research and ask people you meet about the station.

Because of the commercial interaction a Radio station has with other businesses, there might be some job benefits available for the negotiating table not generally available to other businesses. As a consumer, make a list of the top ten expenses and/or needs you anticipate must be met by your employment. Obviously, all of them can be acquired with money, but money is only the go-between. Then, check the list to see if there might not be something the station may be in a position to acquire directly for you via trade or barter in exchange for reduced salary demands.

Here is a list of "things" (necessities and luxuries) various Radio personalities have used in job negotiating and how they can be acquired:

1. **Money** (always on the top of the list). Include the following:
 - a. Salary
 - b. An advance on salary to get started
 - c. A company loan (to be repaid)
 - d. Co-signature on an institutional loan
 - e. Escalating salary (built-in raises)
 - f. Company stock certificates
 - g. Profit sharing
2. **Vacation Time**

Agree on vacation time before you sign up. Don't be caught in the "company vacation policy" trap. Any employment agreement supersedes company policy. Rather than express vacation time in weeks, suggest in number of days, which could be used for long weekends, or full weeks. Agree to "non-ratings" dates in exchange for length of time. Attend conventions on behalf of the station or company, then take a few extra days of your own.

3. **Relocation (moving) Expenses**

- a. Complete packing and moving
- b. Truck or trailer rental
- c. An allowance for you to do what you want
- d. Lodging until settled
- e. Apartment/House-hunting expense or service
- f. Air fare to a former city to take care of loose ends a few months following relocation

4. **Length of Work Week or Air Shift**

They want 7 days, but you want 5; they want 6 hours on the air, but you want 3. Use in combination with each other for a realistic schedule; include "off air" duties, too.

5. **Automobile**

Station leases or buys a vehicle outright in exchange for commercial schedule for dealer; assign value to this item by which salary may be adjusted.

6. **Automobile expenses**

Gas, oil, and repairs are usually easy to trade.

7. **Rent**

Apartment complexes and real estate agencies need advertising, too. Work a deal on a vacant unit or reduced rate.

8. **Travel Expenses**

Travel agencies love to promote; accept partial payment in airline/hotel benefits.

9. **Home Furnishings**

Furniture and department stores, decorator shops all do dollar-for-dollar trade.

10. **Home and Lawn Care**

Sometimes seasonal, but everyone from gardeners to housekeepers needs to advertise.

11. **Appliances**

Home appliances and electronic appliances (new AND used).

12. **Personal Grooming and Health Clubs**

Hair salons and health clubs love personal endorsements from Radio announcers.

13. **Medical/Dental (not insurance, the real thing)**
Now that it's legal for medical doctors, dentists, and chiropractors to advertise, get a dollar amount of services at your disposal. I don't know why more stations don't provide basic dental maintenance to air staff by trade with a dental office. It's cheaper than paying for the same coverage by insurance.
14. **Construction**
You may need supplies or materials, but small contractors and home improvement folks rarely have money to advertise, yet are often willing to exchange labor for advertising or exposure.
15. **Transportation and Parking**
In bigger cities, commuter rail tickets and parking lot fees are reasonable requests. Even a bicycle or motorbike may be practical.
16. **Child Care or Day Care, private schools**
ANY business needs advertising or endorsements. If they don't currently advertise or have any advertising experience, offer to assist them in developing an ad campaign if it means gaining their service for your use.
17. **Restaurants**
One of the all-time basic perks. Station must already have a restaurant trade somewhere or it's not a real Radio station. Get in on it.
18. **Clothing**
Basic clothing from stores can be traded in smaller amounts, especially with some cash purchases. More stylish stores may like a personal endorsement from a Radio personality who frequently attends public events (M.C. jobs, TV appearances, talks).
19. **Cable**
You can't talk on the air about what you've watched on cable if you don't have cable.
20. **Schooling**
Get your wife and kids jobs as welders, secretaries, hair stylists, computer operators, air conditioning specialists, or a myriad other certified professions. If you've seen them advertise ANYWHERE, they'll trade for enrollment. Some privately owned colleges may accept advertising in exchange for tuition for credit courses.
21. **Anything else**
Don't be afraid. List your needs; examine them as likely targets for a job perk. You'll never get what you don't ask for.

Helpful hint: If you are negotiating with the General Manager, his time is valuable and so is that of his Sales Department. Don't give them a shopping list of insignificant items. The station makes no money

on trade and salespeople make no commission. Set your priority items and those items that, if provided to you, can save the station some money and give you what you want. If you know the market, you might do a little homework and speak with some potential advertisers about their receptiveness to trade for services you want. Unless you are financially secure, don't accept things you really don't need in lieu of salary. It might be nice to have a new room de-humidifier or a canoe with a trailer, but it doesn't pay the rent or meet the other day-to-day needs. Most often, it's the humble things that management is willing to help with, rather than the ego-boosting luxuries. I'd take a couple of cases of toilet paper or canned soup over a pasta maker any day.

Although ratings incentives are often an important part of a Program Director or Air Talent contract, they shouldn't be used in lieu of salary necessary to exist day-to-day. There are too many variable factors that come into play in ratings, most of which have nothing to do with you. Ratings incentives should be thought of as a "bonus" or icing on the cake, over and above the employment agreement. When using ratings incentives, be very specific, including:

The exact dayparts and days of the week (M-F, M-Sun, etc.)

If Program Director, then overall station progress;

If Talent, then shift improvement;

If Program Director and Talent, set up separate goals.

The timetable

Spring ARB vs. Fall ARB, or Winter AccuTrack vs.. Winter AccuTrack a year later, etc.

What numbers?

Shares, Cume, Quarter Hours, TSL

How is payment to be determined?

Percent increase? Tenth share point increase?

Market rank?

Here's a new twist. If a Station Manager's position is "ratings don't necessarily (or immediately) mean increased revenue," then ask for an incentive plan based upon an override of sales or percent of gross revenue for a given period. Program Directors can also suggest a "commission" on new business (1% or 2%) on top of the salesperson's commission for each contract written during the period following a ratings result.

In job negotiations, do your homework first. Know going in what you need to accept the job. Don't accept a low salary, then try to scale down your life. Be realistic or you'll be unhappy. You'll also be on the Manager's doorstep asking for more money in a few months, which will not help you win any popularity contests. Before negotiating for a Radio job, know as much as you can about the market (especially if you are from out of town). Demonstrate flexibility and an interest in adapting. Make your personal appearance and body-language say positive things about you. Radio personalities make lots of personal appearances as well as perform Radio shows. You'll be judged on how you will represent the station in public as much as how you sound on the air. Think of Radio hiring more like "casting" and less like "nice-voice, runs a tight board."

CHAPTER 9

Getting Out of a Job - Negotiating

Getting out of a job is sometimes as difficult as getting into one. As a rule, some mention of "departure" should be included in any letter of agreement between a Program Director (or Air Talent) and Management. As sensitive as this issue is, the clearer it can be spelled out, the easier it is for both sides professionally and emotionally upon termination. Voluntary departure usually means the Program Director/Air Talent is going on to greener pastures. Management should be sensitive to the necessity for career advancement, and Program Director/Talent should not leave without ample notice and a willingness to complete immediate tasks and remain available (at least by phone) for providing information and suggestions for his replacement.

It is normal that certain "perks" included in an employment contract are surrendered if the employee leaves within the first year, including repayment of any advances or company loans. If fired for "cause," per company policy, there's little recourse if the company has evidence of any alleged impropriety. Firing "for cause" should usually be explained to the employee first and he/she given the opportunity to resign, if he agrees with the company position. In all states, companies must prove "cause" if terminating an employee, so it is rarely used except in cases where there is little doubt.

Regrettably, "philosophical or artistic differences" are legitimate reasons for termination in this peculiar industry. Ratings performance and "poor execution of company-directed policies" run a close second. Most Radio separations should best be mutually settled. Given the fact that the employee would rather stay, little will make him/her happy other than having management rethink their temporary insanity. Short of that, have a reasonable talk with the Station Manager, and come to some agreement of severance salary, terms, vacation pay due, and a mutually agreed "public" statement explaining the departure. If termination is involuntary, be sure the management provides something in writing to that effect, regardless of what the "public" statement may be. Don't jeopardize the rights to collect unemployment by the inference that you quit voluntarily.

A recent legal phenomenon is the term "hired-at-will" and is included in many employment agreements and essentially erases any kind of "cause" for which a person may be terminated. In simple words, this term implies that you work for the employers until such time as they change their minds, for any reason. In accepting being hired "at-will," you virtually surrender any recourse you may have for your termination. Keep in mind that it works both ways. If you are employed "at-will," then you may leave with minimal notice, for any reason, at any time. Unless bound by other tenets of an employment agreement, you are free to leave, even to go to the competitor in the same market. I'd suggest never accepting "at will" employment if there are other restrictions attached, which may hinder your re-employment in the same

market should termination occur. I regret that the desire to be employed in Radio frequently results in people saying "yes" to anything just to get the job, then suffering the consequences later. Employment should be a two-way event, so be suspicious if the terms and conditions bend too far toward the employer's side. You have value, too. Part of your value is your ability to increase the performance and value of the company for which you work. Don't underestimate your importance to the employers' overall financial goals and success.

If there is an employment contract with separation terms, it might include:

1. **Full Payment** to the end of the contract, if there is a contract and it so specifies;
2. **Payment of 50%** of the contract balance (this is a compromise that usually is acceptable);
3. **90-60-30 Days notice** or pay in lieu of notice;
4. **Anything less than 30 days' pay** is unreasonable. One or two weeks' pay and "out the door" is unprofessional and insensitive.
5. **Job Search** assistance. Opportunities within the company in other markets, or access to phone, office, the copier, production rooms for a specific period of time.

Get it in writing. Have a third party look over the items and act as a sounding board for any questions. If you use an attorney, watch out! Unless the attorney specializes in broadcast or entertainment law, they'll suggest all sorts of ways to make everything so legal it can threaten a potentially good working relationship. A simple letter of agreement will suffice, signed by both parties. After all, you're both hoping that the agreement sets down what will happen when the station is a WINNER, so it should emphasize the positive elements of employment. Be realistic and be specific. Sometimes, however, it just happens. You get fired.

What are the most important things you should do before during and after the blessed event?

1. Most firings are not unexpected. Watch for clues from co-workers, changes in management attitude, market rumors, or just that pit-of-your-stomach hunch.
2. Therefore, resumes, air checks, and references should not be done in a last-minute panic.
3. Get a clear understanding about why you were fired and what future status you have with the company, like item #5 above.
4. Get any severance offers (vacation, insurance, etc.) in writing.
5. When we get fired, we feel a loss of self-respect, so go out for dinner or take an overnight trip. A pleasant or rewarding event helps restore self-worth and lets our mind clear.
6. Note in writing about getting fired with a few words about how it felt.
7. Develop perspective about it, including the company's possible point of view.
8. Go to co-workers, shake hands, and wish them well.
9. Don't whine. Show some class, the other professionals with whom you have been working will remember it.
10. Register for unemployment (state unemployment offices don't have a clue about Radio), even though you must endure the forms and procedures to get benefits.

11. Contact close friends in Radio and explain your status and availability.
12. Bank Card companies offer a version of unemployment insurance covering monthly payments of your credit account if you lose your job. Their policy kicks in when you get the official word from the state unemployment office that you've been approved for benefits. Call each of your credit card companies and ask if they offer such a feature. Sign up today to remove a potential heavy financial burden as well as protect your credit status.

Above all, remember. . . it's not the end of the world. From the moment you lose a job, 100% of your focus and resources should be devoted toward the NEXT job, not the LAST job.

CHAPTER 10

Virtual programming

This chapter on Virtual programming follows the chapters on jobs and employment for two reasons. Virtual programming is a fancy word for automation, and automation (satellite or local) has allegedly had an impact on the employment status of thousands of people in Radio for the last several years. Automated programming is nothing new. If we look back at the history of Radio, we can see that almost since the beginning of the industry, technology has been utilized to make programming simpler, cheaper, and with greater control of content and time. Since the very beginning of Radio, the industry has gone through change after change to streamline programming, any one of which could be considered the Virtual programming of its time. There's really nothing new about creating "walkaway" time at a Radio station for the purpose of making the job of keeping programming on the air easier or allowing the operator to do more things during the time he or she is responsible for the programming. So, while we are dazzled by the accomplishments of today's technologies, if we look backward, we'll see a series of other benchmarks in Radio that were (in their time) the building blocks of what we are today calling Virtual programming. I've generalized the dates (remember, this is NOT a history book), but you'll get the idea about the evolution of the process.

- In the 1930s, the members of the studio orchestra, fired from a Radio station, left grumbling about being replaced by the utilization of recordings of bands and singers, rather than live music.
- In the 1940s, announcers doing live commercials and actors on live programs were replaced by "electrical" transcriptions, recorded in advance or shipped-in from outside sources.
- In the 1950s, audio tape was widely used to provide programming to FM music stations, with clunky, automated reel-to-reel machines doing all the work.
- In the 1960s, tape cartridges, easily mounted in racks on the studio walls all but completely replaced vinyl recordings for playing music, thereby eliminating "cuing-up" records, slipping them in and out of their pasteboard jackets, and re-filing them to the music library.
- In the 1970s, we got more sophisticated with our cart machines and taught them how to "sequence" from one to the other, creating seamless stopsets, using audio tones on the tape to trigger the next cart to play the next spot. Later, this was also accomplished with songs, allowing significant walkaway time from the studio (depending upon how many cart machines you had).
- In the 1980s, enter the computer as a routine tool for scheduling music, spots, and serving as the controller for the playback of programming.
- In the 1990s, it was all about hard-disk storage. Mechanisms and machinery with moving parts have

given way to hard-disk digital storage of everything from music and commercials, to the insertion of announcer voice tracks. An entire 24-hour, 7 day-a-week Radio station can be programmed from a device about the size of a microwave oven.

- Now, at the year 2000, if we're not careful, the programming of the first decade of the new millennium will also have the personality and the creativity of a microwave oven.

Get the point? It was the logical progression of Radio technology that we are where we are in developing new ways to generate programming. The concept of using any form of mechanics to "sound live" was always the goal. Although the goals internally at the Radio station were for maximizing quality control and time-efficiency of staff, the audience has been largely left out of the process except to be bystanders and witnesses to the programming. As formats have become less and less human, requiring less and less personality and more music, strung together with production elements, it has become far more simple to create Virtual programming to replace it. It is as if the industry has been gradually, over the past decade, bending programming into a shape that will easily fit into the necessary parameters for easy duplication by a computer.

Think of it. Listen to most of the contemporary Radio formats. Can you really tell which ones are live and which ones are not? How many Radio stations operate by lengthy "much-more-music" sweeps and minimal announcer presence? How many stations today offer clusters of 10-12 commercials in a row at a specific time each hour in order to claim "playing more music"?

Consolidation and the related economics of paying for and operating Radio stations has played a huge part of the accelerated development of Virtual programming. Almost every major player in today's Radio mega-companies has announced the development and utilization of extensive Programming technology to operate more effectively and economically. Simultaneously with the announcements of acquisitions of group after group of Radio stations has come parallel announcements of the development of in-house networks, inter-market sharing of announcers and resources, as well as consolidation of facilities.

Let's step back for a reality check. It's still all about the listeners. As we have said throughout this book, the success of Radio results from the development of an intimate relationship between the Radio station and the listener. How we combine, consolidate, engineer, or otherwise manufacture programming still needs to accomplish that goal. The assembly of the audio elements is not the same as communication, nor does it guarantee the development of a relationship. Another aspect of the impact of Virtual programming is the reduction of staff for promoting and representing the Radio station in public or in the community. Jobs and responsibilities once held by announcers and Radio personalities, with whom the audience had a personal kinship, are now being handled by unknowns. Not-on-the-air members of the Promotion Department. In many cases, these same people do similar duties for every station co-owned within a market. Virtual programming has yielded Virtual Promotion.

The longtime benefit of Radio has been its localization. Even by law, each Radio station in the United States is licensed by the FCC to serve a local market. Local traffic reports, sports coverage, weather,

and community events have been the mainstay of local Radio since its inception. As Radio has become more homogenized, and the “personal” aspect removed, the ability to be responsive to local needs diminishes geometrically. Further, no matter how slick, tight, high-tech or seamless Virtual programming may be in a local market, the relationship breaks down at the simplest moments. Who will answer the phone when a listener calls? Who will follow-up on the traffic accident on Main Street? Who will say a special hello on the air on Monday morning to people met over the weekend at a station event? Who will answer the letters, play the requests, be a part of the local market every day?

Don’t get me wrong. I love all the new technology. But I’m seriously concerned that the ability to do so much MORE has resulted in the desire to do so much LESS. To have continued the development of effective personalities, intensified local involvement and coverage of local events or community issues, could have resulted in magnificent results for local Radio with the addition of the new technologies. Rather, it has apparently lessened the obligation to accomplish those things as a trade-off for profitability.

On the one side, we have heard our sales and industry organizations expounding the virtues of Radio over print or television for advertising. Yet the percentage of advertising dollars nationally allocated for Radio, although growing, has remained stalled in single digits for decades. At the time when the technology to do so much more with our Radio facilities finally kicked in, a counter-event, consolidation, became the law of the land. The tools that could have made local Radio absolutely unbeatable and a formidable venue for advertising and promotion were diverted to tools designed to save operational expense and reduce staff.

A missionary taught the starving natives how to plant seeds, water them, pull the weeds from around them, watch them grow and from the resultant crop, feed their village. Following the teaching, the missionaries gave the natives a bag of seeds. The starving natives ate the seeds.

I am hopeful that one by one, programmers and owners in local markets will be able to reassert the power of local Radio. Perhaps the development of satellite Radio, designed to provide national Radio service for the first time in U.S. history, will be the catalyst which compels local Radio to focus on its strengths and economic base, i.e. the local market it serves. Regardless of what it takes, getting back to the development of the Radio station/listener relationship will be an imperative for its survival. As a Program Director for a Radio station utilizing the best available technology, you may be in a position in the future to direct this change. In the design and implementation of any form of Virtual programming, heed this advice. Regardless of:

- how good it looks on the computer screen
- how well-timed the hour is
- how seamlessly the announcer’s liners fit into the sequence
- how effectively the commercials are scheduled
- how balanced the music scheduling software has designed the song list

. . . remember, someone is listening. It’s all about them!

CHAPTER 11

Market and Music Research

In this section, we will be looking at the role that market research plays in the mission and the operation of a Radio station. Smart programmers need every bit of information they can lay their hands on to assemble a winning combination. I have no fundamental problem with any sort of research to develop a plan. I do disagree with many aspects of modern Radio research companies. It's not their fault. They really do gather, collate and distribute information for use by Radio stations. Ultimately, however, they are all sellers of products and, therefore, my greatest disagreements lie in:

1. What to research?
2. How to go about it?
3. What role does research play in decision making?
4. What other interests does the research company have?
5. What other resources does the station have?

Who even needs market research? The use of outside market research firms is almost universal today. These firms are expert marketers who employ persuasive speakers, show compelling data, and can provide reams of documentation to support or deny. Research is BIG business, with established companies gaining in sophistication and expertise, with newer companies springing up every day to fill in the cracks. I have had the pleasure of working with several major research organizations on a variety of Radio station projects and am impressed by the degree of detail achieved by modern Radio research. Being a realist, I also know that research is here to stay. However, we in America fear the danger of a one-party system. Therefore, the prudent manager avoids relying too heavily on any one source of information. Professional market research is a useful management tool, but its value can easily be overestimated. There are alternative sources of market information which can be employed, including the effective use of staff talents, and raw creativity. The research companies spend millions of dollars, collectively, on promoting and advertising their services, so they don't really need me to tell you about whom they are and what they do. I am not anti-research, but in the interests of presenting another side of the question, I'll advocate for alternatives. Besides that, since this book winds up in the hands of Programmers in very small markets and in foreign countries, we cannot assume the research resources are available, affordable, or appropriate for those situations. Therefore, let's position ourselves in a situation where research is NOT the best option.

After all, it's my book.

Without negatively prejudicing the case for professional market research, let me point out that in 10 of the top 50 markets I've examined in preparation for writing this chapter, there are anywhere from 25 to 40 stations per market. Thirty percent of those stations were involved with or had recently undertaken a research project of some sort. As a rule, the stations on the bottom stayed there, the stations on the top stayed there, and the challengers either won or lost a few points, occasionally. Pitting two top stations against each other (signal, funding, talent, and all else being equal) with both doing major research projects...one will win the other will lose. But how can this be? Maybe we need to look deeper into the research process and how it is applied to each case. Things to remember, however, are:

- **There are just as many losers who used research as there are winners.**
- **Market research is no guarantee of victory.**
- **Is Market research designed to justify decisions or to get listeners?**

Most music research is based upon the premise that if people tell you their preference and you give it to them, you'll win. That's research in a nutshell. Supply and demand.

The problem with that premise is that people can only tell you what they are familiar with, or about items and events to which you have just exposed them. For instance, when a new song comes out and you play a segment of that new song down a telephone line for test subjects to hear. They hear only a very small portion of that song; they don't hear the whole thing; they don't have a chance to get familiar with it or know much about the artist. In the case of most music, it just takes time for all songs to be accepted. Even the biggest all-time hits got their reputations from gradually becoming familiar to and preferred by listeners. Much of a song's popularity also depends on the other music against which it was in competition for listener attention during its initial exposure. Mediocre songs sound very good next to terrible songs, but in a really good musical era, there may be a glut of excellent material.

Most songs from 30 years ago were played back-to-back with other songs of the same era. They are not competing with music 10-20 years newer or older as in many of today's formats. It took time for a single music selection to work its way up the charts (and back down). This gave every song several months of public exposure through continual, but not constant, air-play. Some were on the national charts for almost a year. There were no television videos, and music fan magazines were few and published only every week or month. Even most Radio stations didn't program music all the time. Music shows were interspersed with dramatic or comedy series and news.

The people from the research company stood in front of the art museum all day, asking people their favorite color. At the end of the day, the majority of the respondents said, "blue."

That night, results in hand, the research team and the museum management went into the galleries and added 50 more blue paintings.

There are just too many variable factors that come into play when people make their ultimate like/dislike decisions of every aspect of their lives. Each single event, whether it's a song, a food, a place, a person, comes with a whole set of conditions and circumstances that guide and determine the eventual opinion. We feel differently about a walk in the park on a rainy day as opposed to a sunny day. We like liver and onions for

dinner, but not for breakfast. Therefore, the research and recall of opinions and impressions are incomplete without all of the ancillary input that creates those impressions. Music is particularly vulnerable to outside influences, yet those influences are rarely considered when doing music research.

READ THIS!

Today's music has a shelf-life of a few weeks (months, if really lucky) of maximum exposure. Then, once it hits the top of the charts, it vanishes. This minimal time-exposure for today's material will create an entire era of music with so little popular familiarity that there will be virtually no market for it in future years. Contrast them with today's oldies. Those songs are still popular because they became familiar to the listener over a longer period of time. With few exceptions, this simply will not be so for contemporary songs in today's popular formats. Even the record companies are alarmed at the lack of familiarity the public has for many of today's most popular performers.

Another problem with "testing" music that has been around for 20-30 years is that the listener's opinion of the music has already been set from the time the songs were first exposed. The memories evoked by the song are usually more significant than the music itself. Because memories are so subjective to the listener, a particular selection will be favored by different people for different reasons. Comparing them to one another on overall popularity is comparing apples with bananas.

NOW, READ IT AGAIN!

The #1 song on a popularity list of tested songs may be more familiar overall than the #30 song on the same list, but #30 may be a better song for evoking memories and may be generally more durable within a format. Music research in these cases actually measures something that has already been done to the listener at some time in their music-listening history. Music tests of older selections do not predict audience reaction. They measure only the recognition level a song achieved within a target audience. A station may have played a significant role in exposing music to its audience in the first place. How that music is ultimately remembered is up to each individual listener. The audience may like or dislike the song, but both feelings are fixed by history and you cannot change that. We cannot forget the notion that, of all the songs a person has ever heard, they will select only a few as their favorites. Some songs just may not "test well" when played alone, but are perfectly acceptable in the company of other songs where they fit as part of the overall mix.

Music research is always based in the present. It asks, "How do you like these songs today?" This attitude presupposes that present opinions are the road maps to the future. This is not the case. Again, the subjectivity of music preference allows for songs to have established meanings to the listener. How they like a song now has no effect on the original memory of the song, and that may never be changed.

With older songs, the time, charm, and impact of music have already occurred. Songs strike familiar chords in different people for different reasons.

For example, at Golden Oldies formatted stations, the appeal is to persons who attended high school in the 1950s and 1960s. That type of music had a sound and a feel that are not only musical but paint a picture in the listeners' minds of the times they lived and enjoyed (or not) when the songs were new and enjoyed maximum public exposure on Radio and jukeboxes.

All the songs simultaneously popular (not just the top 20) from the particular year helped create the mood and ambiance that created the overall image of the era. To select only the so-called "top" songs from a year or era denies the listener the remaining music necessary to complete the picture. Comparing the musical portrait being painted by a Radio station to an oil painting by an artist, the researchers will ask the audience their favorite colors, then paint a picture with only those colors. Whereas, in reality and in creating the more lasting image, a true artist without benefit of research, will create a picture using all the colors as well as subtle shades for an overall impression. To restrict a play list to strictly numerical favorites fails to give the total complexion of the music/era you are programming and will ultimately be deemed incomplete by target listeners. It denies them the total atmosphere needed to relive the era and times you are trying to favorably evoke.

In the case of even older music, MOR Adult Standards, Country or Top 40 Oldies, there are literally thousands and thousands of songs. From a merely physical point of view, it's impossible to store, much less play, every song. Now, with the creation of Compact Discs, DAT, CD-ROM and other audio storage technologies, it is possible to devise a system that includes an incredible number of songs necessary to create the total atmosphere of the era. Here again, the problem with music research is its insistence upon taking the same tried-and-true several hundred songs that were the top "chart" songs at the exclusion of the other material necessary to complete the format. Obviously, there's more than one way to perform a hit, familiar song. Music researchers routinely deny this. Hundreds of the most hummable, singable, memorable musical selections of all time have NO original hit version.

Here's a list of familiar songs from an Adult Standards play list. Chances are most people over the age of 40 can hum the melody to many of them. Can you recall who had a "hit" with each?

What Now My Love...Heart and Soul...Dancing in the Dark...Love is a Many Splendored Thing...
Where or When...Smile...My Favorite Things...When My Sugar Walks Down the Street...
It had to be You...Anything Goes...On a Clear Day...Somewhere...Time after Time...
Just one of Those Things...Put on a Happy Face...That Old Black Magic...Summertime..
The Second Time Around...Tenderly...Lullaby of Broadway...Embraceable You...
Deep Purple...My Funny Valentine...

You can "hear" in your imagination several different singers doing their own versions of each song. Look at the list again and "hear" Frank Sinatra sing any of them; then "hear" Peggy Lee, Robert Goulet or Ella Fitzgerald. If you are familiar with the music and the artists, you can even let your imagination run wild and "hear" versions of these songs by artists who would never record them. In your imagination you can "Hear" Michael Jackson, Elvis, Madonna, or Elton John, singing these same songs.

Simple facts of music versatility and variety are almost always discounted by music researchers, who usually pick one version and rank it numerically. It then becomes the total representation of that song in their format.

These songs were recorded by many different artists for many different reasons. Record buyers in the 1940s, 1950s and early 1960s bought records, not just because they liked the songs, but because they were fans of the artists. A record buyer would go out and purchase a Frank Sinatra, Johnny Mathis, Peggy Lee, Ray Conniff, or Vic Damone album because they wanted to hear that artist's version of a popular song. Even in

the days of the Big Bands, each band would feature, as part of their show, songs made popular by other bands. This gives strong evidence that there has always been a significant pool of listeners with a high preference for artists who perform a variety of songs, not just the exclusive handful of selections that became "chart" hit records. Regrettably, research seldom takes this into account.

To further illustrate the timeliness of this philosophy, there is a current phenomenon that mirrors the earlier practice of recording alternative versions of established, familiar songs by today's artists. Today's Modern Country and Lite/Soft Adult Contemporary are including re-recordings of older songs by new artists. Following the "only-play-the-original-hits" theory, there would be no market for this product. Following several generations of remakes and new versions of today's popular music, the invalidity of the "original hits only" theory will finally become clear to those who now haven't the experience to appreciate it.

There has (in more recent times) been a love affair between the Radio and Record industries. Both industries are immeasurably intertwined and interdependent. Radio listeners - regular, ordinary, everyday people who use Radio for basic information and entertainment - are not aware of the Radio industry or the record industry with any clear understanding. They are aware only of a little electronic box that delivers talk and music in a variety of formats. Their knowledge of the "industries" behind those songs and Radio stations begins and ends at the Radio on/off switch. Rather than cram industry jargon down the layperson's throat, what we really need to do is entertain them. They like songs they may hear in a night club, on TV, in an elevator, in a movie or play or hummed by a co-worker or wherever they may be exposed to music. To use only the record industry version of "hits" means to miss an enormous body of available music. Not all hit songs became hit records.

Many diverse elements go into making a song a hit record. A song may become a hit due to:

1. the immediate popularity of the artist
2. the money behind the record
3. the promotional thrust of the record company
4. its being part of a movie soundtrack
5. timeliness or lyric content
6. trendiness or popularity of a type of music
7. a popular video on music TV

Because there are so many ways for a song to become a hit, it does not necessarily follow that the material is superior. It may be a great record...but not a great song. Even today's Grammy Awards include a "Song of the Year" as well as "Record of the Year," acknowledging a difference. The love affair between the Radio and record industries has made music researchers believe that the only music they ever need to research are the hits. Radio stations that seek to create an atmosphere of familiarity and companionship with audiences are impeded by research that spew out the same identical list of "safe" records that "test well" in market after market, city after city, station after station, year after year. Yet there are owners eager to throw their money away on "testing" this music. Excessive music research, executed by contemporary research organizations, often obstructs the creativity of talented programmers by limiting the music available to complete the format.

Music testing is an expensive item. Owners and managers, who want to use what they've bought,

mandate the use of the researched music within the format. The results of a music research project often override the preferences of a good Program Director. Ideally, music research should be used to supplement an existing format concept, while the selection of all other music should be left to the Program Director.

The classic songs of all time do not need to be researched. They have been recorded, sung and sold for 20, 30, 40, or 50 years. They sell sheet music, records, and tapes from catalogs long after their original popularity is over. Why reinvent the wheel? What is the purpose of taking these same songs we can all sing or hum and subject them to auditorium or phone "hook" testing? It is a wasteful and useless expense that ties up manpower and revenue. The hits are the hits. The more you play them, the closer you get to duplicating the atmosphere of familiarity listeners need in order to identify with the station. Programmers should use extreme caution in researching material that already has a proven track record with the public. Moreover, they should not determine arbitrarily to restrict the music that is played on the air because of research results. Don't assume that the material you DID research has a higher priority than that which you DID NOT.

Research can only give you results for material you decide to test.

Since it is too big (or too costly) a job for most stations to test every song, only rarely can accurate results be achieved which fairly serve a wide-list, variety, older demographic format. With contemporary stations, the hype, drive and promotion behind getting songs played are a far more fluid and ongoing process. programming contemporary music becomes a daily or weekly chore which demands the concerted efforts of record promotion people and Music Directors or Program Directors, with an eye toward song and artist reaction in the marketplace. There is no exact answer how to select new music for a contemporary station. The whole matter is directly related to the accuracy of the combined talents and perceptions of the persons charged with the responsibility. It's odd and contradictory that when music is "new," the experience and expertise of the Music Director are relied upon heavily. Yet when a song has already had its run and earned its merit, then it can be played only when the research reports allow it. Selecting new music is not so much a question of what to play as it is in what rotation to play it. Since most contemporary stations do ongoing music research (at least some form of audience call-outs qualifies), the rotation and frequency of a song can change daily or weekly. This requires flexibility in formatics to accept updated music selections and yet remain consistent in overall sound. If you are considering a music research project and you want to know what to research? Here's my rule:

The older the demographic you seek in targeting the Radio station, the less likely it becomes that you will need massive music research and the more likely you'll need a skilled Music Director.

CHAPTER 12

How to Use Research

Modern Radio research can take a variety of different approaches in gathering its data. For the sake of simplicity, let's talk about a hypothetical Radio station that is :

1. trying to locate a format in its marketplace,
2. trying to secure itself musically in the minds of listeners,
3. trying to secure itself through nonmusical elements, (sports, news, traffic, weather, personalities, etc.).

The primary concern, once the decision has been made that the situation demands the input of some sort of research, is how to go about getting the information required and from whom you will get it. Will you ask existing listeners about their preferences and perceptions of the station, or will you ask the general public about the station's overall impression in the community, even among non-listeners? Also, will you ask the public about overall listening preferences and tastes with the goal of determining a programming void in the market and how the station may fill it?

In any case, you will discover some revealing information about the station. The basic caution in asking "how to do it" is raised by what Radio is all about in the first place. Radio is a very intimate and private medium. Because of that, attempts to "test" Radio or to ask for responses about Radio's impact from listeners in a blatant and less-than-intimate manner can often defeat the confidential attitude listeners hold about their relationship with their favorite Radio station. In betraying this confidence, one is likely to get misleading results from audience research.

Let's suppose we are going to ask a listener about the Radio station. Let's also suppose that this person listens to Radio in:

1. The comfort of home (maybe the bedroom, the kitchen, the garage, or even the bathroom),
2. A car (in traffic, on a long drive, shopping, conducting business),
3. A place of work (companionship, set a mood, entertain).

A listener selects a particular Radio station for whatever reasons, whether for music, information, or personalities, in order to be a part of one or more of these private environments. Then is it fair, or completely representative to ask this same listener to sit in a round-table focus group with 10-15 other people, or in an auditorium with 50-100 other people, or on a telephone with an interviewer and make judgements, statements and comments regarding very intimate and private feelings about the Radio station?

The telephone itself is a very impersonal medium of communication, so telephone interviewing can

be distressing to some people. Even though they do have the benefit of a certain degree of anonymity while on the phone and can avoid physical confrontation, it is common for the person interviewed to be hesitant and guarded about the information being solicited from them.

Radio listening covers every possible age group from preteens to death's door. Clearly, each type of person on this age scale will respond to different types of inquiries in a manner that is comfortable to them. Currently, no type of Radio research attempts to approximate the listening environment while soliciting listener response. In the case of younger listeners, peer pressure is a primary life influence. It is demonstrated in their clothing, their social life, their attitudes, their values and their self expression. Why then would it not be wise for a station that wants to research this segment of the audience to conduct the research in peer settings and situations? To use a school classroom rather than an auditorium? Or a pizzeria rather than a conference room?

Put the listener in a research environment that replicates the listening environment. If other people must be present, let them be peer-group members. Keep in mind that "same demographic" does not always mean peer groups. It may be necessary to sub-classify the groups down to the clubs or cliques with whom they frequently socialize. All age groups comprise a parochial subgroup. These distinctions more clearly define the group members than does common chronological age. Research information from these groups can provide a more accurate collective, as well as individual, opinion. Not to consider these divisions when soliciting research information removes a basic deciding element in determining Radio-listening habits.

As listeners mature and Radio station demographics get older, research personnel should be asking themselves, "What is the environment in which these people are comfortable listening to and appreciating Radio programming?" I suggest that the one-on-one personal interview might be the best interview technique with mature adult audiences. Our experience clearly indicates that information useful in the programming of the station's music can be gotten by individual, personal interviews conducted informally at station events, promotions, or even when a listener stops at the station (perhaps to pick up a contest prize or for some other business). This research technique can be extended to formalize some questions for listeners who call the station for comments, requests and general information.

The best research companies are the ones that provide a sliding scale of research techniques that can be applied to the rainbow of listener types and tastes and ages rather than the type of research company that is trying to sell the latest fad or buzzword in research technique. Remember also, if you are looking for honest, fair information, especially about existing programming, the best environment is one that is as compatible as possible with the listeners' everyday listening environment.

In the case of a Radio station looking to fill a void in a marketplace, again I feel that this area does not lend itself to research as much as might be originally imagined. It really does not take a Radio wizard to take a look at a market of 15-25 Radio stations to see where the format opportunities are.

Sometimes, there IS a case for using common sense.

Population and census information is available from ratings services, Chambers of Commerce, public and college libraries, and on-line computer services. An idea of the demographic spread in a market should

be overlaid on the actual ratings of the stations already doing business in the market. This will give a good idea of what population cells are or are not being served by existing stations. This can be done simply by formulating a chart of demographics and listing each station that appeals to those demographics. A sample chart and more information regarding "Formats" are in another chapter by that name.

Too much attention has been paid in the last 10-15 years to the so-called "HOT" demographics. These are young, attractive professionals with readily disposable income who are upwardly mobile. Usually they are grouped between ages 18-34 and 25-54. It should be understood that this audience is fickle and can be swayed by marketing. They're seldom "brand loyal" and will try new products when influenced by advertising.

As listeners mature, hot demographics of the past become more settled, consistent and established demographic groups of the present. Their incomes have leveled. They have become more brand loyal through a decade or more of trial and error. They are more concerned with home and family than with the impulse-buying that peer pressure induces. They have saved money and invested it. For the most part, they have dug in for their life careers, and their preferences have served them well.

Recently, there has been growth in the number of stations appealing to mature adults, especially 35-64. An even more dynamic demographic is 35+ or 45+. By raising the ceiling on the demographic with no maximum age, the demographic allows for service to viable consumers/listeners regardless of age. This trend toward serving older demographics will become even more critical as the median age of the population gets older. This former "no-man's-land" of senior demos will command greater attention in the future. More competitive marketing and creative programming strategies will need to be developed to garner their attention and include them in Radio's contemporary marketplace.

If any merchant in any city in America had 10,000 people show up at his store at one time, he could not handle the business, much less care about how old they are. As little as 3 or 4 percent of any major city's population could represent a number of listeners that large and create this sort of reaction if they could be motivated. For a Radio station to be effective, it does not have to offer something for everyone... but it has to be something "special" for a particular segment of the audience. An effective station can motivate and mobilize the audience to patronize businesses, to show up at station events and respond to promotions. Essentially, the station must make its audience visible in support of station activities, commercial or otherwise.

A few professional broadcasters with a broad range of experience and expertise can most often perceive almost immediately where market voids exist. And often they must swallow hard and super-serve the target audience, even though personally, they may not like the selected format. If you own the station and have the luxury of turning it into a private jukebox, then go ahead. Otherwise, you're in business for profit. Too frequently, Station Managers, Program Directors, and even Sales Managers create a station after their own taste and in their own image, only to fail because **they** failed to serve the market segment.

Radio is a business. Businesses survive through their customers. Any influences that change the station's direction or the focus of the station's business opportunities are disruptive to the station itself and will contribute to its lack of success and ultimate downfall.

WHAT ROLE SHOULD RESEARCH PLAY?

Too often, research plays 100% of the role in decision making. This is unfortunate. It creates an environment wherein the research organization can take improper advantage of a broadcaster. Radio station owners, especially new owners with large loan payments to make, spend a lot of time looking over their shoulders to see where the next expense might be hiding. They always keep an eye on the station's financial bottom line...sometimes to the degree that the creative process itself is crippled. It is for these people and their financial backers (often from outside the broadcasting industry) that requirements for excessive documentation seem to have a purpose.

More time, money and energy are spent trying to justify an expense than the on expense itself. This is the corporate version of C.Y.A. (cover your ass, you'll be hearing it a lot!). A situation develops in which decisions cannot be made based upon any type of artistic or creative judgements simply because they do not have the support of any data or documentation to show that they are viable. Enter the research team...

Now, here is an organization, already in place, highly promoted and advertised, who can sample hundreds if not thousands of persons in the community.

They can:
collate...
cross-reference...
- classify...
identify...
and otherwise document...
or establish(!)

...the sought-after opinion or proposed station decisions.

They can present:
volumes of printed data...
narratives...
charts...
graphs...
and buzzwords...
... on a variety of subjects.

Armed with this information (or data), the decision-making process becomes easier to sell to the station stockholders, directors, or owners. This might be referred to as research for its own sake. The "spirit" of researching audience information should be to come up with a viable business plan. This "spirit" is often pushed aside or made secondary.

Many of today's Radio stations are supported by money from investors who are not broadcasters. Also, a few years ago, in different economic times, Radio stations fared better than they might today. Therefore, there have been some astonishing losses in the value of Radio stations. In being accountable to the investors, all decisions are supported by volumes of research. The precious limited financial resources are spent more

to justify than to entertain. Therefore, much of the immediacy and responsiveness of Radio has been removed by oppressive financial concerns, with research companies being the primary benefactors.

CHAPTER 13

What Other Interests Do Research Companies Have?

In seeking to understand the function of research organizations, we need to understand that they, too, like Radio stations, are businesses. As such, they must sell products to new customers as well as enhance their product line to keep existing customers. Rarely will any research company advise you that you need their services only once. The most desirable circumstance is development of ongoing relationships. An ongoing policy will better benefit the station in the long run, but the caution here is to not be "sold" on the next product offered by the research company simply because it attests to being "new and improved." Over the years, my favorite breakfast cereal has been "new and improved" about ten times and still tastes the same to me as it did in 1975.

Selecting a research project "cafeteria style" (depending on what's on the menu from month to month) ultimately may actually detract from the credibility of the research. As in the case of Radio ratings, selecting one policy that works and sticking with it will give a more consistent long-term view of the station rather than criss-crossing a variety of methodologies which could frequently give misleading and incomplete information, aside from being costly.

In an industry where there is a constant mingling of media interests, it is common to see research companies involved in providing additional goods and services above and beyond the initial agreement to conduct some form of audience research. Today, many research companies either provide a full range of programming or provide access to vendors who can contact the station to pitch their services. This can also include actual station consultants to work with the station on adjusting its programming needs in compliance with the outcome of the research. Most contemporary research companies operate with the utmost honor and in an atmosphere of respect, good business conduct, and integrity.

Concern should be focused, however, upon those occasions where the results of a research project lead that company to an opportunity to pitch to the station additional services at additional cost to address the station needs as determined by the research. Their expanded product-line often includes providing a complete, new format. Similar conflicts might also exist at research companies who distribute or sell promotional items or programming assistance services, such as music scheduling systems. Clearly, a research company should be able to offer its clients some help as they address the legitimate concerns and needs which the research may have uncovered. An alarm should sound when the results of the project almost perfectly define a specific service, format, or policy which they also have for sale in their next tier of station assistance packages.

The goal of doctors is to cure all disease, thereby putting themselves out of business. Therefore, the goal of research companies is to achieve desired results with client stations and become obsolete.

I suggest that this is NOT the way it happens, so the "new and improved" product-line extensions

continue to be available for stations. The hope is for legitimate research organizations to be vigilant of where to draw the line at potentially taking advantage of and exploiting a station's vulnerability and selling them unnecessary products and services not required. At some point the credibility of the quality of their research can be questioned by virtue of their over-involvement in the selling and merchandising other products.

Many Radio companies have hired experienced research people away from research companies in order to set up their own "in-house" research departments. At the smallest level this might take the form of someone from a marketing company working for the Radio station part time, doing call-out music research. Eventually, the job may evolve into developing research and marketing material to be distributed within the market or to core listeners. As long as the spirit of doing research is really to find the answers to questions and solutions to programming problems, then any outside input should and can be an important part of the process. However, if the development of an in-house research team has the job of "justifying" programming expenses, or "documenting" programming decisions, then it's hard to take their role seriously. This becomes further apparent if the results of the research are circulated to corporate and ownership on a regular basis rather than to the programming Department for consideration and implementation.

Research designed for Radio programming should not be part of any kind of "accountability" process. It is to learn and uncover information that may strengthen the listener/Radio station relationship. The results of research should not be designed as an excuse for Program Directors to say "NO" to programming ideas, new artists, local events, or non-traditional programs, but as a reason to further examine and understand how those things might be effective under a different set of conditions. Here are two interpretation of the same music research.

#1 INTERPRETATION

Our research has shown that a majority of our audience prefers newer songs to older songs; therefore, we will NOT feature an Oldies Show on the weekend.

#2 INTERPRETATION

Our research shows that most of our audiences prefer newer songs, but some of them like the older songs, too. How may we benefit from having an Oldies Show on the weekend?

So, which of the above scenarios will lead the station toward becoming more creative and responsive to all of its listeners, and which one stops the process? How we use and interpret programming research defines how strong we are as creative people. programming Radio stations is hard work. Using research to take the easy way out of making decisions and creating compelling programming won't do much for the industry, your company, or your career. A successful Radio programming career means never surrendering the ability to be creative to a pile of research results.

CHAPTER 14

Working with a Consultant

The term "consultant" has been used in Radio for several decades. I can't really recall exactly when the term became popular, but I suspect that in the 1960s, Top 40 Radio began to make incredible inroads into most American markets. Many of the Top 40 stations took their "role models" from successful major-market stations. Some of the names that surfaced during this era were the likes of Todd Storz and Bill Drake. Their particular programming formula was adapted to hundreds of stations by dozens of "consultants" who seemed to have evolved during this era as Program Directors or Air Talent. As America was ready for the excitement and uniqueness of Top 40 Radio, many of the "formula" stations enjoyed tremendous success, and thereby the credit fell to the consultants who had worked with them.

Since then, there has developed a corps of professional broadcasting consultants, generally specializing in specific formats, although there are a few mega-companies to have a one-stop-shopping approach. The advantage of having many different consultants within one company is their ability to combine research, marketing, and administrative resources. I suspect that there is also an advantage in having access to other consultants' opinions and ideas when working with a problem station. The disadvantage may be that the company handles too many clients and may be more impersonal in their style and have less time to invest in each station's individual needs.

In any event, Consultants (now, I'll spell it with a capital "C") have become a regular feature on the Radio scene with some spectacular success stories and some dismal failures (which you will not likely hear about). As explained earlier in this book, I began consulting Radio stations after more than 20 years of being a Program Director and Air Talent. It wasn't something I just woke up one day and decided to do. In fact, it happened inside-out. As I continued in whatever position I had at the time, former employers and acquaintances in Radio began asking me for my opinion about what they should do in a particular situation. The advice given had been developed through my many years and many formats' worth of personal experiences. Many of my suggestions did prove valuable and rewarding to the stations. At this point I decided that all I needed to do to technically be a Consultant was to charge a fee for my services.

Consultants generally begin their practices by having some specific area of expertise, usually in a format or demographic. As Radio has splintered into so many different formats, the spectrum of experienced Consultants has likewise grown. With more than 10,000 commercial Radio stations in the United States, it is impractical to believe every station can employ a full-time programming expert as part of their local staff.

It may be possible, however, to hire (or out-source) a Consultant, who on a regular basis has an exchange of communication with the less-experienced local Program Director. The Consultant's primary advantage is the ability to watch multiple markets and share that information with local Programmers who, by the nature of their position, remain anchored in their local market. I think of a good Consultant as being a facilitator, a middle-person, exchanging ideas and providing resources to client stations. Consultants also have the advantage of experiencing the evolution of new ideas (and failures) in many different markets, whereas the local Programmer may be a witness to only one.

The best role of a Consultant is as a third party. Another set of eyes and ears, who may impartially evaluate the client station and its personnel. Consultants are mostly removed from the day-to-day influences that taint the opinions of those who work there on a daily basis. Because the Consultant doesn't know or care about the various personal influences which may impact the sound and the effectiveness of the station, judgements can be made impartially. Since the listeners also don't much care what the personal influences are, a Consultant is more like a listener than a staff member.

It would be correct to assume that Consultants have had a hand in determining hiring and firing issues. To the degree that thousands of jobs have been lost due to Consultants' decisions would probably be true. Those victims probably have not saved a warm spot in their heart for the "Consultant who fired me." On the other hand, Radio stations, as businesses must succeed or fail overall regardless of the feelings or situation of one employee. More sweeping changes may also result from the Consultant's appraisal, including a format change which may involve dismissal of an entire staff and/or the dismantling of years of work in the old format. It would also be fair to say that Consultants have been the "fall guy" and given responsibility for decisions NOT necessarily made by them. The "good cop-bad cop" philosophy has taken its toll on the image of Consultants.

As mentioned earlier, a presumed advantage of an impartial Consultant is the distance from the market and lack of influence by local factors. On the other hand, some attention and compassion for the local market, its citizens, and the station staff might also have a place. No doubt, the talent and ideas of many worthwhile employees went unnoticed while management was too busy listening to a Consultant. When hiring or thinking about hiring a Consultant, like anything else, check references and success stories. Take your time. A personal meeting with the Consultant is imperative since they will work intimately with the staff.

A good Program Director will acknowledge the need for a Consultant as a resource and weapon against the competition rather than a threat to his/her job. Choosing a Consultant should involve the input of the Program Director. In situations where a Consultant is "inflicted" upon an unsuspecting Program Director, chances are there are ulterior motives known only to upper management. Be cautious, however: occasionally, bringing in a Consultant generates rumors in the market about staff and format changes, particularly if the Consultant has a strong identity with a format other than that which the station currently programs.

When first opening MOR Media, I sought to work exclusively in the area of Adult Standards music and older demographics. It seemed that most Consultants were scrambling for the "Hot, Young" demographics, while stations attracting the 45+ year-olds were pretty much left to their own devices. Having grown up around Adult music and having been the youngest member of the staff at some of my earlier stations, I had (what I thought) was a fairly extensive working knowledge of how an Adult Standards station

should sound. I quickly found several client stations who needed some direction in their Adult programming since many were working with young staffs who did not have experience in the format. Thus, MOR Media was born. Later, I found the same qualitative material applied to Country-listening adults as did non-Country, so we began The Country Company to develop adult demographics in the Country format. This tactic was similarly successful as it came at a time when Country ratings were deteriorating nationally, and there was increased interest in programming more Country "Oldies." From this need, expressed by dozens of stations, came the motivation to produce our syndicated "Country Oldies Show." To prove the validity of the "Oldies" effort, I had the luck to place the program on New York's Country station, WYNY. I did the show "live" every Sunday night for over a year with excellent results.

Similarly, although not providing a syndicated program, many Consultants do provide the necessary materials to allow a client station to carry out the directions given. It's one thing to say, "Here's your song list, now go find them," rather than, "Here are the songs, play them." Frequently, Consultants attend national conventions and conferences and have established a network of relationships with every type Radio broadcasting supplier. The list includes syndicators, networks, sports, jingle companies, music libraries, promotional materials, advertising companies, and research organizations. A good Consultant should be able to connect your station with just about any of its needs, including technology and personnel.

Maybe there's still a lot of pseudo-Consultants out there, but I don't believe they enjoy the exposure they once received. By pseudo-Consultant, I mean an unemployed Program Director or Air Talent who got some cards printed and called himself a Consultant while waiting for the next full-time job to materialize. During a period of time when good Consultants were in demand, and their price tag was beyond the reach of many medium and small stations, the pseudo-Consultants used the opportunity to make some fast money. Many actually had some success and eventually became real Consultants, because they quickly learned what was necessary to do the job. It is clearly more than phone calls and free airline tickets to other cities.

Many of the other Consultants I have come to know personally throughout the years are very bright and perceptive people. They quickly study a situation and know when and when not to take action. The very best are the ones who can write well, since expressing ideas in writing is a most effective way to convey effective explanations and strategies. A written analysis is something tangible that can be used to document the need to take a course of action, should authorization be required from officers or owners. A Consultant's other favorable characteristics should also include the ability to understand and operate a variety of industry data programs, including music scheduling software, automation systems, and ratings analysis. The ability to work with these programs also enhances the written report to station management, because it can provide additional documentation, facts, and figures in support of a plan of action.

Now that ownership of multiple stations is a reality, many companies utilize Consultants on a regular basis to "fill-in" the expertise and experience lost by downsizing the combined station operation. It's now also possible for a Consultant to work with a variety of stations in a similar format throughout a company owning many stations. For example, a company today may own, say, 50 stations, but use only one consultant to work with 12 of them in the Country format. Obviously, the combined resources of a good Consultant and 12 stations within one company can be a formidable opponent to their competitors in their respective markets.

I have thoroughly enjoyed being a Consultant. Not only because it's fun and rewarding to participate in successful strategies, but because my many years at so many stations have endowed me with knowledge

beyond that which I can apply to a single situation. Since each station and each market is different, I call upon many layers of personal experience in seeking a solution. Somewhere in my brain there is archived just about every Radio experience I ever had. Sometimes it surprises me when I find a solution to one of today's Radio problems in recalling a 20-year-old personal experience at a Radio station.

Use a Consultant wisely. Determine your expectations and limitations. Let Consultants know what their role will be and with whom they should and should not be working. Above all, explain to the staff who the Consultant is, the background, the role alongside the staff, and the nature of the working relationship.

CHAPTER 15

Arbitron Ratings Basic Terminology

There has probably already been enough written about Arbitron (the ratings service). Most of that which has been written has been from Arbitron itself. In spite of the giant steps in technology, the increase in sample sizes, the incentives to get people to respond, and the multitude of ancillary products now available from Arbitron to interpret and decipher their data, it all still boils down to asking people what they listened to on the Radio. Still, regardless of the foregoing, the Radio station with the most aggressive and effective listener-getting and listener-keeping tactics wins. Completing weekly diaries to register listening has been Arbitron's measurement method for several decades.

More recently, I have serious reservations regarding their "People Meter" concept, which is flawed intrinsically by the difference in the definition of the terms "listening" and "hearing." The detection of audio sound is far different from paying attention to compelling content, conversation, and entertainment. Radio is not a sound-delivery device, but it's an entertainment and information medium, utilizing audio. The "People Meter" concept plays into the hand of sound rather than content. After years of attempting to develop Radio content that matters, it's disconcerting to see the audience measurement technology reduced to what one machine hears encoded from another machine. Millions of dollars and years of research will eventually tell Arbitron that their "People Meter" cannot be effectively integrated into American listening measurement. In other countries, eager to get ANY audience measurement (and with known proclivities toward technology), the "People Meter" will be embraced more readily. Since audience measurement has experienced parallel growth alongside the commercial Radio industry in many countries, there is no track record or recent history of audience measurement with which to compare the "People Meter" technology.

However, I'm trying to cover all bases in this book, especially for Program Directors who are attempting to learn things they might have missed during their prior training or to refresh their memories about information that they might have forgotten or not fully understood when it was first learned. Although there have been and are alternative audience measurement companies, a fundamental understanding of Arbitron basics and language provides a good place to start understanding the process. I'm going to use the example of Arbitron as the ratings service simply because, to date, it remains the most used, and because the terminology that is used generally is the same terminology used in other ratings services as well.

If a station is a full-fledged Arbitron-subscribing Radio station, then Arbitron will provide ample explanation, documentation, and training to interpret and understand the information it provides. There are also periodic seminars and lessons at various broadcasting conventions to explain Arbitron terminology and methodology. As mentioned above, if anything, Arbitron writes and published extensively about its products and services. If your Radio station/company is not yet an Arbitron subscriber, but plans to become one,

Arbitron provides a comprehensive training period to acquaint the staff with their techniques. In this chapter, let's briefly review some of the key terms that are important to know and understand about Arbitron as it relates specifically to programming and to information a Program Director can pass along to members of the air staff so they can better understand the mysteries of audience measurement we call the . . . "RATINGS."

It's not imperative that all members of any air staff completely understand every aspect of Arbitron. The sales aspects are useful only to understand the Sales Department at the station. It is helpful for staffers to understand the terminology and the procedures that underlie those on-the-air activities designed to influence Arbitron diary keepers and rating services generally.

Definition of key ratings terms that will be helpful for air-staff members to know and understand.

CUME

The cume of a Radio station is an abbreviation for cumulative, which means the total audience, the body count, the absolute top number of different people that listen to a Radio station. Every diary keeper who listens to a Radio station for enough time to give the station credit for one quarter-hour of listening during a survey period may be considered a cume person. Cume is sheer numbers of people. Cume tells you how many potential listeners you have reached during the listening survey period. It does not tell you the quality of the listening, how long they listened, or whether they liked what they heard.

Compare cume to the number of shoppers that go into a supermarket. Let's imagine that the station has no listeners and the supermarket has no shoppers. When the station comes on the air, it is the same as opening the doors to an empty market. As listeners tune-in the Radio, so do shoppers enter the store. For every shopper that enters the store, the store is credited with a cume of one person. For every listener that tunes his Radio to that station, it too is credited with a cume of one person.

At the end of the survey period, the total number of people who have gone through the doors of the supermarket, regardless of whether they bought anything or how long they stayed, would be that store's total cume. Similarly, all of the listeners who tuned in the Radio station, whether they stayed long, remembered anything, liked what they heard, can still each be counted as a cume person one time each.

If the shoppers in the supermarket or the listeners of the Radio station come back a second day, or a third day, or a tenth day, or every day during the survey period, they can still be counted only once for that first time they visited. Cume is all about the number of different people, not about the number of times the same person visits.

Each cume person is one smiling face no more/no less and can be counted only one time. The length of time, a demographic description, place, time, and quality of their listening habits or shopping habits are determined by other data in the survey.

Using easy-to-remember figures, if a thousand people listened to a Radio station - a thousand different people, a thousand different smiling faces, whether male or female, a thousand different social security numbers - then the station cumed a thousand people. Cume is useful in determining whether a station

is effectively asking people to listen. It's called Sampling. Cume is often an indication of the total Radio audience inclination to sample/try the station. Cume can be indicative of progress or lack of progress after a Radio station has launched a major promotional, visibility or advertising campaign to generate new listenership. It can tell whether the Radio station is effectively attracting new people to the store, at least for a short visit.

Once you've established that the sampling or cume of the Radio station is increasing, make sure the product being sampled is interesting enough to hold the attention of the audience. In our supermarket, a shopper may go into the store, but if the shelves are in disarray, the selection is poor, the lights dim, and prices are too high, he or she will exit, taking no positive action toward the establishment. Although the store counts that person as a cume, and has asked the person to sample them by shopping in their store, the customer is not likely to return. They found the product to be inferior and not worth spending any more time on the first visit, much less a second visit later.

A cume-building campaign is needed to first establish or turn around a Radio station. Get as many people listening as you can! External station promotion, although it may be a luxury, is the only way to access people who aren't already listeners. Cume building can be economically generated by simply passing out flyers at supermarkets, by trading television or newspaper ads, using billboards, cable, or door-to-door canvassing. Some stations put staff members on telephones after their shifts to call numbers randomly from a telephone book and literally ask people to listen. A successful cume campaign is a campaign which asks people to listen and actually gets them to do it. Cume becomes more important when the station can successfully translate the listeners who cume the station into listeners who will stay with the station over extended periods of time. That gets us to our next term which is:

AVERAGE QUARTER HOURS (AQH)

The building block measurement used by Arbitron is the quarter hour. To gain a Quarter-Hour's worth of listening, a person who cumes the station (listens to it), must verify and document (in a ratings diary) evidence they listened for at least five minutes within any particular quarter-hour period of the broadcast day. Those quarter-hour periods are identical to clock quarter-hours:

| | |
|-----------------|----------------------------|
| Top of the Hour | :00----:15 minutes after |
| | :15----:30 minutes after |
| | :30----:45 minutes after |
| | :45----:00 top of the hour |

So, any listening for five minutes or more within any of these time periods credits the station with a Quarter-Hour. Obviously, there are four Quarter-Hours up for grabs in every hour.

If listeners write down that they began and stopped listening for any period that covers five minutes completely within any of these four segments, then the Radio station gets credit for a **One Quarter Hour** building block. If that same listener listens for two documented quarter-hours, then the station gets credit for **Two Quarter-Hours** and so on. Even though a station can "cume" a listener only once, the number of quarter hours to be accumulated by long listening can vary greatly from listener to

listener. Therefore, it is to the station's advantage to not only assemble as many different listeners as it can, but to keep them listening for long periods of time to acquire additional quarter-hours.

If a listener tunes in for a while in the morning, turns off the Radio, then turns it on later in the same day, the quarter-hours will continue to be added to the station's total, even though this listener can still only be counted once as cume. For this reason, stations should continuously cross-promote to other events and other dayparts to continuously re-invite the listener to tune in several different times. The same is true from day to day. So, if a listener turns on the station on Monday morning and documents listening for five minutes within a quarter-hour period, then listens at the same time every morning through Friday, then the station gets credit for Five Quarter-Hours even though this listener can account for only One cume.

A single cume listener, therefore, may account for dozens and dozens of quarter-hours during the rating period. The mechanics and mathematics of cuming new listeners, then translating them into listeners who listen for extended periods of time and who return to the station repeatedly, become the dynamics by which ratings are created. The higher the cume a station has, the more opportunities it will have to extend listening from each individual. In its simplest form:

1 cume listener X 5 Quarter-Hours = 5 Quarter-Hours

-OR-

5 cume listeners X 1 Quarter-Hour = 5 Quarter-Hours

The best scenario, however involves multiples of both cume and quarter-hours working together...

5 cume listeners X 5 Quarter-Hours = 25 Quarter-Hours (!)

To be counted as cume, a listener MUST listen for at least one quarter-hour, so for every cume person, the station automatically gets credit for at least one quarter hour, high cuming stations therefore have a built-in advantage in having at least those single quarter-hours, even if they fail to keep listeners very long. But realistically, it's the extended listening that develops the number of quarter-hour building blocks, which eventually determine a station's ultimate ratings success. The types of promotions that generate cume are promotions that literally ask people to listen to the station or to ask the non-listener to listen to the station. Cume campaigns use television, billboards, newspaper ads. Cume-building campaigns by necessity must take place outside the Radio station through outside media..

. The only way a station can generate come from its own listenership is by the tell-a-friend strategy in which existing listeners are encouraged to share information about the station with people who don't listen, in hopes that they will be converted. The Average Quarter Hours the Radio station generates are broken down into the same demographic cells as the station is generally: male, female, time of day, and age...all-important elements in composing the station's ratings profile. For most practical applications, the Quarter Hour is the basic building block, and accumulating them becomes the full-time job for the station staff and management. The type of activities, the format and promotions the station programs directly affects quarter-hour acquisition.

Time Spent Listening (TSL)

The third major ratings term (and maybe most important from a programming perspective) is TSL or Time Spent Listening. This is the actual length of time a listener spends with your station. Although AQH and TSL are interrelated, mathematically, TSL is usually expressed in terms of actual Hours and Minutes. Certain Radio formats are almost entirely defined by their TSL. Any station with an exclusive listenership by virtue of the demographic or listener-characteristic they appeal to (i.e. Spanish, Religious, Older Audience, Classical, background music), lend themselves well to extended TSL. In fact, small, highly specialized-format stations often have the longest TSL in most markets.

Having the market's highest TSL is often utilized as a bragging-rights ploy tool for such stations, but it does not define to quantity of their audience and therefore has little effect from a sales perspective. On the other hand, very popular stations, often with several competitors, tend to chop up/share the audience with each other and fail to retain the same listeners for extended periods of time. Typically, car-Radio button-pushing is an example of how very popular stations with many listeners can suffer from low TSL, and thereby low AQH. From a programming perspective, getting listeners to listen for longer periods of time by creating compelling and entertaining programming is the ultimate challenge for Programmers. If the station is well-promoted and is generating new come and if the amount of time being spent listening is extended longer and longer, clearly the Quarter-Hours will continue to mount.

SUMMARY

Now that we have examined what I believe to be the basic three terms in Radio ratings, let me state that there are dozens more terms, but none as important as these three, as far as understanding ratings are concerned. If you're not clear on my definitions or descriptions, then contact Arbitron for literature on how they define them, or spend some time with someone who works with ratings on a regular basis and let them share their definitions and utilizations of ratings data. Many of the newer terms are "created" terms for the purpose of understanding new software programs and enhanced definitions of listeners and listening. For a more complete list of terms and definitions, you may write to either of the two major Radio ratings services in the United States which are:

The Arbitron Company
Marketing and Communications
9505 Patuxent Woods Drive
Columbia, Maryland 21046 (US)
410-312-8000

Strategic Media Research
AccuTrack (AccuRatings)
180 N. Wabash, 2nd Floor
Chicago, IL 60601
800-777-8877

CHAPTER 16

Ratings Secrets and Strategy

Now that you're a little better acquainted with the terms, let's move forward. The most effective tool to achieve extended listening is Time Targets. A Time Target is anything you say or do on the air that invites the listener to either listen longer or listen at another time. Another chapter deals exclusively with Time Targets, but as an integral part of audience-building, a brief explanation here is necessary. Time Targeting includes pre-promotion of upcoming songs, promoting a personality in another daypart, promoting an information event, i.e. Weather, News, Sports. A Time Target is most effective when promoting a BENEFIT to the listener. The pleasure of a favorite song, the satisfaction of current information are all-important targets. Contests usually involve a potential for an immediate and tangible BENEFIT to the listener and for that reason are extremely valuable Time Targets. Contests that can be interestingly spread over several quarter-hours are even more effective quarter-hour builders.

HEY, LISTENERS! ALL ABOARD!

How announcers are instructed regarding "keep the listener listening" is the most valuable direction they can get. All other programming elements should be addressed to that purpose whether it is music, humor, information, or contests. It's helpful for the announcers to understand the importance of this end result, but they are often lacking in management direction.

Explain AVERAGE QUARTER HOUR to the air staff. It's helpful to know what it is. Staff members are responsible for the execution of quarter-hour building promotions. Excellent quarter-hour building promotions are the sort of promotions that extend listenership, like these:

1. The amount of money in the jackpot is increased by a certain amount each hour
2. Adding a new word to the mystery phrase
3. Giving an additional clue to today's question
4. Listen for an upcoming song
5. Call when you hear. . .

All of these generate continued interest and continued listening, which extend quarter-hours. If the air staff understand this, then they are motivated to be interesting and clever in convincing the audience to stick around. As far as a Radio station's air staff is concerned, generating come and quarter-hours and knowing the types of promotions that do each is a most important piece of information.

The other term we talked about earlier, which comes into play with respect to the air staff is TSL (Time Spent Listening), a term which is self-descriptive. The Time Spent Listening tables from Arbitron can tell the interpreter of the data how long specific listeners stay with the station during the total listening day

or during each specific daypart. Time Spent Listening is a product of extended quarter-hours. Stations that achieve substantial quarter-hours with their listeners generally have long Time Spent Listening, too.

As we mentioned in the last chapter, ironically, some of the stations with the highest Time Spent Listening end up with the lowest ratings because these are stations that program a very specialized type of Radio program and have a very small cume. Religious stations, ethnic, foreign language, or other special interests tend to generate high Time Spent Listening because their audience generally listens to no other station. Even though the cume is small, they have enormous quarter-hours. The combination of the two do not generate a high rating for the station, but you can see on a national level, these stations have very, very high Time Spent Listening ratios. So it's a deceptive. **A good TSL for any station is really only significant when accompanied by substantial cume.**

Sometimes, it can be helpful to a Program Director (in reviewing ratings) to see how TSL may vary from one daypart to another. These figures may be helpful in determining whether Air Talent is effective. If the overall staff performs well on the TSL, but certain times of the day or certain personalities whose TSL is noticeably less could be considered a warning signal, and some additional direction may be necessary to take corrective measures. Otherwise, Time Spent Listening is a secondary function to Cume and Average Quarter Hours. Those are the "big three" in Arbitron terms needing interpretation to the air staff. These are active terms that explain what is going on while it is going on.

WHEN THE RATINGS BOOK ARRIVES

You already know the terms which are important to the air staff; here are some additional definitions of those (and other) terms which are specifically used when analyzing the results of a rating book:

1. **CUME** - Find the cume for the selected station. Under total persons, the cume figures should be the first thing you look at in the results of a rating period. This figure shows how many people sampled each station during the survey period or during the daypart or in the demographic.
2. **SHARE** - Share is interesting because share is actually a percent of a percent. Let me explain. Going back to our example of shoppers in the supermarket, let's say there was a man with a clipboard taking a survey inside of the store. He, therefore, could survey only the people who came into the store. If he stayed inside the store, it would be impossible for him to take a survey of all the other citizens in town. In Radio ratings, share is arrived at as a percentage only of the people in the survey area that were listening to a Radio at the time. Share is not representative of the total population, but only of the population that is listening. Because Radio listening changes from hour to hour, day to day, week to week during a survey period, then the total number of listeners who comprise the persons using Radio (PUR) at a time also fluctuates. Let me repeat, **a share expressed in a percentage is a percentage of the persons using Radio, not the population of the survey area.**

If a Radio station has a 7.1 share, that means that 7.1 percent of the persons using Radio during the survey period (or the time period or demographic being examined) were listening to that station. Because share is a product of the amount of audience that is available at any given hour of the day, the percentages of share can change drastically from one part of the day to another and can often give

misleading data about listening.

For example: 10,000 people listen to the Radio in the morning in a particular small city.

- The population of the city is 50,000 people.
- 1000 of them listen to the morning show.
- Of that number only 10,000 are listening to the Radio;
- Only 1,000 are listening to this station (or 10% of them).
- Therefore, 10% of the persons using Radio is a 10.0 share of the audience.

On the other hand, late at night when the listening levels traditionally are lower.

- The population is still 50,000 people,
- But only 1,000 people are listening to Radio at all,
- and this station may only have 100 listeners (or 10% of them).
- So it's still a 10.0 share,
- But the audience is only 1/10th of what it was in the morning.

When explaining share it is also necessary to explain the cume and the quarter hours that establish it.

3. **RATING** - The share figure of the Radio station mathematically extended to represent the total population of the community. The rating figure is gaining in popularity because it expresses the station's listenership in terms that are easy to understand to the lay person or not-necessarily-media-wise advertisers. A station's rating is always a higher figure than its share. This is because it assumes that if the number of people in the ratings sample listen to the station in a certain proportion, then theoretically, this same percentage can be overlaid on the population of the survey area generally to come up with the rating figure.

OTHER THINGS TO WATCH FOR

Other interesting items to watch for in an Arbitron ratings quarterly report is the hour by hour listening where you can track how the station's audience changes from hour to hour. If you map this information over extended periods of time from rating period to rating period, you'll notice perceptible dips or jumps in listening during certain hours of the day. This is helpful in programming during weak hours to help increase listenership or design a promotion specifically to run during that weaker hour. From a sales point of view, you can use stronger-showing hours to justify getting higher advertising rates for those hours, because the listening levels are traditionally higher.

ABOUT ROLLING AVERAGES

The previous information has been specifically about Arbitron quarterly reports, "the book," which comes out four times per year. Oddly enough, there are what are known as monthly ratings, which are not

really that at all, but are rolling averages of three, one-month periods. When a station receives its "monthlies," what it is actually getting is a three-month figure with the most recent month (just completed) added to the average and the oldest month dropped.

For Example:

- A station will get a rolling average for January, February and March; this data will be given to the station as a monthly figure sometime during the middle of April.
- A month later, in the middle of May, the station will get a new monthly report that will drop January and include February, March, and the new month of April.
- In June, the station gets another monthly report that has dropped the February figures and averaged March, April and May.
- And so it goes, continuously adding the new month and dropping the oldest.

The term "rolling average" describes monthly reports. If a station has a good month, those figures can inflate the rolling average figures and give a deceptively euphoric feeling of success. Several months later, when the good month drops off, the station gets a big letdown. The ratings appear to drop. I frankly wish there were no rolling averages. It's nice to see how you're doing, but because of the high potential for fluctuations in the mathematics of rolling averages, I don't find them to be a good programming tool. I would rather use a more immediate type of direct in-market research to gauge a station's monthly success than by using Arbitron monthly rolling-average reports.

This monthly rolling-average data is frequently misused, and stations have made important decisions and ultimately critical mistakes based upon rolling-average performance, rather than riding out the storm and basing the station's progress on a series of quarterly reports. Arbitron and other ratings services spend countless hours, days, and years developing their methodology and their mathematics, refining and sophisticating them even as you read this book. But some basic common language that conveys to the members of the air staff the essence of what is going on with station ratings is an overlooked piece of information. When properly understood, it can add meaning, importance, and impact to the promotions on the air and the way the station is programmed. The air staff should feel they are a part of a process in which, by properly executing the programming opportunities desired for that purpose, they can affect the person filling the ratings diary.

Anyone seriously interested in programming at a major-market level really needs to participate in a professional-level training course given by the ratings companies as well as to participate with, subscribe to, or learn from other experts in the field. Many have taken audience measurements statistics to new heights by sophisticated interpretive techniques and by applying additional information and insight to factor more creative meaning into the raw ratings data.

A final note on Radio ratings. What I have presented here is very, very basic. Today's Radio ratings data can be developed into an unlimited number of reports. From any ratings report, literally thousands of different sets of information can be extracted from the audience and listening data. The multitude of reports for programming as well as for sales is daunting. Specific reports can be generated for individual advertising clients, specifying the preferences of their client-base. Reports by age, sex, location (down to the smallest

postal route), and place of listening can be printed and made a part of the advertising and programming strategy. As ratings services have sought to bring new clients into their customer base and continue to serve their existing clients, they have added more and more enhancements and services to the overall package sold to Radio stations. Beneath it all, however, are the basic questions:

Who listens to what Radio station, and for how long?

CHAPTER 17

The Station Identity

No matter what the format is, what kind of music you play, what city you're in, or how many competitors you have, the one thing that is absolutely necessary for the successful business operation of a Radio station is to establish an identity. The Radio station's identity needs to be a combination of all the things a station is to its listeners, synthesized into one or two highly identifiable elements. A station identity is the one thing that, when people see it or hear it, or think of the call letters of the Radio station, they have essentially a snapshot of the station itself. Station identity can be obtained primarily through what is given to the listeners in terms of programming.

One of the things that leads to effective station identity is consistency. Develop and utilize slogans, sayings, ways of doing things and consistent programming so the audience is exposed to the station's identity on a day-in, day-out basis. There should be a thread of familiarity and similarity that runs through a Radio station's sound no matter what time of day or night the listener chooses to tune in. Many programming elements can vary from hour-to-hour or from day-to-day, but there should still be something familiar - something the audience can't quite put their finger on - but something that says to them that this station is different, that it's unique and has an identity all its own.

Once you have achieved the identity of the Radio station on the air through the use of slogans, phrases or consistent terminology; whether you use it in newscasts, or announcer's material, you reinforce that on the outside of the Radio station by using those same identifying slogans and statements in newspaper ads or in television spots or on bumper stickers or on billboards. Internally, the Radio station in its day-to-day function as a business also needs to be consistent. The station should have:

business cards...
envelopes and stationery...
sales presentation folders...
internal station signs...
signs at remotes...
banners carried at events...
station vehicles...

...all should reflect the same visual identity.

Many Radio stations present highly conflicting identities simply because they did not feel it was worth the effort or the expense to convert from old identities to new ones. The kind of station identity that works is the kind that you build from consistency. The image projected is something that cannot be bought, it can only

be developed and built through careful reinforcement of the idea that you wish to project to listeners. You simply cannot do this if you break the listeners' focus with a variety of different and conflicting identifying features and images for the station.

Here are examples of identities a station can have. Develop an identity immediately:

1. A station can have an identity as being the fun Radio station.

Carry this fun image through by the music that you play. Reinforce this fun image through the types of personalities who are on the air and the nature of materials they talk about. Develop a fun image with clever contests, with more tongue-and-cheek humor, with perhaps a station mascot or image that is humorous. Have feature material or special programming that indicates the station likes to have fun. Contests should be fun and taken lightly, requiring less effort to win but being more entertaining in their operation. This is a terrific identity if you have a very structured format competitor.

2. A station can develop a News and Information identity.

Provide excellent news and information, but constantly remind the audience during the music programs that they are only moments away from one of the basic information elements. Don't forget weekends, overnight, and late evenings. When customarily you may not have many of the information elements, you should still be talking about them. If you have a station identity, talk about it even when not doing it. If you have a music identity, then talk about the music when you don't happen to be playing it. If you have a news, traffic, information image, talk about that image between songs.

3. A contest image.

Easily reinforced with newspaper ads, with dollar signs, with lists of prizes, talk about a contest even when not running one.

4. Public Service image.

Identity takes on a more general approach because it is hard to be too specific when serving the entire population of the market. Therefore, give specific examples of the station's current Public Service activities. Reinforce that verbally on the air and in outside media: If you are the station that helps with the Easter Seals telethon, help with the telethon, promote it on the air, and then tell the audience after the fact what you had done. If the station works on a particular fund-raiser for some sort of other event, similarly, participate in the event, promote the participation, then after the event, brag about it. If you seek a Public Service/public affairs image, project your station ahead two weeks or a month to things you are going to be participating in; start the anticipation. If you have built a Public Service image, continue to remind the Public Service agencies themselves, as well as government leaders, and persons with similar civic responsibility of the station participation so they can help by word of mouth to project the station's identity.

5. Negative identity

In a few cases, some stations have managed to make a good business effort out of a somewhat negative identity. This mostly has to do with music programming that runs contrary to popular values and taste. Stations around the country are making good money, selling advertising while at the same time playing extremely distasteful music as announcers use offensive and off-color material, or by being a blatantly

obtrusive Radio station through their advertising techniques. But, it sells; and in a business sense, it works.

There are other identities, so look at the competitors. Start a list on paper and see if you can determine the identity of each competing Radio station.

Here's a list of some identities (Good and Bad).

- | | |
|---------------------|-------------------------------|
| A. News | I. Cheap and unprofessional |
| B. Sports | J. Ethnic |
| C. Contest | K. Been There Forever |
| D. Old Folks | L. Visible |
| E. Teen-age | M. Invisible |
| F. Community-Minded | N. Everyone grew up with it |
| G. Most Prestigious | O. We can dance to it |
| H. Keeps Changing | P. Has that funny morning guy |

If you cannot identify or come up with a short precise identity of each station in each market, then you might well imagine that those stations are vulnerable. Stations that have no identity are subject to the worst type of vulnerability. Those are the stations the listeners will fail to remember. Those are the stations the listeners forget easily. These are the stations that have not conveyed an image of consistency and have left the listener confused. Sometimes, simply by establishing Radio station identity, you can win. In memory training courses offered by memory professionals, they'll utilize systems from word association to making absurd connections between the thing to be remembered and some other visual imagery. Establishing an identity for a Radio station is no different from this. If the identity is different enough, if it is not to be confused with any other business or station in town, the audience will remember you because of the unique identity. As you establish the identity of a Radio station, it must be something to stay with for a while. Don't change a station's identity too frequently. Good strong station identity imagery is difficult to build. It is even more difficult to change. Many Radio stations around the country are still identified by slogans and imagery that they projected to their listeners ten or twenty years ago.

You don't want to be the Radio station that "used to be" something else.

Chances are, if listeners haven't given a station a try lately, they still think it's doing the same things it did the last time they listened and that might have been twenty years ago. When establishing station identity make a profound statement in the market. It's an excellent time to go out and test the effectiveness of station marketing techniques by doing some on-the-street research or focus groups of listeners to see if the intended message is penetrating the audience-at-large.

One final note on station imagery and identity: Many Radio station audience-survey companies rely on the listener's memory in writing down ratings information in diaries or even in telephone interviews. Therefore, it is often better to be the station that is remembered than it is to be the one that is listened to. We would like to have everybody in town listening to our station, but if they don't listen to us (or don't listen very often), let's give them something to remember us by so that when they are asked to think of a station during a survey period, our station is the one they recall. Make the proper statement in identifying ourselves.

As competitive broadcasters, our goals are to:

- Be confident that OUR call letters come to mind rather than our competitor's.
- Develop station identity.
- Sell the benefits and virtues of our Radio station to listeners and advertisers.
- Stick with it.
- Don't promise anything to your listeners that you can't deliver on or off the air.

CHAPTER 18

Formats

When considering the commercial viability of a Radio station, one of the primary requirements is to successfully operate the station within a marketable format. Once the decision has been made to either adjust existing programming or select a new approach, the next step is to go shopping for viable format alternatives. Sometimes this isn't as easy or obvious as it might seem.

Here are the most frequently made mistakes in selecting a station format:

1. Copy something from another market because it is a "hot" format.
2. Researching a demographic void in the market, then programming what you think that demographic needs/wants.
3. Getting a financial deal with a format supplier to switch to an economical format, or get swept along by changes within other stations in your broadcast organization.
4. Thinking that music IS the format, ignoring personalities and information which may also need correcting.
5. Ignoring music and information when personalities may be considered by the audience to be the strongest element in the format.
6. Switch to a format preference of the owner's wife or relatives. (If this is the station you're in, get out!).

MUSIC FORMATS

There have always been different formats available for Radio stations. Some of the same ones keep recurring, though redefined from year to year. Here are some examples of the most common music formats, with a brief description of each one. This does not suppose that these are all formats, since there are many non-music formats, too. This list does not address presentation or non-music elements within each format.

Contemporary popular music by today's top recording artists, generally appealing to the young adult audience, or music-conscious adults.

Country music, either contemporary or traditional, ranging in demographic appeal from young adults to very old. Has appeal musically, especially to the "life group" that frequently identifies with this format and

associated activities.

Recent hits from the past decade or so...largely the most highly visible and identifiable songs. Programmers refer to this as “recurrent based” music.

Oldies, songs at least a generation old. Now branching into various sub-formats as the body of available music familiar to Radio listeners grows.

Dance, rhythmic, or high-energy music often represents various urban preferences. Appeals to teens through young adults, often sharing with category #1.

Ballads and soft, easy-listening music. Familiar melodies by known artists.

Adult music from non-rock background includes MOR, Pop Standards, Lite Adult Contemporary.

Rock in any form, either Classic Rock from the 1970s and 1980s or Contemporary Hard-Edge Rock

Specifically ethnic or urban music targeted directly at a certain ethnic group. Often shares with category #3.

Background easy listening, mostly instrumental, non-foreground, can represent both newer or traditional selections. Here it's the sound, not the song.

Religious or inspirational. Possibly traditional gospel/spiritual music or contemporary artists with religious or moral message.

Classical. Orchestral, chamber music, opera, choral, arts-involved, major composers.

Alternative. counterculture, whatever is not mainstream, changes frequently.

These are general categories, but they are the building blocks which tend to make up the many combinations and hybrids at Radio stations everywhere. Depending upon how many different Radio stations there are in a market, many of these formats can be blended or merged, forming hybrids. With about 11,000 commercial Radio stations in the United States, the clear definition of “format” can be elusive. What one market may call Rock, another may refer to as Alternative. One market may define itself as Urban, but in another market, a station playing the same music may call itself Dance/Rhythmic.

NON-MUSIC FORMATS

Among non-music formats, the favorites seem to be:

All talk. Topical conversation or some combination of local and national, telephone participation, occasionally part of an otherwise all-music station.

All-News, nonstop information, combination of national network and local resources.

News-Talk. Combination of 1 and 2. Usually divided by daypart.

Sports. Primary coverage of all aspects of sports from talk shows to play-by-play. Often sports coverage is included in the formula for station types 1, 2, or 3.

Specialized information. Financial, agricultural, motivational, sales or merchandise opportunities.

Religious. Often part of a religious music station, but can be standalone, non-music.

One of the interesting things about formats is that the definition of them is frequently different, depending upon whom you ask. How a station defines its own format may differ from how its audience defines it. Many stations have given-up defining themselves by format and have sought other ways to make their programming remembered and defined, many not dealing with the issue of programming content at all. Slogans, nicknames, catchy call letters, mascots, and dial-position configurations have recently taken the music definition away from describing stations. Now, with many formats splitting and taking different musical paths from the same root format, it is increasingly difficult to synthesize a single word or phrase to define a Radio station format.

It's still important to know how the format spectrum in any given market is occupied by the various stations within it. When deciding upon format strategy and direction, there still is a need to have some reasonable analysis of who's doing what and how. For this purpose, we've devised a "format-search" graph, which you can modify to suit your own market, but it can be quite revealing when it comes to changing formats, or exploring possible voids within a market.

Take a look at the following page.

Here's a sample market-research chart to determine format voids:

| Fill In Stations Who Own The Demo | D E M O G R A P H I C | | | | | | |
|---|-----------------------|----------|----------|----------|----------|----------|----------|
| | 12-17 | 18-24 | 25-34 | 35-44 | 45-54 | 55-64 | + |
| WAAA (Rock) | XXXXXXXX | XXXXXXXX | | | | | |
| WBBB (CHR) | | XXXXXXXX | XXXXXXXX | | | | |
| WCCC (AC) | | XXXXXXXX | XXXXXXXX | XXXXXXXX | | | |
| WDDD (MOR) | | | | | XXXXXXXX | XXXXXXXX | |
| WEEE (Gold) | | | | XXXXXXXX | | | |
| WFFF (Ctry) | | | | XXXXXXXX | XXXXXXXX | | |
| WGGG (Talk) | | | | | XXXXXXXX | XXXXXXXX | |
| WHHH (BBand) | | | | | | XXXXXXXX | XXXXXXXX |
| WIII (Lite) | | | | XXXXXXXX | | | |
| | | | | | | | |

On a chart like this, it becomes easy to see which stations are appealing to which demographics and where the voids are. Because we live in a highly market-conscious society, any sizeable demographic group, even though it may be in the numerical minority, can be marketed to and catered to successfully by a station appealing to its interests. If the station is marketed correctly, it should operate at a profit. This chart and other useful station blank forms are provided at the end of this book in "The Forms Section."

CHAPTER 19

Finding a Format Niche

When searching for a new format in any given market, most broadcasters look at the other stations in the market to see how much of the market share each station/format commands. The prevailing mentality is that any new audience must come from gathering listeners from the other stations. In adopting this philosophy, there is an inherent admission that every listener in the market has already selected a station, they are a finite number, and the market shares of all stations combined will always add up to approximately the same number, allowing for some audience shifting from one station to another. Now, follow this analogy, (You may have noticed that I really like analogies in describing Radio situations. Just remember that's all they are, so don't get so deep in the analogy that you miss the Radio point):

Imagine 1000 people have been invited and all attend a charity ball (in a community of 2500). The event will be held in a 50-room mansion. All being equal, there should be 20 people per room. As the partygoers roam around the large house, their numbers per room are constantly changing. Perhaps there are 100 people in the parlor where the piano player is, 50 in the bar, and 1 in the bathroom. Equating this to Radio terms, with each room representing a Radio station:

Parlor station has a.....10.0 share of audience
Bar station has a..... 5.0 share of audience
Bathroom station has a... 0.1 share of audience

Some people are in the hallways moving from room to room, but the hallways are not counted as rooms, and so the total room share is never 100 percent. As the 1000 people attending our party have been invited from a community of 2500 people, there are 1500 people outside the mansion (in the community), not invited to the party.

With the party example in mind, let's turn our attention to an anonymous (but real) Radio market example from a recent Arbitron survey. The market chosen has a population of approximately 500,000, which makes the math easier. Both Arbitron and common sense will tell you that there are always more people in the community than there are Persons Using Radio in the community, because there is always someone NOT listening to Radio. In fact, some people NEVER listen to Radio. Therefore, in our example market, the number of Persons Using Radio is less than 500,000.

Here's the total audience 12+. That means all Radio listeners in the market who are at least 12 years old.

| | | |
|-------------|------------|------------|
| #1 station | 13.3 share | Country FM |
| #2 station | 11.3 share | CHR FM |
| #3 station | 8.6 share | AOR FM |
| #4 station | 8.2 share | N/T AM |
| #5 station | 7.5 share | AC FM |
| #6 station | 7.1 share | Gold FM |
| #7 station | 7.0 share | AC A/F |
| #8 station | 4.8 share | AOR FM |
| #9 station | 4.6 share | Country AM |
| #10 station | 4.4 share | N/T AM |
| #11 station | 2.8 share | ClscRockFM |
| #12 station | .3 share | Country AM |

If we go looking for a format niche, we see the existing distribution is:

| | | | |
|----------|------|-------------|------------|
| Country | 18.2 | Total share | 3 stations |
| AC | 14.5 | Total share | 2 stations |
| AOR | 13.4 | Total share | 2 stations |
| N/T | 12.6 | Total share | 2 stations |
| CHR | 11.3 | | 1 station |
| Gold | 7.1 | | 1 station |
| ClscRock | 2.8 | | 1 station |

We can see there are some popular formats missing from the mix, mostly due to ethnic composition of the market or market size. There's no MOR, no Christian, no Urban, no Lite AC. Of course, no one would make a format switch based upon 12+ numbers (Would they?). No, so we'd have to look more deeply into the demographics in the market before saying we had successfully found a "hole." We might however, apply some common rationale by a series of questions or statements to consider from the above information.

This market likes Country; is there room for another station here, to take some shares away from #1 and knock off #9 & #12?

This market likes AC; is there room for another AC, taking audience from both 5 and #7, who are about tied, and maybe force one of them off the format? Maybe that Classic Rocker could make a run at it.

This market likes AOR; but it's a tough sell with a narrow target, probably maxed-out here. Even a Classic Rocker for the leftovers.

News-Talk is HOT everywhere; could there be a stronger #2 AM in the format? Maybe that #12 AM Country might give it a try.

These are the mental gymnastics that start the format-switch thought process. The decision is not

always based upon the ratings, but usually it is. The station revenue potential is an even greater impetus to a format switch, which is a by-product of ratings performance.

Here's something else to consider...and few station operators do.

Statistically, about 96% of the general population will listen to the Radio within a week. This implies 4% will not. In any given Average Quarter-Hour, only 17-20% of the Persons Using Radio are listening, and 80-83% are not. Rather than look for a format niche exclusively within the existing format spectrum, consider developing a NEW product which may appeal the present NON-Radio listener, create new motivations and programming to capitalize on the 80-83% who have, for one reason or another, decided to not listen.

This gets us back to the creative process and the question of research. Don't be afraid to apply creativity to come up with something new for your market. Even a clever, fresh approach to an existing format has a possibility of success. Reach out to disenfranchised listeners with no particular station loyalty, and create an exciting, new, local product for them. In some markets, the percentage of people without a Radio station is significant. If the missing 4% of the population all began regularly listening to a station rated #8-#12 in our sample market, that station could move into the top 5.

Many of today's most successful formats are actually playing music that was previously introduced on other formats and presented originally in another setting. So, rather than come up with a new format with totally new content, it can often be very rewarding to come up with a new way to package and combine familiar music in a new setting. "Rhythmic Oldies" is just a hybrid of Motown, Urban Oldies, and 1970s-1980s Dance music, combined in a high-production setting. Even some of today's best Classical stations are getting away from playing full symphonies and concert pieces in favor of a fresher presentation of the most familiar movements and sections of classical material.

So whether you are looking at a totally new format concept or at a new setting for previously exposed music product, exploring the existing shares and existing formats is not the only thing to consider when searching for a format niche.

Sometimes it's what people are NOT listening to that may better tell the story.

CHAPTER 20

Changing Format

A Radio marketplace is an ever-changing environment with stations moving, shifting, and adjusting their formats, personalities, presentation, and emphasis in programming from different perspectives. Some stations will change personnel. Some will add more News. Some will change their music direction, while others will change their format altogether. This creates new job openings while causing other stations in the same market to make the appropriate adjustments to their format. For music-format stations, the music industry itself is extremely fluid. It creates new types of music that are HOT one year, but next year are not. This creates the need for further adjustments in order that Radio stations accurately reflect contemporary tastes. When this happens, there's just one, inevitable solution...a format change. The Radio station will change its format and along with that, it may be required to change its personnel. One of the more traumatic experiences in the life of the Radio personality or a Program Director occurs when management and ownership of a Radio station have determined that the Radio station is going to change format. What do you do?

A number of stations and station managements, in deciding to change format, generally have already made some decisions, based upon experience they have in looking for a new format in the first place. So information regarding the availability of new personnel and other dynamics of the new format generally have already been set by the time the format-change decision is executed. Rarely does Station Management decide "...let's change format" and then go looking for the music, the Consultant, the Program Director, and the Air Talent.

In most cases, the format change is automatically accompanied by some of the tools necessary for implementation. This is either a Consultant or a Program Director. Management often fails to acknowledge the flexibility and the range of talents existing employees have, already available inside the station. Frequently, some loyal employees may continue to be loyal employees to the Radio station and to the company and to other behind-the-scenes people with whom they worked under the old format. In fact, they will likely continue to become the same valuable assets toward the new format direction of the Radio station as they have been in the past. However, some managers still insist that severing all ties is the only way to go. I've occasionally sensed a sudden degree of paranoia by managers who may feel that at some point they will become victims of a mutiny by the old staff members. There's also the suggestion that there could be some sort of negative image created by former staff members who are unhappy with the format change and may project that to listeners and advertisers.

Knowing employees better up-front is the best way to anticipate their reaction and evaluate their involvement in the new format. General Managers and Program Directors need to spend more time getting to know, in-depth and at a much greater degree of thoroughness, each employee. A manager who knows

employees, whether announcer, news person, or other staff position has a much better feel about how much of a team player they're going to be with a major change, like a format switch. It's fear of the unknown that creates traumatic experiences and the need for massive layoffs and firings. It's also, from the Air Talent point of view, a traumatic experience because they have been comfortable in what they're doing, in many cases hired specifically to execute the old format. With the new format coming, they are not really sure what their status is going to be. The period of uncertainty is probably the most uncomfortable period in most Air Personalities' lives. It's the element of not knowing that raises fears and concerns. So many stations over the years have told employees there would not be any staff changes and no staff changes were anticipated. But even those assurances, verbally given, are not taken seriously. Historically, denial always precedes action; and the words said to comfort people, to keep them calm or from doing something radical on the Radio, are rarely effective.

Station format changes need to be executed quickly and swiftly. The only exception to this is in the case of a station sale, which by its nature requires an extended period of time for financing, legal maneuvering, and finally for the approval by the FCC. During this extremely awkward period, incoming ownership is prohibited from contact with the existing employees (because this would assume that the sale has been approved, and the FCC frowns on that). Conversely, the outgoing ownership is in no position to offer any long-term arrangements, promises, or offers to existing employees. They have little to gain by making financial overtures to employees or to suggest that they apply to the new company at the appropriate time.

At these times, it's important for people employed in Radio to have some sort of expanded income base. The rewards of working in Radio can be great, but they can vanish very quickly with little or no warning and with no personal reflection upon one's ability. Have a savings account, avocation, talent work, or some other sort of outside interest which may be a profit center for you or your family. This doesn't suggest that a comfortable and secure career in Radio is not possible, but it just may not be practical to assume so.

Format changes and the rapidly changing, fluid circumstance of station ownership have added a high degree of uncertainty to employment prospects and length of employment in the industry. Companies can now own many more stations than previously. Even more multiple-ownership opportunities are planned for the near future. With the phenomenon of duopoly, whereby companies may own several stations within the same market, there clearly is a strong, sensible management case for cutting staff to eliminate duplication of effort and function. Savings of this sort, however, tend primarily to be available in the office, rather than in the studio. Some on-the-air positions, like Production and News, may also become victims of efforts to eliminate duplication. Be a keen observer. Watch what happens around you. When you see duopoly or changes in station ownership or format, it's a clue that tells you to come to a good understanding about your relationship with the management team. It's also a very good time for you to start hedging your bets by making sure your income and obligations are in order. Prepare to ride out the consequences should it negatively impact you.

Remember when you first started to learn about Radio, all of the things that you used to do and all of the formats that you didn't particularly care for, but were obliged to work because they were required in the learning process? To be sure, the more flexible you are and the more format experience you have, the better able you are to ride out a format change. For this reason, broadcasters entering the industry should not be afraid of ANY format. Work AM or FM. Do News. Do Sports. Do Rock 'n' Roll. Do MOR. Do Oldies. Do Country. Do every format you possibly can to gain knowledge of that format so you can put it on a resume and call upon that experience in the future. Radio personalities in major-markets who have done only one

format, are truly in demand, and maintain that they have format integrity, do NOT represent most people employed in Radio in all the other large, medium, and small markets. Most broadcasters generally make average but liveable salaries and are community-oriented people who happen to be in the broadcasting industry. Nevertheless, they too can get caught in a format switch and will need to call upon all of their past knowledge about the new format to sustain themselves in the new format environment. It's extremely important to school oneself by having actual hands-on experience with formats that may occur in your future in broadcasting.

Broadcasters who are now part of an AM-FM combo or duopoly are already working in a multiple-format environment and should take advantage of that situation to learn about other format characteristics. Having another Radio station just down the hall offers a convenient way to pick up a few pointers about another format. Study its play lists, listen to its music, and listen to the competition in the marketplace for a better understanding of the types of formats available and how each is positioned to create its individual character. Knowledge of a format, the ability to execute it, the ability to present yourself as competent in the new format, and having a good relationship with your existing management are the first steps to survival. But more important is the ability to transfer that feeling of competence and confidence to a new Manager, Program Director, or Consultant during a station's format change. That is going to be the greatest asset you will have to survive and prosper within the new format. The purpose of making a format switch is to move the station from a position of marginal success to a position of enhanced popularity and profitability.

Being on the new team offers the hope of more success than with the old format and can ultimately involve greater rewards. By staying with the company and the station, and making it a better station, you enhance your own income and professional growth. Radio stations are not people; they are businesses some of us get very attached to. Sometimes we even assign them personalities. They are, however, just businesses; and as businesses, they need to reflect the atmosphere of the marketplace and tap into it, financially. Many legendary call letters around the country have come and gone. They have lived and they have died with a reputation that cannot be tarnished, because it is maintained in the memories of the listeners who fondly remember them. To cling to a set of call letters simply for the sake of its former status is pointless if the station cannot compete in the contemporary marketplace. To ardently defend a Radio station simply on the basis of call letters and history is not a wise and prudent move.

If stations are to continue their heritage, they need to do so in light of the contemporary changes that must take place. When it's time to let go, (like losing a relative or a loved one,) let go. Radio stations are not people. They do not live. They are like our favorite Broadway shows, bands, or restaurants. We surrounded them with visual impressions which we would like to hold forever, but know that this cannot be. Those in the industry who can move on, who can adapt, who can change, who can let go, and who can accept the new order will be the survivors.

CHAPTER 21

Music Rotations

One of the more complicated and misunderstood areas of programming is determining the correct rotations of the music played on the air. Music policies range from a very tight play list of a few selections that are heavily played for maximum exposure, to stations with massive record libraries where songs are heard every few weeks. There's a place for each type of a Radio station and record rotation. For Radio Programmers working with very contemporary music, the speed of the promotional thrust and the incredibly brief popularity of hit records requires a music rotation pattern designed to exploit the image of the station as being on top of today's hit music scene. These same stations also know that, when a song is over, it's really over and time to stop playing it. The greatest casualties of Contemporary music are songs exposed to the public for a very brief time, enjoying intense daily exposure at peak popularity, then vanishing from the station's play list completely. The audience does not become familiar enough with the song to sustain any memorability.

In the days of Top 40 Radio in the 1950s, 1960s and 1970s, a station could get away with playing 40 or 50 songs over and over. The top songs stayed on the charts for 10, 12, 15, sometimes 20 weeks. They were on the station for prolonged periods in various rotation patterns, giving the audience an opportunity to become old friends with the music. Today's Contemporary music is in and out so quickly, familiarity simply cannot develop. This situation is creating a potential music void down the line. Today's music will not become "Golden Oldies" in the same way that yesterday's Top 40 favorites are revered today. Contemporary Radio has created a generation of music meant for today only and which will likely NOT have another opportunity to be heard. Stations programming to adult audiences have the luxury of not needing to be trendy or contemporary in their music. They may play a wider selection of music and artists. Since they are not chart-conscious, they are not tightly constrained to play the most commercially marketable songs. Instead, they have latitude in choosing songs that they feel are more artistically correct for the format.

In the 1970s and 1980s, this happened a lot with Country music. There were mainstay artists, whose current records were automatically played. These primary artists constituted an almost predictable percentage of the station's current play list. This allowed the remainder of the available play-list positions to be divided among newer and lesser known artists, giving their material and their careers exposure. The flexibility afforded the format an opportunity to continue bringing in new artists who, a decade later, have become established as mainstays themselves. Because of this, Country music has perhaps the widest range of known artists, both past and present, who share the same Radio station. As host of the nationally syndicated "The Country Oldies Show," the desire for hearing more of the familiar Radio ountry hits has reached huge proportions.

Contemporary stations with short play lists have record company music research on their side, since

each song that is selected for air play has been tested, retested, auditorium tested, telephone tested, and market tested to the point that it's hard to go wrong by riding the crest of a song's popularity. Contemporary music has the additional boost of Music Video. New music often appears nationally as a music video before it plays on local Radio. Music video technology has become a major factor in the promotion of Contemporary music. Stations that play a wider variety of more vintage music have no boost from record companies, since the artists are no longer contemporary figures. This chapter is primarily directed toward them. If your station has a very wide play list and covers a music span of several decades, I hope you will find some useful information here. You probably won't read this anywhere else, especially from heavily research-oriented sources.

When Radio stations were programmed from a combination of single records and LP cuts, most of the vinyl records themselves were in the studio. If each vinyl LP contains from 10 to 12 selections, a few square yards of shelving could literally hold 10,000 different selections. In the age of the broadcast cartridge, we are very often letting space mandate our format parameters. We have arrived at a mentality where each song gets its own separate tape cartridge, contributing to storage, filing, and cost concerns. A station may actually need 1500 to 2500 different selections to offer a complete representation of its intended format. To "cart" each individual selection can easily be cost-prohibitive, unless Management is convinced that such a large selection is necessary to market the station. Fortunately, many of the new technologies for music storage have greatly improved the opportunity for Radio stations to assemble large libraries without going broke. Starting with the compact disc (CDs) about 20 years ago, and going through to today's hard-disk storage in computer memory, access to a wide music choice is available.

Before CDs or hard-disk storage, at a bulk purchase cost of approximately \$5 each, 1500 tape carts will cost about \$7,500. Some stations will think nothing of spending \$15,000 or \$20,000 for a company vehicle, an updated traffic computer system, a new recording operation for the production room, or even to remodel the lobby, and yet not find it prudent to commit the same size expenditure to music, which comprises 90% of the programming. The music is, after all, the product. Compact Disc players, including historical music, are commonplace in almost all stations, including historical music. Contemporary formats made the transition to CD rapidly, since it is the medium of choice for promotion and retail distribution of new material. Now, as older material is becoming available on CD, many formats can program beyond the Hit Singles or "best of" collections previously available, no longer depriving those formats of "flavor" songs necessary to complete the format. Now, a basic hard-disk audio storage system may cost about the same as 1500 tape carts may have cost in the past, but here again, we're back to selecting a technology.

Here's a novel approach I personally think works best:

The best resource for determining the size and content of a record library is the knowledge and experience of the professional, mature broadcasters you hire.

There is no resource for music knowledge greater than the amassed capacity of a staff of professional, experienced broadcasters...NONE! Their ability, sensitivity, judgement, and taste can provide more insight into the viability of the music on the station than all of the auditorium- or phone-tested songs in contemporary Radio. Know what resources you respect, and go with those feelings. Let them guide you.

Other chapters in this book deal with research. Before getting to them, I'd like to take a few lines to say that music research, though a valuable "tool," has been grossly overrated and overused as the sole criteria

for assembling music libraries and determining play lists. I probably could write another entire volume about music research, but it would be a collection of anecdotal information about auditorium tests, song-hooks, call-out, etc. The fact is, I think Radio could be a lot better, more entertaining, less predictable, and far less repetitive if music research was used less and Radio programmers (and staff) had more freedom to select material. One way or the other, a station's music library and policy is developed. That completed, the mechanics of putting together music rotations (whereby the library is sequentially exposed to the listeners) can be done either manually or by any one of a series of effective music-scheduling software programs. All are designed to be manipulated toward the music goals of the station.

Once the delicate decisions have been made regarding music selection:

- How do you play the songs in your library?
- How can you effectively expose the music that will create the most favorable image?
- How can you make the music work for you?

Let's look for the answers to those questions by first exploring the elements that come into play. The process for circulating songs in and out of the music library and in and out of the daily music play list is called a music rotation. Utilizing internally defined descriptions for various categories of music. Not only is every song placed in a defining music category, each also is given additional codes which further define the song's character. The may include the Tempo, Artist Gender, Mood, Running Time, Intro Time, and Sound Codes which may further place the song in subcategories, like Rap, Soft, Twang, etc., depending upon the music format. Because we cannot see inside a computer and because today's music scheduling software is actually a more refined and sophisticated version of the manual systems which went before, it helps to see how the music rotation patterns might look on paper. Then we can better understand what's going on inside the computer. Music categories are, in essence, cycles. A group of songs is played over and over within each category. Other groups are similarly played over and over. The positions within each hour determine which categories are being selected and therefore how frequently we hear them.

For a very simple example, divide a clock hour (sixty minutes) into twenty segments of three minutes each. Of those twenty segments, ten will represent category positions for today's top hit songs (approximately every two songs), five will represent category positions for new and up-and-coming songs (approximately every four songs), with the final five category positions being oldies (also approximately every four songs). The hour might flow something like this, starting at the top of the hour:

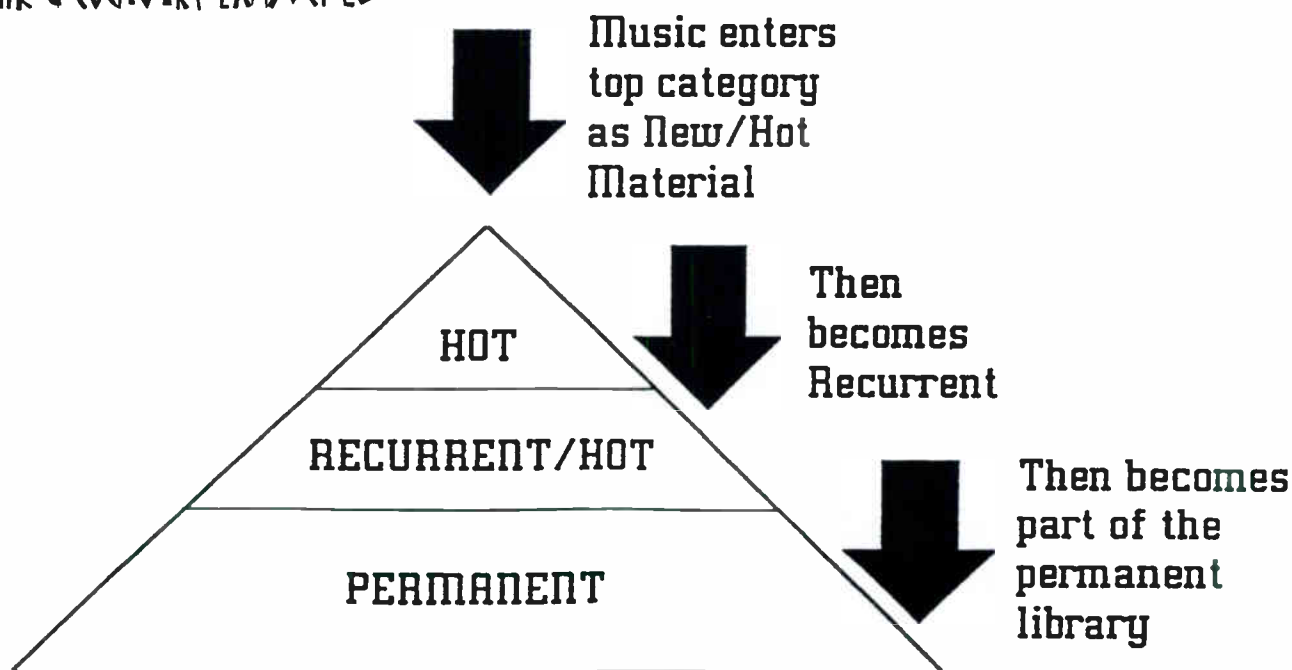
Hit/New/Hit/Old/Hit/New/Hit/Old/Hit/New/Hit/Old/Hit/New/Hit/Old/Hit/New/Hit/Old

Music rotations are not hard to understand, and can be developed in a myriad ways to characterize the music library for the specific format. How songs are scheduled on the air is a day-to-day procedure, and there's more on this subject later in this chapter under the heading, "Rotation Cycles". Philosophically, however, Radio station active-air play record libraries are designed for two basic types of rotations, Pyramid and Rectangle:

PYRAMID

The Pyramid type of record library starts with a point at the top and works its way down to a broad base. The Pyramid record library is designed for stations that play some new releases and current records. These are the songs that are added at the top of the pyramid and that are played initially with higher repetition and shorter rotation so they can become known. Over time, if a record remains in the library, it slowly filters downward through the triangle and is gradually being played less and less often until it arrives at the lowest level of the triangle. Here it joins the bulk of the record library, which is the backbone of the overall, consistent sound of the station. Each song at the base of the triangle has earned a special place among the recognized features of the station. These songs have become the listeners' old friends. Pyramid libraries/play lists are typical in contemporary stations or stations where new music is frequently added to eventually become a permanent part of the overall library.

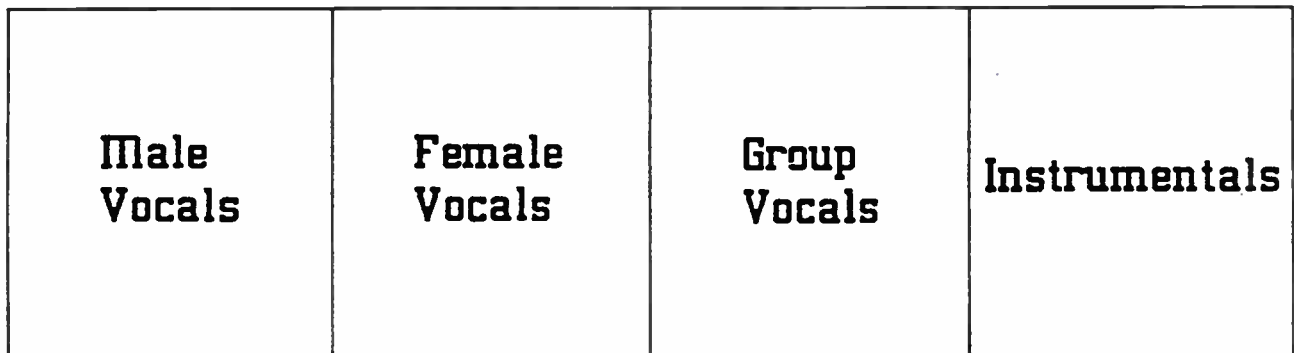
CHR & COUNTRY EXAMPLE



RECTANGLE

The other type of music rotation library is the Rectangle or Box. In this case, the record library is divided evenly among the categories that the station plays. The only difference is in slightly varying rotations within each section of the Rectangle. The definitions of each section of the Rectangle may vary according to format.

Here's an example of a typical MOR Format music library. Consider each category as a pile of records. The next song played will usually be on the top of the pile in each of the categories. Music is scheduled horizontally, selecting in sequence from each of the available categories of music.

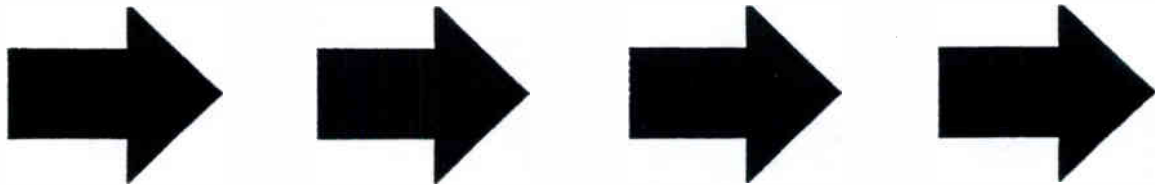


**Music library contains selections grouped by
Gender/Sound.**

In the case of Adult Contemporary stations, music categories usually represent musical eras or years. The scheduling sequence selects the next available song in each category, moving from one category to another for variety and balance.

ADULT CONTEMPORARY EXAMPLE

| | | | |
|--------------------------|--------------------------|--------------------------|------------|
| 60's | 70's | 80's | New |
| X number of songs | X number of songs | X number of songs | |



Music is scheduled by skimming across all categories of permanent song, grouped by Year/Sound.

The same Rectangle philosophy applies regardless of how many songs there actually are in the record library. It's a matter of how many categories and how far down into each category the scheduling process is permitted to dig to find an appropriate selection.

ROTATION CYCLES

In other chapters we have discussed how Radio stations need to have an identity. This identity is most often achieved through the music it programs. How to accomplish this is a Radio basic... simple to understand, often difficult to implement.

1. Program management needs to determine what image the station projects musically.
2. It then classifies all the songs in the record library into varying degrees of that identity.
3. If songs do not fit that identity, they should not be in the record library.
4. To carry out the task of projecting the station's image and consistency, **all basic elements of the music library need to be represented in each hour** the station is on the air.
5. If the record library has been divided into four principal music categories, all of which are very important to establishing and maintaining the identity of the station, then all four of those categories must be represented in each hour.
6. In some dayparts, there's more time spent playing music than in others, so the important thing to keep in mind is the ratio of songs from one category to the other, moving from hour to hour.

If only 8 songs are played in morning drive:

- 3 of them need to be from the most highly identified station category.
- 2 of them need to be from the next highest category, and
- 1 each from the next two categories.
- Finally, from the lower categories, select the "fill" or optional songs.

When programming other dayparts, where time permits playing 12-16 or more selections per hour, follow the same approximate ratio. During these hours, include more selections from lower categories, thereby creating a mood of greater variety.

SEGMENT OF TIME CYCLES

It is not necessary for every hour of the day to be identical. Using the Time Spent Listening figures from Arbitron, arrive at an estimate of how long each listener spends with the station on average during each day part. Audience listening habits are rarely broken down into neat, little, quarter-hour blocks like Arbitron. Therefore, arrange music rotations based upon a 70-minute, 90-minute, 2-hour, or whatever length of time determined by TSL. Once you have determined the listening cycle of each daypart on the Radio station and how long listeners stay with the station during each of them, plug in the rotation ratios accordingly.

Break the age-old theory of programming of developing a program clock that duplicates identically hour after hour. If the station's Time Spent Listening cycle in morning drive consistently indicates the audience stays with you at the rate of about 45 minutes per morning, then you need to get maximum music exposure accomplished in a period of less than an hour. Conversely, during middays or at night when the audience may turn on the Radio and leave it on for several hours (statistically verified through Arbitron TSL figures), then determine a music rotation cycle of a similar length or of a time period that is equally divisible into that long Time Spent Listening segment.

Let's say you have a midday TSL of almost 3 hours. This could permit you to develop a three-hour music cycle, two, ninety minute music cycles, or three one-hour music cycles, depending on how creative you intend to be. This is not exactly the most conventional of approaches for programming music, but for stations with wide play lists, with accurate TSL figures, it works! Not only does it work ratings wise, but the station sounds musically superior to competing stations playing a similar format trying to cram everything into chopped up hour-by-hour block/clock rotations.

As is frequently the case, stations with the best ratings successes have been stations which were musically superior to the competitors. Not just because of the songs played, but because of the way programming management successfully mapped the overall music image that the station needed to project.

1. Divide the record library into a few categories, arranging them by priority. There really is no restriction on the number of categories you can have. By classifying the library into a few basic categories, additional category definitions evolve based upon the makeup of the songs in the library.
2. Establish a category of vocal groups. Then, after taking a good look at the number of groups in the record library, sub-classify them by male group, female group or duets.
3. Similarly, create a category of male vocalists, then sub-classify them into male vocalists who represent different time periods or different musical styles.
4. Since each station has its own individual record library, it would be impossible for me to give an established set of categories, but trust me ... you'll recognize them the more you immerse yourself in the process of defining the station's music and all the songs in the entire library.

As in the case of determining our record library size by how many tape carts we can afford, we've become so computer-minded at Radio stations that we are presently locked in a situation where most computer music scheduling systems are not equipped to handle music rotation patterns in excess of one hour. This is a really good feature to determine when shopping around for a music scheduling system. It's a sensible one, also, because you can prove that listening does not happen on an hour-by-hour basis but over extended periods of time. It's the difference between assigning grades by a strict numerical percentage system or grading on a curve, in which case the full range of student grades is accommodated in the grading scale. The music scheduling system that can schedule "on a curve" will have a highly marketable product, and you will have the advantage of knowing what to do with it. Even though most music scheduling computer systems cannot accommodate this method of music programming, you can still easily use existing systems by figuring the mathematics required to plug music rotation patterns into the hour-by-hour blocks provided by the existing scheduling system. It's somewhat more exacting to set up initially, but you'll probably agree that it's worth it when you hear the results.

Music is sound. Because it's sound, the overall image of any station needs to project a sound that is

consistent and representative of the musical promises you make to the audience. The preponderance of today's Radio stations classify music by era, exact year, and chart positioning. None of these relates to the sound of the song. What does relate to the sound of the song are its sound qualities, which include tempo, instrumentation, male, female, group, vocalization, and the subclassifications having to do with the musical style. One can identify whether a song is choral, country, acoustic, or orchestral by its sound rather than by knowing about the artist, the song, its chart position or the year it came out.

When setting up the music rotation system, determine both the variety and range of sound qualities that are available within the library. Give each sound quality a priority ranking. Then classify songs by those sound qualities. This should be your primary consideration. Reserve the non-sound characteristics as secondary. If two different songs represent a similar sound, even though they may have been recorded twenty years apart, it would be wrong to play them back to back. A music scheduling system with no sound priorities would not recognize, this and this is the greatest flaw of computerized music scheduling. A computer can know everything about a song except what it sounds like. That's why assigning a musical identity must depend almost entirely upon the human element in charge of classifying the library song by song.

At the beginning of this chapter, I mentioned how space and economy seem to be a determining factor in the length or size of the record library (an undesirable, but inescapable, reality). Then, consider this (and here's where some of my engineering friends cringe). If a station has a priority record library of 800 to 1000 carted selections, a simple turntable and a few more yards of shelving can provide double or triple the number of selections to be played on the air. Considering that record albums, the LP variety, were state-of-the-art technology for almost four decades, we might be over-sophisticating ourselves to think that there cannot be a practical application for that technology in today's CD, DAT, Digital high-tech Radio studio.

Wide play list Radio stations play songs from the era in which high-quality vinyl was produced. If there are still reasonably high-quality recordings available, use them, playing low rotation material from a turntable if it can greatly enhance the musical image and complexion of the Radio station... which I believe it can. If you're really lucky, you might convince station management to go ahead and spring for the additional carts or hard disk storage necessary to contain the whole record library. Also remember that you don't have to keep 100% of the library available for play all of the time. Some selections, or groups of selections, can be phased in and out of the play list library every few days or few weeks.

As a station Consultant, Program Director, and Air Talent, I must admit that music programming to me is an extremely intimate thing. It can't be reduced to mere technology and research. I have often been accused of being a "gut-reaction" Program Director because I prefer using people skills, intuition, and the knowledge and experience available to me from my own background and the backgrounds of my staff members over researched and tested material.

If I am called one of those gut-reaction programmers, then I feel obliged to respond that programming music does not come from the gut, it comes from the heart; and a Radio station that has no heart will have a difficult, if not impossible, time establishing a lasting relationship with its listeners.

CHAPTER 22

Music Tempo

Except for length, the tempo of a music selection is one of the most important bits of programming information. Through the correct usage of tempo, the entire rhythm of the station can be altered from a slow-paced, easy-listening approach to hot, contemporary delivery, with essentially the same record library.

Typically, stations use SLOW-MEDIUM-FAST or DOWN-MEDIUM-UP designations for record tempos. Occasionally, there is a combination of two different tempos (usually when the Music Director can't make up his mind), like MED/FAST, etc. Determining the actual tempo of a song has usually been left to the whim or daily mood of the person dubbing the music or typing the cart labels. Now, here's a foolproof way to get accurate tempo information for a station's music.

Long, long ago...before Radio, a musician/scientist somewhere in history invented a METRONOME, a device that ticks like a clock and can be adjusted to tick at variable tempos. Later on, these ticks were assigned numerical values which in turn were put in writing on sheet music to give conductors or musicians the desired tempo of the composition. Well, wouldn't you know it? They're still making metronomes today, both mechanical and electronic. They can be purchased at any music store for about \$15-\$50, depending on the type you want. All metronomes have the same numerical scale that corresponds to the tempo of the ticking sound it makes.

Here's the best way to correspond the music values to numbers:

| <u>BEATS PER MINUTE</u> | <u>TEMPO</u> |
|-------------------------|--------------|
| 40 - 72 | 1 (Slow) |
| 76 - 100 | 2 |
| 100 - 132 | 3 (Medium) |
| 132 - 168 | 4 |
| 176 - 208 | 5 (Fast) |

When adding songs to the music library, dubbing to cart or hard drive, have someone (preferably, with a slight musical ear) listen to the music while adjusting the metronome to the overall tempo of the music as it plays. Then assign the appropriate numerical value to the song. From this, indicate through the music scheduling system (manual or computer) the tempo rules and regulations desired for the sound of the station. The table listed is a recommendation for most music. Develop more gradations in the scale if station music policy needs tighter definition. Although every significant brand of music scheduling software has a variety of characteristics which can be assigned to every song, the tempo seems to be

consistently on a 1-5 scale. Resist the temptation to guess about song tempo. A simple metronome is mathematically accurate and defeats any personal prejudice of a person's mood at the time. I just had a great day, so every song sounds happy and bright. It's raining and my rent check just bounced; every song is a downer. Get the idea? There are no opinions expressed, only the actual numerical value of the music tempo as determined by the metronome. There is absolute consistency in determining music tempo by this method. I am also of the opinion that, subjectively, this process reinforces the fact that we're dealing with music, a highly creative and technical art form.

While we're on the subject of music tempos, a word of caution. Frequently, there is some concern about the tempo of song "intros" vs. the overall tempo of the whole song.

For instance, a song may be a 4 on the music scale, but the intro is about a 2 for the first 12-15 seconds or so. For purposes of good-sounding segues, some programmers and music scheduling software will allow indicating both tempos, such as 2/4 (song's opening tempo is a 2, then the overall tempo is a 4). Segues are important, especially when there is no scheduled production elements or liner to assist with the flow from one song to another. Some song segues are so bad, I refer to them as "audio train wrecks" and they are as hard on the listeners as they seem. Abrupt changes in level, tempo, or style can distinctly alter the perception of the desired sound of the station.

Be careful! Since most songs run 3:00-4:00 minutes in length (at least), you should be more concerned for the overall music "feel" of the station rather than the few seconds at the beginning or end. So don't get too caught up in ideally matching segue tempos, if it is at the expense of the total hour-by-hour sound of the format. As air staff becomes familiar with the music, the segues will, hopefully, take care of themselves. One disadvantage of automation or computer-generated programming is that the computer can never "hear" the song. Only a person knows what a song sounds like.

A computer always depends on the reduction of every song to a series of mathematical values and rules. Most music-scheduling software has gotten more sophisticated over the years and can now include additional song values for each selection in order to "tell" the computer more information. This assists the computer to more finely tune the way songs sound when programmed next to each other or throughout the hour. Certainly closer than a simple, single-digit value, but still not perfect. Of course, each individual song is only a fraction of each hour, so how the entire hour is programmed and the values assigned to each song position within the hour is equally important.

In developing the overall tempo rules for the station, here's a good way to see the total hour by "averaging" the tempos into a numerical scale.

1. Add the tempo numbers (1-5 each) of all the songs in an hour.
2. This gives a total for the hour.
3. Divide by the number of selections scheduled.
4. This gives the "average" for the hour.
5. For example, in a 6-song AM Drive hour:

| | |
|----------------------|---|
| Song #1 | Tempo 3 |
| Song #2 | Tempo 5 |
| Song #3 | Tempo 4 |
| Song #4 | Tempo 2 |
| Song #5 | Tempo 3 |
| Song #6 | Tempo 4 |
| Tempo total = | 21 (Divided by 6 songs = 3.5 Average hourly tempo) |

6. Assign a minimum hourly average for each hour or daypart, in this case, for AM Drive we might have a rule requiring a 3.8 hourly tempo average to keep things brighter, in which case we would exchange for songs #1,#4,#5 for songs with higher tempo values to get the hourly average up to the 3.8 rule.
7. Let the hourly-tempo-average rules reflect the changes in the mood of the station throughout the day, probably permitting a lower average tempo during middays and at nights, but higher in drive times.
8. Most computer music scheduling systems offer this feature as a built-in rule-setting opportunity. It's important to use it as an important part of designing the music scheduling requirements for the station.
9. If you have a manual system, just do the math.
10. Consistently monitor the sound of your Radio station. Don't be afraid to make frequent "fine-tuning" to your music scheduling and rotation pattern. They are imperceptible to the audience and add variety to the sound of the programming.

Chapter 23

Dayparts and Dayparting

Radio listeners have different listening patterns. People listen to the Radio at different times for different reasons. They may want more information in the morning to help plan their day. Weather, time, information about the day's community events, or news from overnight. Morning Radio has always had and always will have the highest listenership of the industry. In the morning, a large percentage of the population feels the need to be caught-up on what they might have missed while they slept. From the time the late evening TV news goes off, until waking the next morning, most people are in a news and information blackout. Therefore, there is an imagined (if not actual) urgency or at least curiosity about what went on around the world and down the street while they slept.

Let's do another analogy. Imagine a Radio station as being like a restaurant. Each time-segment of the day has specific items available on a menu that is designed to meet the customer's demands, whether for breakfast, lunch, or dinner. Continuing with the Radio/restaurant analogy, one can expect more than just breakfast, lunch, and dinner specials. There are substantial offerings of selections available, interspersed throughout the menu, which offer some basic, dependable, always-in-demand items that are always available, while at the same time offering variety and special items only available at that time of day.

Radio stations do the same thing by the highly-sophisticated (?) term "dayparting." Based upon researched or estimated listener levels, the broadcast day is divided into segments, which are called dayparts. A slightly different menu is served during each of those dayparts, reflecting the likely environment of the listeners and their preference for entertainment and information at those times. Even though the menu changes through the dayparts, it still delivers the basic, consistent elements on which the audience has come to depend and by which the station is identified or defined. Although there are distinct changes throughout the day, there also is consistency in the overall expectations of the listener toward the Radio station.

Most stations are defined by their formats, most often music. Therefore a station's music is generally its defining element. A station may infuse more information in the morning and less later in the day, but it always plays the songs that identify and sustain the format image. It just plays them in different amounts at different times. In other situations, the station may wish to designate certain songs to be played only at specific times of the day or night, because the audience targeted by those songs is available in greater numbers at night or on weekends. In these stations, a station may sound substantially different from one daypart to another. This type of programming takes advantage of assembling parts of several different available listening audiences. If it is not done carefully and the dayparts are too different, a station runs the risk of alienating its audience and sending them to a competitor.

Here again, it is necessary to retain some identifying elements throughout the station's menu, even

though the music and information balance may change throughout the day. How a station decides to daypart itself is largely determined by the needs of the marketplace. Often, those needs are dependent on the number of stations that serve the market. The fewer stations for the listeners to select from, the safer it becomes to include more diverse programming elements throughout the day. The more stations, the greater the need to pick a single objective, narrow the format to include only elements which identify the station's image, and avoid including too many outside diversions. In either case, the programming complexion of a station falls into some typically similar patterns, as shown on the next page.

Let's take a look at a few other examples of dayparting. From the examples listed below, write the call letters of one or two stations in any market that follow the patterns described. By the time you get to the bottom of the page, you will most likely have listed all the major stations in that market:

- Strong morning personality with minimal music; music intensive thereafter.
- Music format all day; talk middays and nights.
- Music or talk shows with regular long-form sports or play-by-play.
- Regular programming weekdays with special weekend programming including countdowns, religious or public affairs, interviews, retrospectives, etc.
- Information-intensive morning show with talk and interviews thereafter.
- Music varies widely depending on daypart, but personalities all sound similar.
- Consistent music balance 24 hours with different personalities for each daypart.
- Ethnic programming. Music mixed with special shows.
- Full service; puts together music, interviews, public affairs with no loss of identity.

The opportunities and variables in dayparting are limitless, but the important thing is to be sure the dayparted programming accomplishes the goals for which it is designed. All ratings services throughout the history of Radio to some degree have encouraged stations to explore dayparting by publishing their ratings reports using dayparts as part of the ratings analysis. Although ratings services suggest specific hours to be designated as "standard" dayparts, there is an increasing tendency toward more "custom" dayparts. Be sure that the dayparts you establish for your station are based upon the true listening habits of your listeners and really reflect some parallel between your station and the market overall.

In many countries outside the United States, "block" programming is the rule. Both long-form and short-form programs are scheduled throughout the day, mixing widely varying types of music and information. Radio is scheduled more like television on a program-by-program basis. To a degree, they are engaging in dayparting, since the programming reflects the time of day and the listeners' environment, i.e. a soft jazz program late at night, an extended news program in early evening, an entertaining talk show middays. However, as countries develop more Radio stations with full-time 24 hour formats, the practice of dayparting within the format will naturally occur.

Arbitron and most other ratings services have divided the regular weekday into dayparts:

| | | |
|------------|---------------|-----------------|
| 6am - 10am | Monday-Friday | Morning Drive |
| 10am - 3pm | Monday-Friday | Middays |
| 3pm - 7pm | Monday-Friday | Afternoon Drive |
| 7pm - 12M | Monday-Friday | Evenings |
| 12M - 6am | Monday-Friday | Overnight |

These time periods are referred to as “Standard Dayparts,” although new ratings software now allows an infinite and creative opportunity to define dayparts in every possible configuration. However, the Standard Dayparts remain a ratings staple. Regardless of how they are eventually defined, let’s not just look at these as only periods of time; let’s consider them as performances, like a movie schedule. Let’s also then consider that each of these performances will appeal to a different audience, since different people are available to attend at different times of the day, as it suits them.

So we apply some research, ratings analysis, and common sense and come up with the probability that the 6am-10am performance will have the largest audience, so let’s give them the works with a multi-featured morning show and high profile personality. By 10am, the morning audience has left, so let’s do a slightly different show for the midday crowd, and so it goes. Opening and closing the doors several times a day permits the entry of new audiences for each daypart.

To not confuse the audience, especially the listeners with ratings diaries, it is generally thought that we should not change the personnel in mid-show. This sort of thinking is the primary reason for assigning or hiring announcers to work shifts that coincide with ratings company standard dayparts. But as mentioned, computer technology now permits custom design of any daypart configuration, whether it follows the ratings service dayparts or not. Arbitron still retains the basic five-daypart daily format for their printed quarterly report book. For stations not blessed with the computer information, the ratings companies’ defined dayparts are gospel. This is also the way advertising agencies and buyers of Radio advertising time have come to define a Radio station’s success or lack of it. The rationale for the use of predefined dayparts is that these daypart breaks appear to be the ideal times to change announcer shifts or phase-in dayparted programming elements. Having the programming follow predefined dayparts suggests that success or failure can be isolated and identified with whatever (or whoever) is on the air within that specific daypart.

Problem: The predefined daypart policy runs into trouble when it fails to take into consideration the times of day the LISTENERS actually tune in and out of the Radio station. If the morning audience is already out of their cars and at work by 8:45am, what’s the purpose in continuing the morning personality and the information until 10? Similarly, drive time in the afternoon in many cities is over by 6pm, yet the afternoon drive Air Talent hangs in there until 7pm. In such circumstances, the ratings for a 3pm - 7pm shift may be compromised because the audience drops off drastically at 6pm, averaging 3 strong hours with one very weak hour. By the same token, in an early-rising "shift-work" community, many listeners are up and going by 5am or earlier. A 6am -10am morning shift might only truly represent a portion of the morning audience, but 5:30am - 9am may more accurately represent you.

There may be significant advantages to developing the station's daypart structure on ratings presentations and a sales strategy that is defined by listeners' actual habits.

It is very possible that scheduling announcers across predefined dayparts can help to even the difference between stronger and weaker Air Talent: For example, keeping that Morning man on past the morning audience because the Midday talent is weaker. Radio Air Talent are rarely chameleons (despite their claims) and many personalities do not effectively change with a different shift. Some are more flexible than others, but a station should always tailor each daypart with the right person. This becomes something to consider when promoting from within the staff. We can all certainly appreciate company loyalty and rewarding someone for a job well done but. . . **never lose sight of the ultimate goal of the Radio station: Be a successful BUSINESS.**

- A good Program Director may be the most popular guy at the station, but it's not a job requirement.
- A person working overnight in a factory may seek to get a day shift, and via seniority and merit, get such a shift when one opens.
- Is this a practical way to reassign Radio Air Talent?

Despite all the things that can be said for boosting station morale, etc., the winning programmers say no. However unpopular this might make them internally, they usually get better results by seeking a specially qualified person for the shift rather than upgrading someone who is less qualified, because he is already on staff. In baseball, you wouldn't give a shortstop the open position at catcher because he wants a better view of the game. If someone on staff really is qualified to move up, then the programmer should recognize this and make the staff upgrade. **The harsh reality is that no one survives if the station is a failure.** The necessity of putting the human element aside for programming and daypart needs is often a difficult but critical element in successful programming.

Make sure that you do your homework and study the actual times and quantities of audience flow. Position the station to the advertising community this way as well, and generate support through sales presentations. There will always be advertisers or buyers who will routinely base station value/worth on the predefined daypart averages. There's nothing you can do about this, since the numbers are the numbers. But you can develop and promote a significant position that the station represents in the market by providing information about the station's real dayparts. It may indicate the ability to maximize an advertiser's dollars. Go ahead. Raise some doubt in the mind of an advertiser about whether they are buying efficiently when they select a competing Radio station using predefined dayparts.

It's also important to note that most commercial advertising scheduling software now interfaces with ratings data. Modern stations with up-to-date technology can now generate extremely exotic and custom-designed dayparts for the purpose of getting maximum exposure to a particular audience for a specific advertiser, regardless of what the programming happens to be at the time. Ultimately in ratings-driven advertising buys, it's the numbers of listeners and the demographic they represent. How those numbers are generated through programming is of little consequence as long as they exist. The practice of "selling by the numbers" has extremely practical business and revenue ramifications, but also can be another factor that can alienate any mutual-understanding relationship between sales and programming.

CHAPTER 24

Time Targets

One of the pivotal characteristics of all Radio is its perpetual association with time. Being a 24-hour, 7 days a week industry, Radio stations are like giant clocks that mark off the seconds, minutes, and hours of the day. It's the only industry that comes to mind that actually establishes procedures and mechanics for telling time. You don't walk through an insurance company, book shop, restaurant, or department store and hear an employee announcing the time of day every three minutes. The very essence of programming revolves around correctly timed hours of music...hour after hour after hour. To accommodate the need for correct timing, Radio also places specific time restrictions on other programming elements within those hours, i.e. commercial breaks, newscasts, weather, phone calls, etc.

An important and valuable number in ratings surveys is the TSL or Time Spent Listening. TSL measurements relate how many hours and minutes of each day listeners spend with each station. The TSL is also broken down into each individual daypart. Because time is of the essence in all Radio, it's important to understand how Radio programmers can make time work to the station's advantage and when it can prove harmful. In the chapter on Arbitron, we touched on the subject of "Time-Targets" and how they can affect listening. A "Time-Target" is just what its name implies, a target for accomplishing something on the air in the time allowed. Time targets make up an important part of our daily life, whether or not we know it. We all have them:

Having to be at work at 8:30am
Meeting someone for lunch at 12:15pm
Picking up the dry cleaning at 4:00pm
Simmering the spaghetti sauce for 90 minutes
Getting to the theater for the 8:00pm performance

We leapfrog our life schedules, going from one time target to the next and then on to the next. Problems arise when time targets conflict or coincide. On the air at Radio stations, time targets work in somewhat the same way. Of course, there is a more direct purpose, and it does not necessarily follow a 24-hour rhythm, as life does. A housefly lives four days; some trees live four centuries; a Radio show lives about four hours. Each accomplishes certain things while getting from "start" to "finish." At the Radio station, to really know listening patterns throughout the day can be a valuable tool in developing time targets that will work for you. Radio survives and sells itself through on-the-air promotion of itself and its programming elements.

Ever heard these expressions on the air before?

- "Another chance to win coming up next hour"
- "It's Bob and Company tomorrow morning at 6"
- "Paul Harvey News at Noon today"
- "I have a toll-free number for tax tips right after this"
- "Tonight at 7:30 it's the Mets and the Cardinals."
- "Something new from Michael Jackson after Captain Katie takes a look at traffic"
- "Major fire may disrupt your phone service; details in 10 minutes on KTUR News"

We've all heard them. But few programmers really know how to use time targets realistically. The secret of effectively using time targets is to make them realistic and specific. Make them correspond to how long you really believe a listener will wait for what you promise. Imagine just how long YOU would wait for the same thing. Here's some unrealistic "Time-Targets," why they are no good, and how to improve them:

Example #1:

Music is one of the most promotable items on a Radio station if the station positions itself as a music leader.

Announcer: **"Next hour, something from the 'Garth Brooks: Live in Central Park' concert CD."**

What's wrong? No specific target. No matter how big a Garth fan I am, I gotta get to work. Next hour I'm gone. Imagine some circling the parking lot waiting for this tune.

Fix It: "At exactly 9:15 this morning, I've got a classic from the 'Garth in Central Park' concert. Plan to be near a Radio at work and turn it up."

Example #2:

Contests, by their very purpose, are designed to augment Radio listenership. Few Radio stations give prizes to be nice guys. There should be a design and a purpose to each contest. It's amazing how many stations give thousands of dollars in contest prizes but fail to attain the goal of increased audience.

Announcer: **"More chances to win throughout the day here on Turtle-98"**

What's wrong? Even though listeners may need the money desperately, the motivation simply isn't there to sit by the Radio all day.

Fix It: "Next time to win on Turtle-98 will be between 2:00 and 2:30 this afternoon, so if you have to be away from the Radio for a while, go ahead...but be back in time to win." This really makes them think they have a shot at winning.

Example #3:

Next to the music and contests, the artists who comprise the format are very promotable, if done correctly.

Announcer: **"It's 3:10 in the afternoon at Turtle-98. Later this hour, I'll have Madonna, Celene Dion,**

Sting, and Suzy Sweet."

What's Wrong? Too general. Also promotes an unknown: Suzy who?

Fix It: "It's 3:10...The best song the Madonna ever had, Sting, and Celene Dion's top selling song of all time between now and 3:30 on Turtle-98."

Note: Promote only heavy hitters and make it a short wait. Give the station a feeling of playing only bombastic music by constantly reinforcing it with reminders...and play it!

Example #4:

The station's personalities can benefit from time target promoting. A little preparation helps.

Announcer: "**Listen later this afternoon for Steve Warren here on Turtle-98.**"

What's wrong? Too general. No motivation to listen; what's the benefit to the listener?

Fix It: "This afternoon between 4:15 and 4:30, Steve Warren will tell you the truth behind the Little Bo Peep legend in another chapter of his 'Mother Goose Uncovered' series."

Note: Know what the personalities are famous for and what their daily features and bits are. Reinforce them throughout other dayparts...but be specific. Rotate several regular items that give an overall picture of the other Air Talent. If the listeners cannot listen to the other personalities, give them an idea of what they are missing.

WHAT PAYS THE BILLS?

We cannot close out the topic of time targets without a discussion of commercial copy. The actual copy as well as the presentation format of that copy must be treated with the utmost respect. That's what pays the bills. We'll also see how critical the awareness of timing is to commercial ads.

Although some new technology allows for commercial copy to be shown to the announcer on a computer monitor, most stations still rely on some form of simple paper copy. Some stations have gone to great lengths to reproduce vast numbers of the same commercials so that each hour of the day has all the copy necessary hour by hour, without having to flip back and forth in an alphabetical file book. Aside from being wasteful of paper, the sheer volume of paper can be cumbersome. I still suggest a simple alphabetical ring-binder type of copy book with durable (plastic) alphabetical tabs that won't wear out with heavy use. A small clamp to mark upcoming copy will suffice for turning quickly to the next piece of copy required. I've even seen a station very effectively use a clamp-type laundry clothespin for this purpose. Copy books should be a bit lower than eye-height, angled to avoid glare from overhead lighting. Adequate space should be allotted to the commercial copy book when designing the announcers' environment. It should NOT be required to be put away and taken out when needed. A commercial copy book is a permanent part of the Radio studio, as important as the microphone and other technical equipment. Reading is still the primary task of an announcer, and commercial copy is the most important reading an announcer will ever do. All commercial copy should be only an arm's length away from the announcer at all times. Commercial copy should NEVER be kept in a file drawer or hanging file, requiring a separate function to access the copy and

re-file it. This is no more than an interruption of the announcer's thought process and is mere busywork that interferes with the quality of the announcer's performance.

On recorded commercials, careful attention should be given to exactly what a commercial says, particularly dated material. Nothing destroys the credibility of a station's commercial integrity than running out-of-date commercial copy. All written copy should have clear end dates indicated. The same is true for commercial tape cartridges or any other media used for commercials. Another problem with some commercial copywriters is their desire to make one piece of copy suffice for a multi-dated event.

For example:

"Everyone is invited this weekend to the big tent sale at Angus Al's Cattle Auction. On Friday, Angus Al will kick off the event with a fireworks display at 9pm, then all day Saturday, there will be pony rides for the kids, free hot dogs and balloons, and a trick-riding demonstration at 6pm. Then Sunday, it'll be live Country music from 2pm to 5pm with Ronny and the Ragweeds and a big finale Chili supper at 6. That's all the fun you'll have this weekend at Angus Al's Cattle Auction on County Road 23, just past where the old church used to be."

This might be an exciting piece of copy to run all week in advance of the event, but how many stations would actually run it through the conclusion of the event? Experience taught me. Too many!

Critically important rules for anyone writing, scheduling, or producing Radio commercials:

As each day passes during an event, there is mention of things past, thereby wasting the advertiser's ad time. We've all heard them. Particularly vulnerable are weekend promotions, festivals, and sales with a schedule of special events, concerts, shows, giveaways, presentations for each day. By Saturday, Friday's events have ended. By Sunday, Saturday's fun is history. Haven't you ever heard a commercial on Sunday afternoon promoting a concert from the night before or a commercial containing a lineup of entertainment and appearances which happened yesterday? Holidays are other bad times for running outdated commercials. I'm amazed at how much wasted advertising money is spent on commercials promoting events that have already occurred or sales that are over. We all hear this wasteful and ineffective advertising all the time. As Programmers, we must direct the advertising-related departments within the station with mandatory policies that control putting anything on the air. Three or four variations of the commercial copy above would have been sufficient to correct the problem. Incidentally, advertising agencies are sometimes equally guilty of producing this kind of copy, so make sure your station policies are not compromised and the advertiser's money is not wasted. Remember, the listeners hold the Radio station responsible for everything they hear, so regardless of where the errors originate, it's your job to correct them before they affect your listeners. There should never be one outdated second wasted on any Radio commercial or promo.

CHAPTER 25

Liner Cards

One of the facts of life in any Radio studio is "thought starters" or Liner Cards. With all that goes on around the station, it's always convenient to have a set of announcer reminder cards for events or activities. Use 4" X 6" inch cards rather than 3" X 5" so each card can contain more information and larger typeface for easier reading. Select the lightest tint of four colors of unlined cards including yellow, blue, salmon(orange) and white. Invest in several hundred of each color, especially white, since you will constantly be updating, changing, and replacing them. This simple, efficient system will help the air staff stay organized and the station sound consistent. Ratings services, particularly Arbitron, require regular usage of slogans for identifying purposes. Most of the items on these "C" Promo cards will be automatic. But sometimes, even the best professionals overlook the obvious. In this case, these items are really reminders of key programming slogans. It's easy to get lazy and forget the basics, especially because they are so repetitive, but Radio works by repetition and mandates their regular and frequent usage.

Here are the definitions and features of the four card-types:

1. **ORANGE "A" PROMOS** The hottest top promotions or next main event:

- Current contest
- Concert or station co-promote event
- Tease special event or start of something "coming" to the station
- New air staff member, program, contest, feature
- Make these your NEXT event only.
- Lifespan on each card should be only a few days.
- Replace often for variety.
- Never more than 2 items to promote at a time and never more than two cards (different copy) each.
- Read one per hour in the first break, paraphrase another version 20-40 minutes later.

Using the warm color orange is a reminder that these few cards represent the biggest thing happening at the station. This is top priority. It's HOT! It's the next main event the audience can anticipate or participate in. This is front-page stuff!

2. YELLOW "B" PROMOS Secondary promotions, programming, and cross-plugs:

- A card for every announcer shift (put the actual air-shift hours of each announcer.)
- When plugging, refer generally to daypart (Steve Warren, mornings; Jim Shew, evenings)
- Incidental contests and games (Jim Shew has more circus tickets to win on tonight's trivia contest.)
- Weekend or special program promotion (i.e. countdowns, artist specials, holiday features)
- Commercial or sales promotional announcements, remote appearances (You'll have a logged schedule of commercial remote plugs, but programming can run some, too; play UP the programming benefits and play DOWN the commercial. Save that for the paid spots.)
- News, public affairs, and informational promos, including weather, traffic, sports, etc.
- This category may contain as many as 10-15 items.
- Read one hourly during the second commercial break.

3. BLUE "C" PROMOS Station slogans, positioning liners:

- Call Letters and dial position reminders
- Arbitron slogan file liners
- Station catch-phrases
- Technical phrases (most powerful, AM Stereo, etc.)
- Music or information positioning
- Community positioning (oldest, first, involved, recognized, etc.)
- Read one hourly as a drop-in, no fixed position.

Since these items are phrases rather than promos, they should be used at the rate of at least one per hour as drop-ins anywhere convenient in the flow of programming. Make them a part of regular conversation rather than as stand-alone remarks. For best response, select 6-8 different phrases, one per card. Double-up (2 cards) on a key phrase so it comes up more often.

4. WHITE "PSA" ITEMS (More on these in Chapter 41, Public Service Announcements)

Now that you have the cards typed and sorted with selected phrases, promos, contests, etc., here's the operation of the card file system:

1. Build a special, clear-plastic box to hold the liner cards so the announcer on duty can look through the plastic to see what's next. You can order one directly from MOR Media (see order form in back of this book). Mount it at eye level so it's never out of sight. Off-to-the-side file boxes or copy books are too cumbersome and don't serve as constant reminders to the announcer about the station's positioning and activities.
2. Place the cards in the box from left to right: A, B, C, PSA. Orange-Yellow-Blue-White.
3. After you have explained the format of the contest or promotion, to the air staff personally and in writing, ask them to help write some liner card promos themselves for variety. This lets the air staff take part in the promotion and also frequently unearths some misunderstandings regarding the

instructions or the concepts. Promos can be scheduled by the traffic department on the program log or they can be a part of the hourly format as indicated on the Format Clock. In the latter case, a tracking system is necessary to avoid repetition and ensure maximum exposure. We suggest a small rubber stamp of blank boxes to be stamped on each card, so the times can be recorded. This rubber stamp is particularly important in tracking PSAs, so there are more details and an example in our chapter on Public Service Announcements.

HERE ARE THE FOUR BASIC LINER CARD GROUPS:

"A" ORANGE PROMOTIONAL liners:

Define, describe, reinforce the stations "Hot" promotion. The primary and singular promotional thrust you want listeners to keep top of mind.

"Your \$100 a day Radio station!"

"Your Mick Jagger, Michael Jackson, Barbra Streisand World Tour ticket station!"

"B" YELLOW PLUG liners:

Sell yourself! Cross promote all other programming elements from weekend special programming to announcer shifts.

"Big Al takes your requests tonight starting at 8."

"Another Seventies Sunday Morning this weekend at Turtle 98!"

"Bob and Company with special guest, Bart Simpson, again tomorrow morning at 6!"

"C" BLUE IMAGE liners:

ARB slogan file liners or Slogans and station image material:

"The home of eleven-in a row!"

"Your Station to Dance to, Turtle 98!"

"The great 98!"

"D" WHITE PSA...Public Involvement (formerly Public Service):

Civic and community announcements emphasize station involvement.

"Diabetes tests Saturday at the Small Mall Health Fair only \$5.00, free if you mention Turtle 98!"

"Tonight at 7:30, the Turtle Truck will be at the High School, collecting canned food for Food Share"

A little planning and organization in constructing and updating liner cards will remind the air staff to execute basics and to repeat and reinforce key elements, benefitting the radio station with regularity and consistency. Make your card verbiage short and concise, so it triggers your announcer to create a unique way to say the message each time it comes up, rather than to read the liners promos and PSAs verbatim.

CHAPTER 26

Meetings

*“He can’t take your call right now. He’s in a **meeting**.”*

*“I’m in a **meeting**; can I call you right back?”*

*“Gotta run; I’m late for a **meeting**.”*

*“Every time I try to reach you at the Radio station, you’re in a **meeting**.”*

The word “meeting” has taken on new meaning in recent years. The term is now an all-inclusive excuse for NOT doing things. Someone appearing in your office unexpectedly is not a meeting. A water-cooler chat with the Music Director is not a meeting. Sitting on the edge of a salesperson’s desk discussing a promotion is not a meeting. We’ve re-defined “meeting” as any time two or more people assemble to talk about anything. Don’t confuse (or let a receptionist or secretary confuse) “conversations” and “meetings.” To persons outside Radio, who hear us utter the quotes above regularly, it seems like we must live in a terrible professional environment trudging from one office to another “meeting” all the time.

Let’s get this under control. Radio is a medium of communication, but as a business, we are often guilty of not communicating effectively enough internally to run the business properly. Radio stations can deliver a message across town or half way across a state, but have difficulty getting a message correctly interpreted from one office to another within our own four walls. Meetings are necessary, especially in a business that runs 24 hours a day, as most Radio stations do. It is imperative that the air staff and all programming persons assemble on a regular basis to coordinate the many activities of the Radio station and which depend upon them for success. This is why scheduling regular staff meetings at Radio stations is a very important function, and one that can be made into a more positive experience for all concerned.

My favorite staff meetings combined some degree of pleasure with exchange of Radio station information. In New York City at WHN, Program Director Ruth Meyer’s secretary called each air staff member in the morning to remind us of the announcer meeting that day at noon and to take our lunch order. When we arrived in the conference room, our lunches were waiting at our conference table. The “ice” was broken from not having seen each other for a week. Then, we could get to the business of listening to music and exchanging ideas about station. In some major-markets, announcer union regulations place restrictions on how frequently management can call in staff members for meetings without additional compensation; but in other instances, regular meetings are a built-in part of the announcer contract. In either case, it does not detract from the need for internal communication.

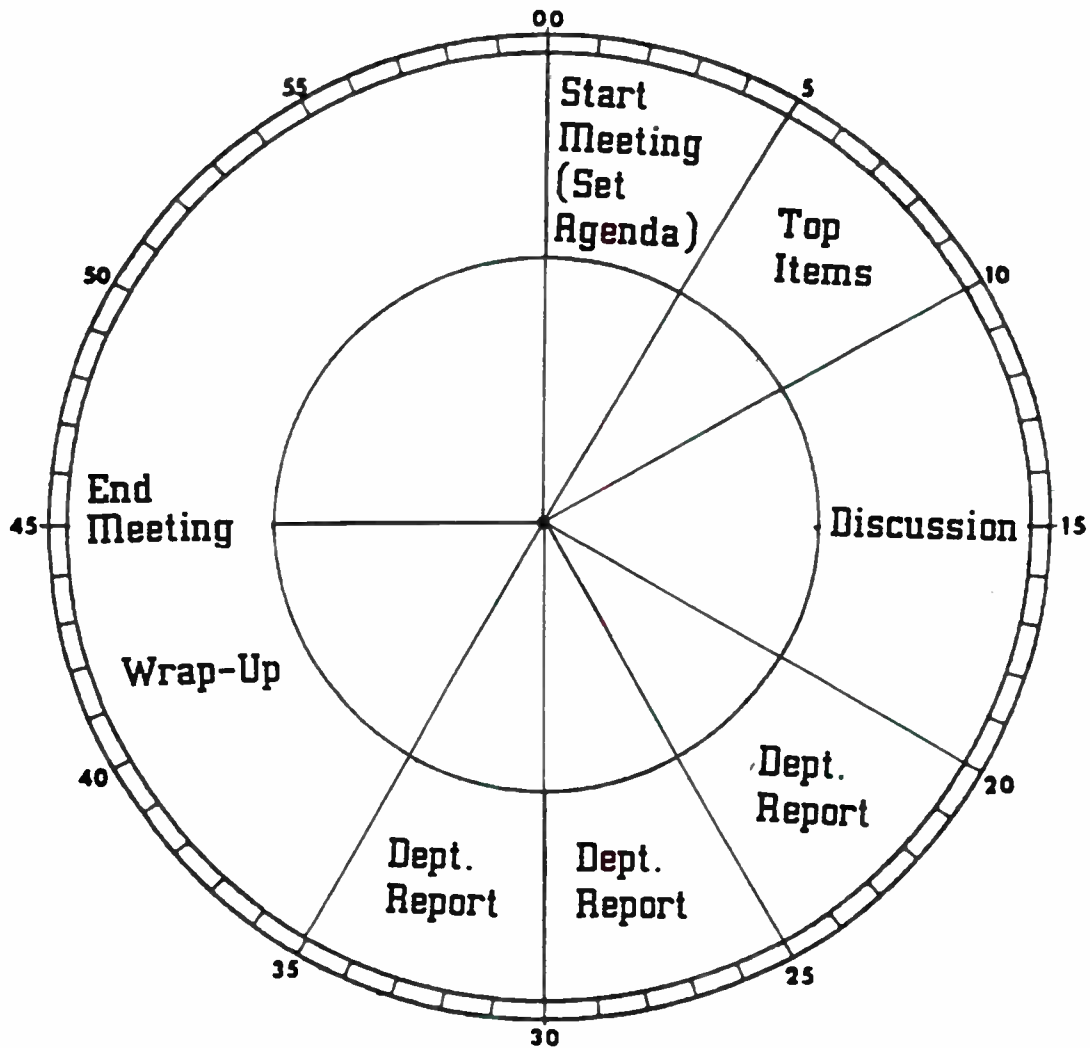
Radio station meetings should follow these rules:

1. Meetings should be scheduled at the same hour every time. That is to say: every Tuesday at one o'clock or every payday at two p.m. (Payday is an excellent time to have a meeting because staff members usually come to the station to pick up their checks that day, anyway).
2. Meetings should be of fixed length. Thirty minutes to forty-five minutes should be ample time to discuss most Radio station business.
3. Meetings must start on time. The best way to get meetings to start on time and to have people show up to attend them on time is to start them on time yourself whether everybody is there or not. You will notice the attendance level will pick up and the meetings will start on time once you have established your intention to start on time regardless of a few missing staff members. You cannot let the least disciplined person on your staff dictate the use of the valuable time of other staff members and the Program Director.
4. A meeting should have fixed agenda. It should not be a "let's all get together and talk about anything that comes up" session. Write five or six major topics on a prepared sheet and distribute it to all persons attending the meeting so they may review the topics for discussion, have a chance to think about them, and be able to respond during the meeting.
5. In planning the meeting, make sure the agenda includes only those items which are intended for the whole staff. Don't waste some staff members' time on particular items that deal only with a few specific individuals. Smaller meetings in your office or even a one-on-one get-together can accomplish this better than using the time of the whole staff.
6. Stick to the point. The person running the meeting should avoid the temptation to allow staff members to ramble on subjects unrelated to the topics at hand.
7. Meetings can be fun, but they often turn into cleverness contests between staff members to see who can get the most laughs. Once you establish a meeting as a business function and not a game of verbal one-upmanship, you can get more accomplished for the business needs of the station.
8. At the conclusion, the person supervising the meeting needs to summarize what has been discussed.
9. Someone other than the person running the meeting should keep an accurate set of minutes.
 - A brief meeting outline taken from the minutes (not the minutes themselves), should be distributed to staff members no later than one day after the meeting has taken place to reinforce what was discussed and what the intentions were in having a meeting in the first place.
 - Since Radio air staff members are always dealing with time in their studio work, it can sometimes be beneficial to devise a clock face similar to the in-studio "hot clock" with the meeting elements placed on it. An example of a meeting "HOT CLOCK" can be found at the end of this chapter.

In preparation for outside-the-station promotions that require the attendance of a majority of the air staff, have a small 10 - 15 minute business orientation meeting prior to the event at the location of the promotion. The purpose is to coordinate the operation of the event and to make clear any details or obstacles that may be encountered during the promotion. This short pre-promotional event meeting is an invaluable tool for making the function run smoothly and efficiently. It also demonstrates to the clients and non-station employees that you conduct yourself in a businesslike manner and that you have established a routine. That makes them feel more comfortable about their association with the station, since you at least appear to be organized and, in most cases, probably are.

If you would like a more in-depth treatment of meetings and business organization in general, I recommend that you pick up a copy of R. Alec Mackenzie's The Time Trap (McGraw-Hill, 1972). It is a useful handbook for managing you and your affairs.

Now, here's that "HOT CLOCK" example:



Going by these guidelines, meeting participants can see that there are in fact deadlines at getting things accomplished at the meetings just as there are on the air. Believe it or not, this does help move a meeting along. Not all Radio station meetings need to be formal, conference room meetings. I have found that social gatherings are excellent ways to exchange ideas in a less-formal setting. Save the actual business, station discipline, and format-related meetings for the Radio station; but brainstorming sessions and meetings for the exchange of artistic and creative ideas are best done away from the Radio station. For this purpose, I have often used my home as a meeting place where I can provide a relaxed atmosphere, food, beverages, and where there are few time constraints. It's also nice, occasionally, to meet a location away from the Radio station, such as a restaurant, where the station may trade for the cost of a lunch, dinner, or refreshments; and an informal dinner party/meeting can take place.

Even at informal meetings, it's necessary to have an agenda highlighting specific topics; but in the less formal setting, you may permit greater latitude in rambling away from the central subject. There can be an inclination to invite too many people to a meeting. I have found myself guilty of inviting the Promotion Director, the News Director, members of the News Department, members of the Sales Department, or members of any other department who would like to be a part of the meeting, all in the interest of establishing teamwork and camaraderie at the Radio station. This interdepartmental meeting scenario tends to become a contest of each department's advocating its own special interests, with very little getting accomplished. I suggest that, perhaps once a month, a general staff meeting be held, including members of other departments. This meeting may be handled by the General Manager of the station and include individual presentations by the various department heads. In this case, the several departments can share general information, and little participation by other attending staff members is required or encouraged, other than to be informed and to pay attention to the items on the agenda. Although it's impossible to share all programming staff information with the rest of the departments, it is not impossible to share the minutes of your meeting. Copies of the minutes should also be directed to other department heads, including the Sales Manager and the General Manager. When writing minutes, highlight areas of particular interest to other departments on their copies. This opens the door for programming to gain access to information being exchanged at meetings conducted by other departments.

One final note on scheduling. The best time to schedule a staff meeting is generally somewhere between 11am - 1pm. Obviously the overnight employees will have to get a short sleep period on those meeting days, but it ultimately is the best policy to have consistent meeting times. It especially helps to reinforce the regular meeting time, which cuts down on poor attendance. The person on the air needs to prerecord, if at all possible, that portion of the program in order to attend the meeting. Bring in a part-timer or board operator at their regular hourly wage to operate the station during the meeting. Meetings in the 11am - 1pm time frame are the least taxing to most staff members, and they inconvenience the fewest people. Because the meeting occurs during regular office hours, often during lunch, there are fewer members of the station's business and sales staff in the building, affording your department more comfortable access to the conference room and station facilities. Meetings held over the lunch hour also are less subject to interruptions. After all, there are fewer people in the building to need your time. Not only that, but the same holds for people outside the station who could claim your time. They are likely to be eating lunch, too.

CHAPTER 27

Take a Break

Even though this chapter is somewhere in the middle of the book, I actually wrote it last. I saved a spot right here because that's where it belongs, no matter when it was written. As the weeks turned into months and the months into years, this chapter remained "To Be Announced" on my table of contents. Finally, as I was within weeks of submitting the final version to the printer, there was the empty "Chapter-To Be Announced" staring me in the face. Before throwing in the towel by just renumbering the other chapters and swallowing "Chapter-To Be Announced," I decided it would be wise if I took a break and just thought about what to do.

Then it happened! While taking a break, I realized how important it is to: TAKE A BREAK! We are a business where workaholics abound. We create enormous workloads for ourselves and are so in touch with every aspect of our Radio stations that we begin to feel that the station simply cannot function without us. We come in earlier each day and we stay later each evening. We come back to the station at nights and on weekends. Ever taken an official day off only to find yourself stopping by the station just to check on things? I knew a guy once who stopped by the station on his way to the airport for vacation, only to miss his flight by spending too long checking phone messages.

The timeliness and intensity of most station activities require an enormous degree of focus. That's good! But the downside is that, by definition, focus requires restricting one's attention toward a single point. This often occurs to the exclusion of everything else. For a better perspective, do yourself a favor and take a break. You'll actually be surprised at how much more creative you can be when you put something aside for just a little while, then get back to it with a slightly different frame of mind.

We all have individual ways of taking breaks. It's an acquired skill, however. There are many young Program Directors who really don't know how to relax. They're smothering themselves with office work which follows them to lunch and then home at night. The key to effective "break-taking" is delegation. It is not important that a Program Director consider his skills secrets. Occasionally, the paranoia of thinking that others can do his job better, keeps many talented people closed-off from sharing things with the staffs. By failing to delegate (which can be interpreted as a failure to trust), an opposite impression can be developed at the Radio station: being power hungry and possessive, which are definitely characteristics of candidates for eventual replacement.

Day-to-day operations can be boring and time-consuming. The best characteristic of a good Program Director is creativity. Mundane chores rarely feed creativity. As long as the Program Director is accountable to the Station Manager, and the work gets done, few Managers really care who does the hands-

on tasks. By passing along several of your key operations duties to others, three important things begin to happen.

1. The others feel that they have a greater responsibility because you trust them.
2. You have more time available.
3. You can move into a more creative state of mind.

As for the paranoiacs, good Program Directors win by staying AHEAD of the pack, not by keeping up with it. The sooner I can delegate a function to a deserving staff member, the sooner I can move farther ahead of the pack. As soon as I teach someone a new skill, I can stay ahead by developing a new skill for me. Don't find yourself so caught up in being singularly possessive of every aspect of station activity that someone else on staff has the time to be more creative than you are.

Learn to delegate. As soon as you complete this chapter, give every member of your staff one of your secrets and make that duty part of their day-to-day job description. Then, take a good look at your own work schedule for the day, month and year ahead. Start thinking about all the time you'd like to reclaim in order to get your creative process going again. Remember that creativity does not mean just daydreaming. You can develop strategies or tactics. You can put yourself in another place physically and benefit from all you see and hear.

Most good Managers know the importance of taking breaks, so your Station Manager can be supportive of the practice. Notice how the Station Manager or other key Managerial personnel at the station take their breaks, and follow their lead. Once you can delegate and once you can put a task aside and clear your calendar, then take a break. Taking a break really means getting your mind away from the taxing issues that seem to consume too much thought and time. Just getting up and walking around the office can be stimulating. Have you ever tried to think of someone's name for hours, then the minute you get distracted and think about something else, that name pops into your head? It's almost as if our bodies and brains are sending us a signal that it's time to shift gears and the current processing has bogged down.

In former decades, Program Directors were not spending all day at a computer, tethered to a few feet of the same desk and chair for most of an entire day. Maybe in former decades Program Directors were more creative, too? Perhaps the lack of creative stimulation have narrowed our range of possibilities to those which can be accomplished with a keyboard and mouse. Before the widespread utilization of the Personal Computer, there seemed to be more interaction among staff members. The slowness of the typewriter somehow allowed us a few more minutes to think between the sentences of the letters or promos we were writing. A break can be a day, an afternoon, an hour, or a few minutes. On the next page is a list of potential break opportunities.

Are there some breaks here you should be considering to enhance your job performance?

1. Take every vacation day coming to you. Don't sell them back or forfeit them, ever.
2. Holidays should be enjoyed away from the station. If you've worked your way into a management position that allows you to be off on holidays, take advantage of it.
3. Weekends away from the station. If an air shift is required, then negotiate alternating weekends off.
4. Lunch! Never eat at your desk! Get away from the station. Take a full hour. Eat outdoors in fair weather.
5. Your home time is anything routinely outside of office hours.
6. Midmorning or mid-afternoon, take a short walk outside the station.
7. Get coffee or soda down the street rather than in the staff lounge.
8. Close your office door, turn off the lights. Rest your eyes or lie on the floor.
9. Work occasional half-days during the week.
10. Go home and listen to air checks during office hours, rather than at the station.
11. Take a long lunch.
12. Do physical exercise (go to the health club, shoot some baskets, hit the driving range, etc.)
13. Celebrate employee birthdays at the station with cakes and candles, and get everybody to take a break from their jobs for a few minutes.
14. Sit in the lobby for a few minutes. Chat with the receptionist or listeners who stop by.
15. Ask other employees to take a break with you. Spend time walking around the block or having a snack.
16. Go into an empty studio by yourself. Listen to some favorite songs (not from your format).
17. Give those who work for you a break. If you respect the concept, then you respect what it can do for everyone else, too.
18. Sometimes, issues and projects require everyone involved to take a break. Be the leader and volunteer the idea that everyone needs to take a collective break.
19. By now, you should get the idea!
20. So, stop reading *Radio: The Book* for a few minutes and take a break (because the author will turn off the computer and pour a glass of Pinot Noir).

CHAPTER 28

Vacation Policies

Most broadcasting companies establish vacation policies at the corporate level. Unfortunately, because of the peculiar 24-hour nature of the air staff, often vacation policies for other employees are difficult to apply. For Station Managers, Owners, as well as Program Directors, I've devoted a few pages to the subject of vacations. Realizing full well that "company" policy sometimes seems inflexible, it is still important to re-evaluate vacation policy in light of the peculiar nature of the Radio business. In Europe and other parts of the world, many working people "start" their jobs with four weeks' vacation, annually. In the United States, most companies consider only one week for the first few years on the job, building to two weeks after a few years and three weeks after five or ten years on the job. It's easy to see how job "burn out" is a common employee crisis in many companies. My buddies in corporate Radio are probably not willing to rewrite the book on vacation policy, but we can take a more realistic approach to the subject.

Here is a list of items to consider for establishing vacation policy:

1. Have two different policies in effect (and in writing) as part of company procedures. One for the air staff and another for other employees. This helps enormously in reconciling the diverse functions each performs and defining vacation procedures accordingly.
2. Since ratings services now operate all year, there really isn't any ratings "downtime" time for vacations. Develop a creative schedule when Air Talent absence will be less noticed. Summer is still regarded as the best vacation time. Less importance is usually placed on summer ratings for sales purposes.
3. At the beginning of each year, post a notice asking for proposed vacation requests. No obligation, just some proposed dates from each air staff member, utilizing all of the vacation time they have accrued. This gives you, at least, a starting point for planning around their requests.
4. Pencil these dates on a planning calendar and post it in some conspicuous place so everyone can visually see the schedule unfold. Watch for overlaps and notify persons with conflicting dates.
5. Use seniority (if you have to) in settling conflicts. Vacation policy is one of the few remaining benefits of longevity with the company.
6. When hiring a new employee, especially a key player on the team, consider having his proposed and preferred vacation dates included contractually in his work agreement.
7. Suggest to employees that they take their vacation from midweek to midweek. This leaves them on the air for a portion of two weeks and lessens their absence rather than being away a whole week (bracketed by two weekends). This frequently can help the employee by taking advantage of better

air fares and hotel rates.

8. Reconsider any policy of taking only whole weeks. Permit vacations to be taken in three or four days rather than weeks. Most Air Talent seem to prefer more frequent, shorter breaks, like three- or four-day weekends. Taking a break from being on the air is an ongoing need, not completely satisfied by two- or three-week vacations.
9. Vacation time is cherished by air staff members. But usually, so is their work and devotion to their performance. Since their absence from the station is more obvious than that of other staff positions, there seems to be an unwritten obligation for Air Talent to have generally good attendance records. Recognize this characteristic in the staff, but encourage them to take vacations for the mutual benefit of the station as well as the individual.
10. Use bonus vacation days as incentive or rewards for exceptional performance. For example:
 - a. ratings achievement
 - b. performing a particularly impressive civic function
 - c. working on a holiday
 - d. completing an assigned station project
 - e. as rewards for personal appearances (see chapter on Personal Appearance)

Leisure time becomes more important to employees who are consistently required to perform under pressure on an ongoing basis. Consider that a single “corporate” vacation policy is probably not very realistic in a creative industry such as Radio. Respect the different duties throughout the whole Radio station and establish a vacation policy accordingly. It is also extremely practical to ask new employees what their vacation preferences might be, so you can build it into the employment agreement.

There are also occasions when you might reward an employee with a “working” vacation, whereby they attend an out of town station event (concert, theme park, sports event) at station expense, but do interviews or phone reports back to the station. The station has a presence at the event, it sounds great, and gives the employee a break from the daily routine. I once gave my Assistant Program Director (Rob Ellis) at WING in Dayton, Ohio a trip to Florida to cover an “oldies” beach party featuring some rock stars of the 1950s and 1960s. Turns out it was his very first airline flight. He liked it so much, I later fixed him up with a hot- air balloon trip. On both occasions, he filed entertaining “live” reports back to the station, while enjoying the event at station expense.

CHAPTER 29

Studio Manners

A Radio studio is a small, cramped, claustrophobic, stuffy, ill-lighted, poorly-ventilated, under-decorated room from which much creativity and excellence is expected to evolve. It is occupied 24 hours every day, 7 days every week, all months, every year, forever. It's the plane that never lands. I'm pleased to see that more attention seems to be paid to studio decor and comfort than in previous years. Part of this is due to the miniaturization of electronic studio equipment. Computer screens and compact mixing consoles has replaced stacks of cart machines, reel-to-reel decks, and turntables. Many broadcasting companies, especially the ones who have acquired multiple stations in a single market are moving into new studio/office operations. With many departments combining into smaller, more efficient operations, the air studios for each station seem to have become less impersonal and more closely reflect the personality of the format and the staff that uses them.

Glaring fluorescent lights seem to be giving way to area lighting, to be adjusted by the person on the air. Old-style fiber soundproofing seems to be yielding to carpeted walls. If you are still working in a shabby, cluttered air studio, let me suggest that is it very likely affecting your performance and the performances of every other staff member. With a little effort, maybe some towels and cleaning supplies, a trip to the local home-center, and suggestions from all staff members, you just might make a big difference in the degree of performance your station exhibits and the attitude of each staff member.

In spite of the physical facility itself, there are a few general rules for Program Directors and announcers to observe regarding the studio. Studios are much like automobiles. Everything is there, but it's just in different places from one to another. In putting together the following long list, I've tried to include my personal preferences but also those preferences which have been expressed to me by others over the years. I know we can't always have everything, and building a Radio station is a symphony of compromise, but I do believe it is beneficial to articulate as many different possibilities and options as possible to include different points-of-view. Also there's no particular priority in the way these items are arranged here since most people who work in Radio studios have to accept the final decisions as dealt. But review this list, anyway, just in case some day someone asks for your opinion. You NEVER get what you DON'T ask for.

1. Sitting down is better than standing. The theory that our voices sound better while we stand is something someone invented after seeing pictures of old dramatic Radio actors standing around microphones holding their scripts at arm's length. With today's finely processed equipment and limited pick-up microphones, voices sound like voices, sitting or standing. The thing stand-up operations DO enhance vocally is how tired and distracted an announcer can become in such a studio. Even in studios where an option exists to stand or sit, the sitting position should be comfortable. Standing or sitting uncomfortably for a long period of time can increase fatigue on your back and certainly on your feet.
2. Sit down studios also lend more comfort to creative people by not having the studio equipment spread over a larger area. Rather than being "at arms reach," as in a well-designed sit down studio, things are "only a few steps away" in a stand-up operation.
3. If your studio is a stand-up operation, be prepared to accommodate present and future employees who may be very tall, very short, or very uncomfortable with their legs dangling from a tall stool.
4. The studio is not a social gathering spot. Meetings with other staff members, sales, news or whomever should not be done during an air shift in the studio. You can be one-on-one with only one person at a time. When you're on the air, always remember it's listeners first!
5. Rule #4 also applies to other announcers before or after their shifts. Get in the studio about 15 minutes before air time to get stuff together. Then, cleared out completely a few minutes after the shift. It's someone else's turn to be magnificent.
6. Starting or ending a shift is a crucial time for either establishing or wrapping-up that day's relationship with the listeners. That is when distractions can do the most damage. The first few minutes of a shift are usually a bit shaky, anyway. No one needs company in the studio to complicate matters.
7. Smoking. Don't! I know this sounds simple. I absolutely cannot justify how or why anyone who is seeking to use their voice professionally and who deals with other people on a daily basis, or shares a close working space with other people, can be a smoker. I am very pleased that most large Radio groups in the United States operate in a nonsmoking environment. I'm even more gratified that many company health plans cover the costs of quit-smoking plans.
8. Phone calls. Again...listeners first. During an air shift is not the time to review domestic plans, argue with creditors, patch up relationships, etc. Talk to as many listeners as time allows, briefly. Listen to what they have to say, but establish a personal policy of being brief. If a caller has something more in depth that's interesting, then have them call back when you're off the air.
9. Avoid clutter. A simple, prominently placed bulletin board listing only current information is necessary.
10. Staff lists, technical or discrepancy forms, policy books, etc. can best be assigned to specific, out-of-the-way locations.
11. Avoid using tape to stick things up for the announcer to read. Use metal or plastic clips. They're

movable so each announcer can adjust them.

12. If there are studio windows to the lobby, hallway, other studio, etc., keep them clear of notes or taped-up messages.
13. Keep windows clean so you can see through them and let in light. That's why they're windows.
14. The best time to paint or carpet a studio is simultaneously with a new programming strategy, policy or promotion. A different work environment reinforces something "new" and "different" to the employees. An obvious physical change in the air studio serves as a constant reminder about the changes. In the case of a major format change, repaint or redecorate, even if it's not necessary. It enhances the new attitudes.
15. Keep personal items (cups, snacks, earphones, supplies) in a separate location, away from the studio. If there is an announcers' lounge area, locking file drawers are preferred. Even small half-lockers, like those a health club or spa, work very nicely.
16. Every Radio studio in America has a roll of toilet tissue in it. Rather than have it sitting out, buy a regular bathroom roll-dispenser and mount it conveniently under the counter or table.
17. The on-air studio is probably the only room which is occupied 24 hours, whereas regular office space functions on a more routine 8-hour day. For this reason, the studio will get dirty, need cleaning and suffer wear-and-tear three times more often. Adding to an already claustrophobic environment, overflowing trash cans and excessive foot traffic can create a very unhealthy work space. I advise a system of more frequent maintenance service, including more frequent carpet vacuuming and shampooing. Most stations have at least one maintenance or utility person whose job it should be to keep a watchful eye on the air studio.
18. The control room on-air microphone may be the most germ-ridden device at the Radio station. Protective foam-rubber wind screens should always be used. They should be removable and washable, regularly sanitized with disinfectant.
19. Wooden cotton swabs for tape-head cleaning are good for cleaning ears. Similarly, single edge tape-editing razor blades do wonders for fingernail/cuticle annoyances...ONLY KIDDING!!! Be careful. Once in a while, I need to see if you're paying attention! Remember, it says right on the cover, this is a "FUN" programming manual.
20. Finally, and let's get serious here. Personal hygiene and good grooming manners are always appreciated. A spare deodorant, mouthwash, and toothbrush in your desk drawer can come in very handy.
21. I almost forgot. This is a new one: Easy on the cologne or perfume. It lingers long after you leave the studio. After all, whom are you trying to impress? The listeners, right? They can't smell it.

CHAPTER 30

Titles

It has often been said that one gets titles rather than raises. Obviously, you can't take a title to the bank, but in many cases, eventually you can. Titles may be conferred upon deserving employees and may include a salary increase for the new duties and responsibilities. However, sometimes the titles come without the money. But though they might not put any money in the pocket at the moment, titles tend to be the sort of thing that looks good on a resume and plays well on the ears of the banks, stores, and the general public. If there are actual duties and responsibilities that accompany the title, the opportunity to learn another area of Radio station operations can actually become a big advantage.

Over the years of handing out (and receiving) titles in lieu of raises, there are a few titles that fit almost every Radio station. In building the "team" concept at a station, it's always a good idea to distribute significant responsibility so every member of the staff has a stake in its success. Giving a staff member, especially someone on the air, a title also solves the problem of what to print on their business cards under their names. "Disc Jockey" never did it for me, although some stations use "Air-Personality" or "Announcer." These titles sound sort of silly to the general public or at a cocktail party where business cards are being handed out with titles like "Consulting Engineer," "Attorney at Law," or "Osteopathic Physician." Creative titles which actually DO indicate responsibilities and duties assigned to the staff member may open doors for them and the station. It makes the staff member feel more significant and important in the eyes of those in the community with whom they will conduct station business. In conferring titles, take it seriously. Although it may be the best you can do in lieu of offering a raise, attach importance and responsibility to the appointment. Print business cards. Issue a congratulatory memo. Shake hands. Buy drinks.

When hiring, it's perfectly legal (and desirable) to recruit applicants for a titled position; this may bring forth a more talented, experienced, and in-depth individual for what might formerly have been an "air-shift" position. It is better to set up a series of potential duties and responsibilities for an employee and give that position a title than to hire an announcer, then pile on a bunch of surprise extra responsibilities. Now that consolidation has swept the U.S., there are a variety of new titles, primarily on the management and sales side. Titles like Market Manager and Regional Sales Manager didn't exist a few years ago. On the programming side, a few Program Directors and Operations Managers have more sets of call letters under their names on their business cards, but most of the internal programming day-to-day responsibilities are the same. On the next page are a few of the titles and some of the job descriptions that go along with them.

Promotions Director If the station does not have a Promotion Department, as such, this can be a perfect job title and responsibility for the member of the staff who is most likely to be assisting in the station's promotional operations. This title can also go to someone outgoing and aggressive toward promoting station events, in general. Look for someone who is detail-oriented and can follow through. There also may occasionally be some physical activity involved with this position, so assign it accordingly. Because this title literally says "promotion," this person must be able to represent the Radio station professionally and effectively to other businesses and to listeners.

Production Director Some stations double an announcer position as the Production Director, but someone must be assigned the responsibility for commercial production, the production studio, systems and standards. Even if all air-staff members share production responsibilities on a pick-up basis, it's still advisable to name one person to oversee the department (or to make it into a department). As technology has advanced the audio-production arts, this job has taken on a new, highly technical, computer literate characteristic. Good Production Directors, well experienced with digital editing, sampling, and recording techniques, are in demand. This is one job title than can definitely be a stepping stone to a better job and more money in the future, if not at the present station. One of the often-overlooked qualities of a good Production Director is speed and efficiency. With today's commercial loads increasing and the demand for quality production at an all time high, it simply is impossible to agonize meticulously over producing a single commercial. Production shortcuts that won't compromise quality and the application of experience from repetitive, efficient procedures will always be required of good Production Directors.

Director of Special Programs I like this one. It's a title given to an announcer, usually the all night or evening person (often even a part-timer). This person is responsible for the incoming weekend and special programs that arrive at the station by mail, UPS, satellite, et al. Weekend countdowns, music specials, interviews, special-events programs, public affairs, religious, ethnic, you name it. Let them handle the arrangements with the network and syndicator who supply this programming. Let them check in the discs, mail back the tapes, fill out the affidavits and the multitude of other minor matters requiring regular attention. This position is very helpful around holidays, when there is an abundance of special programs, all of which need to be organized. A good Director of Special Programs can clear up a lot of time for the Program Director to work on more profitable matters. This is not a public job, and can be ideal for an employee who may not be as comfortable in public as others on the staff. Neatness, organization, and good phone skills are imperative.

Music Director This is a title that in many cases fairly belongs on the shoulders of one of the air staff members who is most influential with adding and removing music from the play list. This director needs to be someone who can work with the music and the record companies in a fair and responsible manner. Depending upon the format, the size of the music library, or the management's music policy, a Music Director can be completely responsible for the operation of the station's music programming. The job may also involve scheduling, computer entry, adding new songs, assembling weekly charts, or cataloging the storage library. At stations where music programming is very competitive and intense, the Music Director may be a full-time position and exercise considerable artistic control of music selection. Some of the best people with whom I've worked have been Music Directors, particularly when they were NOT frustrated, would-be Program Directors.

Director of Special Projects A catch-all title that falls under the classification of "utility infielder." This

person can be pressed into service in a number of areas, such as promotions, driving the station vehicle, setting up a remote, running errands, or any other responsibilities requiring them to deal with listeners and the business community. More than a delivery person or go-fer, the Director of Special Projects title adds importance to even the smallest jobs at the station because it binds them in an ongoing effort toward station success. Many station activities are seasonal and don't require year-round attention. When Christmas, Easter, the Chili Cook-Off, Opening Day at the ballpark roll around, it's nice to have someone there to depend on for those occasions.

Public Service Director Rarely is this a full-time position at any Radio station, but it is an excellent position and title to give to the member of the air staff selected to be a liaison with public service and community organizations. This person can be very helpful in working with the Program Director on Public Service promotions and contests as well as providing visibility by attending public relations and public affairs events. They represent the Radio station on the front-line, interfacing with the community. This person can carry a tape recorder and microphone as an appendage to the News Department via access to events and people in the community. This person enjoys exposure and doesn't mind a free lunch or ribbon-cutting ceremony once in a while. It may not require being a full-time member of the air staff (or someone from another area of the station, not on the air at all) but is an excellent position for someone who likes the visibility and appearance of being a station "personality."

Occasionally, the Public Service Director title is given to a member of the News Staff. Since most stations already have a News Director and perhaps even an Assistant News Director, the third position in the newsroom can be the Public Service Director. The Newsroom is, by definition, already aware of what is going on in the community and receives press releases from various organizations. Thus, it is already equipped to handle interviews and news-oriented items that deal with public affairs issues.

Delegation, Delegation, Delegation:

There are six significant areas of delegation which can be subdivided, mixed, matched or combined. Whether or not to give titles to staff members is a personal and/or company choice. However, here are some of the job descriptions that can be (and should be) delegated to members of the air staff:

Description #1

Coordinate, develop, and produce promos for remotes, special events, listener comments, and contests.

Description #2

Collect, write, and file Public Service information and provide an events list for the staff. Keep a running calendar of scheduled Public Service and Public Affairs events where the station enjoys participation.

Description #3

Audience research. A liaison with area media, theater, civic groups, and sports franchises. Locate and list events for participation in terms of opportunities for on-site audience research or to represent the station at potential research opportunity events.

Description #4

Produce the daily music list or schedule. Edit music computer, delete, update, add songs in music library. Fix discrepancies, run music reports. Generally assist in all aspects of station music operations.

Description #5

Preferably an evening air staff member who can do some audience research, coordinate contest winners and operation of the contest. This is a good job for an evening person since most contests run in the daytime. The contest activities will have ended for the day and can be updated by this person, who can also prepare for the next day's activities.

Description #6

Weekend/special programming check-in. Make sure promos are recorded and in-studio for specials. Send in affidavits from syndication companies. Keep records and schedules of upcoming programs. This person can also assist in adding/carting music and in training new employees.

CHAPTER 31

Station Resources

In another chapter, we address the importance of formal research, as presented by institutional research organizations. Turning away from the research company approach long enough to see what the station itself has to offer is sometimes a difficult task. It would be common for Radio station management to completely overlook the talent and capabilities available on its own payroll in order to accept information coming from an outside source or research company. It would be my hope that most modern Radio operations have the good sense to positively exploit what is already theirs. Many Radio stations have enormous, untapped resources at their finger tips. Without involving a research company, it is not unusual for great Radio stations to utilize their listeners to find needed music, for determining the types of promotions that best work effectively, by determining what type of programming is needed at certain times of the day and by providing the station some measure of its success in sales and promotional matters.

This is not a long chapter, but it states a valuable principle, which is often overlooked. Radio stations, above and beyond all else, need to hire talented and skilled programming Management people, equip them with the best tools possible, and let them use the creativity of their imagination and originality. Mistakes will be made, but great ideas come from good ideas, which come from bad ideas, which may have originally resulted in failure. This is how the process works. Give talented people the opportunity, even the opportunity to fail now and then, and they will create a product that is unlike any other in the market. Station management that repeatedly bypasses its own staff to import data and information from the outside is doing it and its ownership a great disservice.

While it is worthwhile to get a fresh view of the operation from an outside source, such an audit cannot and should not be considered a substitute for the inestimably valuable insights into a market that staff members possess by virtue of their daily participation in the process of executing the format. After all, it is the waiter and the bartender who ARE the restaurant, not the owner. It is the sales help and checkout clerk who ARE the store, not the shareholders. It is the front-line, customer-interface people who hear all the suggestions, all the complaints and all the congratulatory comments. Without even knowing it, the staff of a Radio station has a market awareness that no outside consultant can match with structured, formal, time-restricted interviews or demographics. Unless REALLY drastic (read format change) measures are contemplated, it is simply a waste of talent to leave in-house staff out of discussions that relate to listeners and listeners' attitudes.

A Radio station speaks with a big voice in the community it serves. Unlike any other form of business, it can attract resources to its doors that can in turn be utilized successfully. This is the business of communication, and communication is the exchange of ideas. Not only should a Radio station be defined

by its own format and staff, but every one of its listeners is also a part of the composite Radio station identity. Communication with those listeners is a daily external process. Therefore, a business built upon the exchange of ideas can actually be very successful, but not if it fails to exchange ideas among its own staff. To facilitate this internal exchange of ideas, frequently hold "brainstorming" sessions with the station staff. Start by setting up a list of topics, including proposed topics, promotions, and needs which may occur within several months. Each person at the session is given a sheet of paper with 10 blank lines and a blank topic heading, which is filled in at the direction of the leader. Then, open the topic and have everyone write as many ideas as they can about the subject on the blank lines. The three basic rules for the session are:

- Rule #1** There are to be no negative ideas or discussions of why any idea won't work.
- Rule #2** We are just looking for ideas; nothing about the ideas is actually discussed in detail. That comes later when the ideas have all been collected and arranged by project.
- Rule #3** There are NO bad ideas, so write down every thought about a topic. Often what may appear to be a bad or poorly developed idea may yield a better idea which would not have occurred without the original "bad" idea.

Radio stations attract all kinds of talented, diverse people. Brainstorming sessions should include persons from outside the programming realm but who work in other departments at the station. Their perspective of being slightly away from the intimate day-to-day programming team can bring fresh insight. Key non-programming people may include the reception person who meets your listeners face-to-face daily, or someone from a demographic inside or outside the format target. Let someone from the sales or technical side of your operation be a participant once in a while. They not only have ideas to contribute, but they become aware of how the creative process works by being a part of it. Watching creative people create is like watching salespeople sell. There's a time to appreciate what the other guy does and how he does it.

A good brainstorming session should last exactly an hour. By making the session a time-bound event, it forces thinking and speeds the process of getting the maximum number of ideas written down. In the weeks following the brainstorming session, when the time exists to actually review and organize each of the projects, you'll have a stack of ideas, contributed by the entire staff, from which to choose the direction and methods of execution of the plan. As you execute the new ideas, the members of your staff will recognize where they came from and acknowledge the person making the contribution. Brainstorming is not new. There are books in the library and at bookstores dealing with enhancing the creative process in some form of structured thinking process. Refine your brainstorming sessions with new ideas from other authors in advertising, marketing, business, technology, and commerce. Apply the good ones to your sessions. Let participants make suggestions on how to better exercise future brainstorming sessions or let them hold sessions of their own for solutions and ideas within areas of their particular expertise, i.e. a promotions' brainstorm, a production brainstorm, a remote-broadcast brainstorm, etc. Ultimately, there's no bad way to come up with a good idea (although the invention of the parachute may be an exception).

CHAPTER 32

The Listeners

Every ratings service, research company, and individual Radio station has endeavored to accurately identify the specific person they may call a "listener." When I teach a class about Radio programming in the U.S. or in Europe (where commercial Radio is in the developmental stages in many countries), I always write in the corner of the chalkboard this phrase: "IT'S ALL ABOUT THE LISTENERS." It may not be a bad idea to make several signs with this phrase on them and post them prominently in your studio and other key offices around the Radio station.

In my classroom, at every opportunity whether the session includes discussions about technology, sales, programming, music, promotions, style, management, or any other aspect of Radio broadcasting, I can safely and confidently point to the chalkboard anywhere in the discussion to return the thought process to the indisputable fact that, "It's all about the listeners." Without the successful cultivation of some measurable and pro-active listenership, Radio fails. This simple phrase drives every department of the Radio station and is pivotal in any decisions we make as broadcasters. Sometimes, it makes good sense to remind our Air Talent that they are talking to real people.

No matter how much we may get caught-up in our own participation in the Radio industry and how much knowledge we acquire as day-to-day broadcasters, the listener remains the crucial individual in the success of any Radio station. Without them there is no success, no revenue, no ratings, no jobs, no nothing. Regardless of station format, accurately identifying and serving listeners is paramount. While the characteristics of listeners vary from format to format and market to market, there are several general listener-qualities which are often overlooked.

I am reminded that we often look too closely at some things to the exclusion of the bigger picture, like the man who gets eaten by the dog while looking for its fleas. Before becoming immersed in establishing some grand, in-depth definition of our listeners, let's step back and take a better look. We personally like to feel that we are important to the success of Radio, but let's acknowledge a few truths first.

1. Listeners don't care about Radio as much as we do. We are inside the industry and, therefore, surround ourselves with similar people. The rest of society's contact with Radio is rarely personal, but rather, electronic and distant. How much of our day is devoted to thinking about our socks? A few minutes every morning and again every night? Someone who works at the sock factory thinks about socks all day. A whole life centered around the manufacture, marketing, and sale of socks. Conversely, they think only about Radio a few minutes a day, while we think it's our whole world.
2. Listeners are slower to accept what we do on the air and slower to forget what we have done. Music, contests, promotions, announcer recognition all take 5-10 times longer than we usually allow. When we get tired of it, we think they get tired of it, too. Similarly, listeners often cling to impressions of our Radio station created months (if not years) earlier. Ever seen your call letters on a bumper sticker promoting a format you dropped five years ago?
3. Personal attention cannot be replaced. Answer all listener mail. Even something as simple as some pre-printed note cards, bearing the station logo, can be welcome. Just a few lines of personal acknowledgment will probably set you apart from most other Radio stations, who rarely answer listener mail. Today, with E-mail, a reply can be quick and simple. Get an E-Mail, send an E-Mail. Get a letter, write a letter. Get a FAX, send a FAX. Your listener has already expressed themselves to you in the communication method of choice, so respond likewise.
4. The percentage of people whom WILL write a letter does NOT automatically represent a collective group of people with the same opinion. There is a myth that supposes a letter represents some phantom number of "other" persons with the same comment or opinion. There is no evidence of any correlated number and we often are misled by believing there is. Those who write may only be expressing an individual, specific opinion...not shared by anyone else. To overreact to this correspondence may be damaging.
5. Same as number 4, but refers to telephone callers. Obviously, be courteous on the phone. Understand that generally, phone callers want a favor, a song, a request, a dedication, or something(!) You might turn the call into a more valuable experience by asking questions about their listening habits, why they like what they like, and a description of their listening environment. In this case, they are doing a favor for you.
6. Listeners are a resource. They can be helpful in locating obscure music selections and can possibly provide "expert" commentary for News or public affairs material. Don't be afraid to invite listeners directly to provide information or services to the station. Since our company has worked primarily with adult formats over the years, we've constantly been searching for hard-to-find music. Just a few words on the air has resulted in our access to thousands of selections from personal record collections that would have cost a fortune to purchase. A "thank you" on the air or a gesture of a station promotional item is appreciation enough. Actually, they feel good in being a part of the station. Next time they hear one of their songs on the Radio, they'll reach over, turn up the Radio, and tell everyone in the room that you're playing their song. When programming Adult Standards (MOR) at KTSA in San Antonio in 1988, I mentioned on the air that I was looking for a few difficult-to-find records. I got a call from a retired Air Force guy (there's lots of Air Force retirees living in San Antonio), who had the songs I

wanted. He invited me to his home where he allowed me full access to his superb, perfectly catalogued record collection. Turns out he flew hundreds of missions as a B-29 pilot in World War II. As a kid, my bedroom was full of model B-29 airplanes, so what began as using a listener for a music resource became a personal resource for hearing first-hand about what it was like to fly the “Super-fortress.”

7. At station-sponsored events, visit, sit, eat, drink with listeners, not other staff members. The more we can learn about their lives, their families, their jobs, their concerns, and their interests, the better we'll be able to visualize THEM realistically when we design our programming and in selecting what we say when we speak to them via the Radio. Eating is fun. Making new friends and learning about their lives (while they're learning more about you) is a mutually positive exercise.
8. Don't be afraid to use your Radio station to communicate. Radio, after years of paying the newspapers for classified advertising, have finally started advertising on their own broadcasts for employment opportunities. In fact, on-air recruitment advertising has gotten to be a very popular and effective method to invite applications for sales, secretarial, and administrative Radio station positions.

CHAPTER 33

Being an On-The-Air Program Director

Frequently in the interest of economy, it is necessary for the Program Director also to be a full-time member of the air staff. This practice is almost routine in smaller markets, but the work load and other station responsibilities at a larger facility may justify an off-the-air P.D. In either case, the job of programming the station must be accomplished. Largely it becomes a lesson in discipline and time management. Being on the air can help the P.D. identify with some of the problems faced by the other air staff members. He also can identify and correct problems with the operation of the format that others are expected to follow.

With few exceptions, most Program Directors have risen through the ranks of being on the air in a variety of markets and formats. At some points in their careers they have observed and modeled their potential Program Director style after someone (or a composite of several people) with whom or for whom they have worked. Station management should be specific regarding the goals of the Program Director and how doing a regular air-shift can accomplish those goals. I've known some very good Air Talent that became ineffective Program Directors because they retained more of the "artist" than the "administrator." Conversely, I've worked with some terrific Program Directors who were very bad on the air. Somewhere, they hooked onto their ability to work more effectively behind the scenes than on the air. Between these two examples is probably where most on-air Program Directors find themselves. I actually suggest that the Program Director should be better than average on the air and be utilized in a more visible position than just doing one of those popular two-hour midday shifts. New York Radio legend, Dan Daniel (WMCA, WHN, WYNY, WCBS-FM) told me many years ago, "Never give up the microphone" I think the difference in being on-the-air and off-the-air cannot be overstated. To this day, regardless of my consulting, speaking, and management duties, I continue whenever possible to be on-the-air (and quite good at it).

Having said that, however, being on the air can give the P.D. a long list of ideas of things to do, but being on the air allows little time to do them. Whether or not a Program Director position comes with an air shift assignment, it's never a bad idea for the Program Director to be prepared to fill-in on the air, so familiarity with the studio and its operation is very important.

Here is a checklist of possibilities for on-air Program Directors. Look over them and see if any apply to you or the Program Director with whom you work:

1. You have the advantage of complete empathy with the air staff since you are one of them. Use this to find the trouble spots and operational problems in the studio.
2. Take the opportunity to lead by example. Show 'em how it ought to be done, correctly!
3. Professionally, you can advance a career on two fronts simultaneously, on-air as well as programming management. Learn from each position.
4. (This is a toughie!) You must be able/willing to play by your own rules and follow the same directions you require of staff. Self-evaluate air work, share programming rules and regulations (memos) with a trusted counterpart at another station somewhere. Find another P.D. (or consultant) whose opinion you trust. Let them review your on-air performance based upon the rules you have laid down and have supplied to them.
5. Listeners deserve total attention while you are on the air. Don't use studio time for staff meetings or personal business. This is probably one of the best reasons to NOT be on the air midday.
6. Reinforce the sanctity of the air studio by being firm in asking for no interruptions while you are on the air. Include sales, secretarial, other announcers, etc.

SAMPLE MEMO:

"As you know, I am now on the air every afternoon from 3 pm to 6 pm. I would personally appreciate holding any programming or business discussions for times other than those three hours, when our listeners should get (and deserve) my full attention. There will occasionally be exceptions...please make them exceptional."

7. Ideally, the on-air Program Director must walk a fine line between representing the interests of the programming staff and those of Management. For this reason, it is necessary always to keep the position in perspective. When push comes to shove, you represent management foremost, frequently requiring the creation of a comfort zone between you and other air staff members. Try to accomplish this without appearing aloof.
8. Re-examine personal relationships with other air staff members. Avoid social situations that appear to show favoritism. It is better to develop the impression that your staff works "with" you rather than "for" you.
9. Avoid developing an image of using the position for personal gain at others' expense, that is, assigning remotes and talent opportunities to yourself, accepting station perks which could best be shared.

10. You are a conduit of information between Management and the programming staff. Never let yourself be compromised by giving the appearance of being a "spy" for either side. Developing an even-handed attitude that allows you to manage "up" and manage "down" will be crucial in establishing yourself as a good Program Director.
11. Develop and maintain communication with all the other departments at the station. Establish the ground rules for dealing with each of them. Set up rules and options at having them work with you at mutually agreeable times. Make it imperative that handling non-emergency administrative duties should not be done while you are in the studio and on the air.
12. Document everything. Save copies of memos, budget requests, promotional ideas, personnel concerns, proposals, and meeting notes. The idea is not to build a paper trail for purposes of indicting someone, but to have a record of the many, many things requiring attention. Occasional review of prior notes can give you perspective on what has and hasn't been done toward programming goals.
13. Have occasional meetings away from the station. A home, a restaurant, a park or other non-station environment can be an excellent release from the confinement of the station. A more relaxed atmosphere is more conducive to creativity and conversational exchange.
14. Attend as many conferences and conventions as you can. Never pass an opportunity to compare notes with other Program Directors from other markets and formats. Similarly, communicate with other air-personalities regarding how they can best execute a superior on-air performance. Share these ideas with your on-air staff.
15. Develop a network of Program Directors elsewhere in the region (or country) to share and exchange air checks and ideas.

Being an On-Air Program Director not only has its challenges, it also has rewards. In addition to probably making additional salary by being on the air, you have the enviable position of dealing with the listeners on a daily basis. You answer their calls, take their requests, give them the information they need. At public events, you also get to share in the "showbiz" status reserved for people on the air. In the office, a good Program Director must continue to be creative and instructive with the air staff, diligent and expert with the format and its inner-workings, and an excellent administrator to answer the needs of management. You'll be busy, but not getting things done should never be blamed on the job. Getting things done IS the job. By appearing or feeling too busy to answer calls, do a good show, write letters, complete reports, schedule vacations, you'll be advertising that the P.D. job is over your head and you can't handle it.

CHAPTER 34

Self-Liquidating Promotions

Self-liquidating promotions are those that pay for themselves by participation of other business interests within the promotion. A promotion that requires a prize, entry blanks, signs, newspaper ads, etc can be effectively developed into a self-liquidating opportunity by the mutual participation of several parties other than the Radio station.

For example: Approach a local newspaper and ask if they would like to be a sponsor of the promotion or the event along with the Radio station. With their consent and participation, the Radio station automatically has access to their readership and has also taken care of the newspaper advertising portion of the promotion.

Similarly, entry blanks, signs, or posters can be obtained by enlisting the services of a printer. In exchange, the printer gets acknowledgment on the Radio station as a co-sponsor as well as having their logo or name appear with the station in promotional advertising. Should the station enlist the resources of a co-sponsor like a car dealer, restaurant, or retail store, let THEM print any necessary materials using their existing PRINT budget. Remember to provide them with the station logo and, by all means, retain the right of approval before going to press. Prizes can be obtained from one of the co-sponsors (to reinforce his product line) or from other participating sponsors who provide supplemental prizes in exchange for promotional mentions on the Radio station. It's not necessary for the items being given away to be promoted if they are not significant parts of the prize. Sometimes the provider wants to promote something else at a later date.

Other self-liquidating promotions involve station merchandise where the station has enough audience popularity to invest in its own promotional items (T-shirts, caps, jackets, etc.) which are sold at commercial locations. The station can benefit enormously from these items, since people want to pay the station for free advertising. Promotional merchandise must be compatible with the station image, demographic, and format. Distribute self-liquidating station merchandise items through the participation of a retailer, preferably a clothing store, where station merchandise can be sold as an exclusive item. A regular schedule of commercial announcements on the station proclaims the store as the exclusive outlet for station items, providing additional foot traffic to the merchant's location. In exchange is the commitment to display and sell station merchandise. This method of selling station items also provides easy sale procedures, since most stores are set up to accept checks and credit cards, whereas the station itself may not be.

Occasionally, but not regularly, it might be possible for a participating co-sponsor to have some visibility on station merchandise items. I only recommend this in exceptional cases. Too many logos or conflicting promotional messages clutter a piece of apparel or other item. Work out the financial matters in advance and contractually agree on the price for each item, the "split" of the revenue, and the accounting and/or accountability.

Take advantage of the self-liquidating sale of merchandise through mail-order. Listeners write and request items, pay by check, and receive the item by return mail. Provide a small display case at the station for promotional items and sell them there. If the station does this, be in compliance with state and local laws that may require collection of taxes, licensing, or permits. Should the station wish to set up a small retail operation, the opportunity for additional revenue is considerable; just keep the operation under control and on the books. Avoid potential problems by not selling items via a cigar box full of cash at the receptionist's desk. Selling merchandise directly eliminates the middle man and can indeed become another revenue center for the station. For another approach, a portion of the profit of the sale of each item can go to a designated charity, adding a positive dimension to the popularity of the items and enhancing the community image of the station. The merchandise can be available at the charities' other public events, too.

In setting up promotions, it's crucial to draw up a game plan of exactly what you want the promotion to accomplish. Then, run through a list of potential participants. Approach the participants individually to assess their willingness to become involved. Set up a list of potential participants based upon the function they are to perform within the promotion. If food is required, then look for five or six food sources (restaurants, supermarkets, caterers). If the promotion requires equipment or supplies, establish a list of businesses who specialize in those items. If the station feels the promotion can be significantly enhanced by additional promotion from outside media, then establish a list of potential alternative media participants, such as cable, newspaper, weekly publications, TV, or outdoor (billboards). If you need a location, then shop around for that, too. Having broken the event into its various potential participants and elements, direct different station personnel, with their varying degrees of experience and influence, to approach potential participants with the opportunity to join forces with the station on this event. Our chapter on Public Service Announcements also suggests opportunities to tie-in charity or nonprofit organizations for mutual benefit. The chapter on Meetings sets up a structure for any type of productive meeting format.

Once the station has found a willing participant in each of the elements required for a successful promotion, get everyone together for a planning meeting, mapping out the goals and expectations for the promotion so each is clear about his or her contribution. The initial organizational meeting is critical for establishing duties and accountability. At that meeting, outline specifically who is accountable for what and by when. Most importantly, establish the Radio station generally (and one person specifically) as the chairperson for the event. In most cases, this person would be the station Promotions Manager, but could also be the P.D. or often the PSA Director in the event of a community-involved promotion. It is important to establish a person in charge, station and participant accountability, and a clear operating framework for a successful promotion. Make it understood from the beginning what is expected of each participant in dollars and cents, manpower and merchandise, as well as the obligation to promote the event and participate in its success. As payback, the station should be sensitive to what each participant wants in return from the station in exchange for involvement.

Putting together promotions of this sort should become routine. An active, promotionally viable Radio station should put together several promotions a year based upon this pattern. Promotion must be done regularly for a Radio station to continue to project its identity effectively. As long as the system is in place for setting up and operating successful self-liquidating promotions, why dismantle it? Hopscotch right into the next promotion, often using the same participants, or others on the original lists. Often businesses not included in one promotion are eager to participate in the next because of its visibility and former involvement of a competitor. Those likely sponsors on the lists will, one hopes, have perceived something positive from the successful promotion and will not miss the opportunity to be involved next time.

Often, if a promotion is really successful, get the same sponsors participating on a regular basis. It's always great to sign up sponsors if you don't have any, but don't get painted into a corner and exclude other potential sponsors from future promotions. Don't lock someone out, or they might take a previously pitched promotional idea to a competing Radio station and launch a promotion. This could result in losing touch with that client and running the risk of a competing station is having a more successful promotion.

Some final thoughts on promotions:

- It's always advisable to get everything in writing. (Remember, a verbal contract isn't worth the paper it's written on.)
- Outline and explain the details and responsibilities.
- Make sure all parties are copied on all correspondence.
- Since timing is everything in promotion, time-bind every expectation at every level of the event and each participant to a firm schedule of completion and reporting.
- Since many promotions are also considered "contests," specific rules and regulations containing all the necessary legal language required by your state and/or legal advisors should be established and available to the public for inspection
- Did anything actually get promoted?

(CHAPTER 35)

How To Promote A Station (Without Money!)

I have yet to encounter a Radio station that had enough money to accomplish a promotion it wanted to execute. It seems that promotion, to many station owners, is a bottomless pit, constantly sucking cash from the bottom line with, too frequently, no evidence of having accomplished anything. Certainly money is very helpful when it comes to promoting a Radio station, but let's take a look at a few ways a station can be promoted without using cash (or very little). If any funding does become available, it can be used to augment these techniques for even greater effectiveness.

1. Use the Radio station itself.

A successful Radio station is always talking about itself. Several times each hour, Radio personalities, around the clock, need to be reinforcing in the listeners' minds all the promotable aspects of the Radio station, whether they are programming features, outside promotions, contests, or services that the station performs. Sometimes station promotions unfortunately take only the position of promoting through outside-medium newspapers, billboards, or television spots, and neglect to use their own Radio stations to promote themselves. Saturate with self-promotion.

Although Radio works by repetition, too-frequent repetition of station promotional material can become very tiring on the audience and produce listener fatigue. Therefore, station promotional announcements should be frequently updated, using new copy, different announcers, different production music, some fast, slow, short, long, in detail, brief; but never let up on the constant selling of the Radio station. This costs nothing. Run promotional announcements during the day just like normal commercials. Stations usually have promo positions in their broadcast hour in addition to their commercial time. Most Radio audiences don't understand the difference, or see any difference at all, between a promotional announcement and a commercial announcement. A station promo will be just another commercial to them. Rather than develop individual promo locations each hour, schedule station promos in unsold commercial slots that are available. Even if this means the occasional expense of bumping a commercial spot. This will happen from time-to-time (mostly in drive time), but the programming integrity of the music and entertainment image of the station, should not be encroached upon by an excessive amount of interruptions, whether they be commercial or promotional.

Take a lesson from the Radio station Sales Department manual and use Radio sales as it should be used. "Buy" some time on the station itself during prime broadcasting hours to get the message across. If it is supposed to work for paying advertisers, then it should work for the station itself. Station promotional announcements are thought of as free, but there is nothing free about them. They could be the most expensive and the most valuable chunks of time on the air.

2. Piggyback station activities with events that are already going to happen.

For example, if a major charity is going to throw a major fund-raising event, like a show or a chili cook-off, get to the organizers far enough in advance to throw complete support behind their event. Then, they will use the station exclusively in promoting it. Ask for permission from the event sponsor to have station signs or banners at the event itself. Have the station logo or call letters included in their print material. Be a part of their press releases to the newspapers and television stations, perhaps on the posters, or even on the letterhead. This costs nothing other than the time of whomever on the staff takes the responsibility to work out the details and spearhead the station's participation.

A good, aggressive Radio station can find some significant public affairs event every month of the year and can make many of them appear to be their own promotions with the total expense nearly zero. In putting together a promotional event that is connected to a charity, it is often much easier to go to the businesses with whom a commercial relationship already exists and get them to contribute materials such as printing or food that will be used at the event itself. After all, they are doing it for the ultimate success of the fund-raising event itself, the charity, and then, vicariously, for the Radio station involved.

Promotion and positioning the station within the community for public affairs events is an excellent way to gain free and positive publicity. In mentioning positive publicity, there are some causes or charitable organizations which, for one reason or another, tend to polarize certain members of the population. Therefore, it is always a good idea to double-check an involvement with some nonprofit organizations to be sure that they represent the same ideals that the station represents. Some examples of these are social organizations or nonprofit organizations that deal with health issues, sexual issues, educational issues, political alliances (some organizations may have affiliations which would alienate a portion of the audience, while gratifying another portion of it). Select promotional opportunities that can affect the largest number of people and, in as many cases as possible, try to associate with community events where large numbers of people are involved and where the potential for large crowds and maximum station exposure exists.

3. Be at the right place at the right time. Among these are:

- A. If the station has a vehicle, make sure it is painted front, back, and sides so that, no matter which direction the vehicle is pointing and no matter where it is parked, the call letters are obvious. It's a good idea to paint call letters on the roof of the car just as police cars sometimes print their number on the roof so they can be visible from the air. If there's an airport with planes coming in and out, people are going to remember a car they see with call letters on the roof.

- B. Never let the News Department go out of the building without call letters on their microphones. Microphone flags are inexpensive, but worth their weight in gold when seen on nightly television at news conferences, or the front page of the daily paper.
- C. Make sure all station personnel are identified in public. For a few dollars apiece, an attractive name tag can be fashioned for each member of the Radio station staff. Include office personnel who participate in promotions. Nobody should have to ask if someone works at the station. Make name tags consistent with colors selected for station identity. Be consistent with call letters (lettering) and the logo, too.
- D. A popular way for Radio stations to get publicity without having to pay (cash) for it, is barter or trade agreements with other businesses. By using unsold inventory on the air in exchange for other business goods and services, the station can access everything from sign painters, printers, balloon manufacturers and sky-writers to billboards, newspapers and television.
- E. Frequently, television, newspaper and billboard trade agreements are expensive and may involve annual commitments. In many cases they require (or are enhanced by) cash commitment along with the trade agreement. In dealing with smaller merchants at a lower level, items that normally cost just a few hundred dollars can very easily be traded. Every Radio station function should have its own custom-made paper cups and plates, balloons, posters, name tags, banners and whatever signs may be appropriate for station events.
- F. Use printed materials. Place table tents in restaurants or night clubs where the station may be appearing. Leave flyers on tables and chairs and seats; distribute them at remote locations, outlining the station's programming activities or containing coupons or entry blanks for contests. These materials can almost always be traded through a local printer. Any opportunity you have to place the station logo plus some additional information about the station itself in front of a crowd is excellent for reinforcing the station identity.
- G. Look for opportunities to exchange program space with community theaters, school or community theatres, sporting events, public functions, concerts where advertising space is available in the material that is passed out to those attending. When done right, none of this costs anything. You are just exchanging services. That's what barter is all about. It's an under-used opportunity, especially for small- and medium-market stations.
- H. At functions like movie openings, concerts, or shows where there has been no actual ticket used, it is easy for a Radio station to print its own, making sure that every station event has a ticket that is distributed in advance of the event. This reminds the listener of the upcoming event and, because there is a tangible representation of the event in the form of a ticket, the event is less likely to be forgotten. This usually insures greater participation.
- I. Use (favorably exploit) Air Talent. Radio personalities accept this fact: If you're going to be a public person, then wherever you go, you represent the Radio station. It just goes with the territory. This is not a nine-to-five job for anyone in the business, and any member of the air

staff known to the audience by ear should be similarly known to the audience when seen in public. The opportunities for members of the air staff to participate in public events as individuals representing the station is considerable. I would encourage each announcer, including (if not especially including) evening, overnight, and weekend personalities, to be available to volunteer for telethons, to judge any type of celebrity event that may be occurring in the city, to work as a telephone operator for a fund-raising pledge drive, to volunteer for any type of charitable function where they can possibly gain notice through another medium and certainly be recognized by the public. This also includes speaking engagements for those members of the staff who are comfortable addressing luncheons or dinner meetings.

- J. If the air staff is blessed with persons talented in other areas, by all means, promote such appearances. Consider that their experience as musicians, actors in community theater, magicians, cooks, athletes, or whatever other areas of expertise they may possess can impact favorably upon their association with the Radio station.

4. Commercial opportunities.

Advertising clients sometimes like to run station promotions as part of their own promotion. The station participates with them in exchange for some advertising dollars. Frequently, Radio stations will be asked to participate in promotions by motion picture companies or by national marketing groups that are looking for some kind of exposure in the market. They may be travel agents, hotel chains, airlines that serve the community, restaurant groups that are doing grand openings, or other businesses that are coming to town and are looking to augment their promotional budget by bringing a Radio station on board as a partner.

5. The promotion must promote the Radio station.

It doesn't matter what form it takes or who else participates (within reason). In some cases, no promotion is better than a poor promotion; or a promotion that is not targeted toward the type of listener the station wants. Be careful when selecting promotions, whether they are paid or whether they are free, that the opportunity to present the promotion is compatible with the image of the Radio station. Is it something the station can live with before, during, and after the promotion?

CHAPTER 36

Advertising-Print

Ever since Radio started in the 1920s the relationship between it and newspapers has been one of love/hate. Many early Radio stations were owned by newspapers. During the heyday of program-oriented Radio (1930s-1950s), many of the largest and most influential Radio stations in the country were part of major newspaper publishing groups. Today, most of those associations are gone, mostly by legislation prohibiting cross-ownership of Radio-television-newspapers except in cases where the ownership had been "grandfathered" under the legislation. Although very few cross-ownership situations exist today, most markets enjoy some cross-promotional opportunities with area newspapers, usually on a reciprocal trade basis. Television, cable and Internet operators also take advantage of this relationship by involving both newspapers and Radio in major promotions.

More than any other medium, newspapers have also been the adversary of Radio sales. Even now, most Radio station Sales Departments position the newspaper as their biggest rival for advertising dollars (including revenue spent on other Radio stations). Although the two media compete for advertising, they rarely compete for audience. It's safe to say that nearly 100% of all Radio listeners also spend some time regularly with a newspaper and vice versa. To that purpose, it is realistic to expect that using newspapers to promote Radio stations makes sense.

The primary benefits of newspaper advertising are:

1. There are a wide variety of ad sizes and shapes available (and newspapers are never "sold out").
2. The size of the ad and the frequency with which it is scheduled determines cost.
3. Specific placement within the publication can be targeted to specific reader interest.
4. Normal black-and-white ads are relatively inexpensive to create/produce.
5. Newspaper ads are tangible, so they can be copied, clipped, reread, or passed along.
6. Utilizing multiple publications can increase diversity and reach secondary audience targets within the primary audience.

Let's break down these benefits and look at how they can best be used for the station.

1. Wide variety of ad sizes available. Best use of:

- a. full-page or half-page ads are for major "breaking" events like format changes, major contests, or kickoff of major programming or community events.
- b. medium ads are for personality profiles, music positioning (lists of songs or artists), contest rules.
- c. smaller ads are for reinforcement of formats, slogans, sports events, personality dayparts, phone numbers, call letter/dial position.

2. Size and frequency of ad determines cost.

- a. Best time to buy newspaper space is annually, when station budgets are developed and to guarantee placement for key issues. Longer contract length, and high frequency of ad usage can bring rates down.
- b. Reinforcement ads can run daily or minimum weekly, small reminders of station identity to keep call letters visible on a regular basis.
- c. Full-page and half-page ads should be scheduled quarterly, unless a major event (such as format change), then weekly for 5-8 weeks, before, during and after event date.
- d. Medium ads provide more in-depth information about station feature, personality, or event.

3. Placement can be targeted to specific reader interest.

- a. Newspapers have a wide selection of sections, if not daily, then weekly dealing with a variety of subjects of specific interests. For example: Sports, financial, gardening, travel, food, automotive, comics, book/literature, weather, politics, events, entertainment, cultural, international, police beat, education, environment, etc.
- b. Establish life-group or listener profile of station's target potential listener, then cater to that interest by exposure within a specific newspaper section.

NOTE: This is a key, important benefit of Radio advertising in newspapers. Do not accept substitute sections or random placement. Make section placement a part of your contractual deal.

4. Ads are relatively inexpensive to create/produce.

- a. Most papers offer basic art/layout services as part of package. Usually very inexpensive, but also usually very plain and simple. Not particularly recommended for creative work. Suggest station work with graphic artist or ad agency to develop artwork/copy and provide copy-ready art to newspaper. Stations should use graphic/layout skills as part of the job description for someone like the Promotions Director.
- b. Stations should also have an in-house desktop publishing computer or art/graphics program and at least one employee skilled in its operation. This can save lots of money in the long run, and provide versatility and flexibility. Graphics can also be used for flyers, mail pieces, internal forms, sales presentations.
- c. Many ads can be reused at other newspapers, both daily and weekly.
- d. Ads should not be cluttered with copy. Call letters and dial position should be prominent and often included more than once in each ad. (Once on the logo, once in the small print). The purpose of a newspaper ad should be singular, selling one benefit per ad. Rotate different ads to expose multiple benefits. Some experts suggest lots of white space for the printed message to be more prominent.

5. Ads are tangible, can be copied, clipped, or reread.

- a. People like things they can use as tangible reference. Coupon clipping is a national consumer epidemic. Newspaper ads containing information about sale merchandise is often carried to point of purchase with the instructions, "I want one of THESE!"
- b. A simple dotted line around a print ad suggests that it can be cut out and saved. Sports team schedules, talk show lineups, contest hours, weekend programming, and phone numbers for requests, weather, newswire, etc. Articles or informational ads can be duplicated on a copy machine for readers to share.
- c. There is opportunity for rereading or multiple reading by other family members.

6. Multiple publications can increase diversity.

- a. Explore publication opportunities with all possible types of print media distributors. Initial reaction is to think only of the major daily papers, but the specific nature of Radio lends itself to several other types of publications worthy of consideration.
- b. More esoteric publications are usually dirt-cheap for advertising, and many accept trade in exchange for publicity, exposure, and pick-up/purchase locations.

Here's our list of types of publications to consider:

1. Regional, state or national newspapers with local inserts; include union publications.
2. Major daily newspapers. (Big announcements need all dailies involved; most readers subscribe to only one daily, so at least alternate among several dailies for complete exposure on reinforcement ads.)
3. Weekly newspapers, including:
 - Black, Hispanic, or other Ethnic groups
 - Senior citizen
 - Trade newspapers for key employers in community (Real Estate or Legal journals)
 - Suburban newspapers (if in your hot Zip codes or specific target neighborhoods)
 - Shoppers, special publications, car buyer, Pennysaver
 - Trading posts (automotive, household)
 - Lifestyle papers, directories, and magazines (gay, hobbyists, retirees, travel, clubs)
4. Monthly or Quarterly publications, including:
 - Arts and Cultural
 - Community or Neighborhood newsletters
 - Recreation (bowling, square-dance, softball, etc.)
 - Religious
5. Call print shops who specialize in newsletters or newsprint publications. Ask them for the names of some of their clients for whom they print material. Then, go directly to those clients and inquire about getting your station message included.
6. Several successful stations have started printing their own newspaper/newsletter or producing a seemingly local station paper from nationally prepared shells. This gives the station regular print exposure (providing the station secures distribution or circulation numbers of its publication readership) as well as the opportunity to sell its own newspaper advertising. So, if you can't beat'em...join' em!

Elsewhere in this book, we talk about street-fighter promotions called “guerrilla” promotions. We discuss ways to get the word out about the Radio station in less conventional ways. In both guerrilla and regular promotion, using another kind of publication is extremely important. I don't mean newspapers, but I mean printed material for direct distribution or review by listeners. Generally, in every market, there are a number of print shops that are amenable to some sort of trade/barter arrangement, or at least some low cost, ongoing relationship with a Radio station.

There are flyers and simple notices, but the most effective printed piece is “The Radio Station Program Guide” handed out at every Radio station event. This print piece contains the station logo along with a list of representative musical artists heard on the station, as well as other featured programs, the times they are on, the air staff line-up, and perhaps a sponsorship logo in case a sponsor would like to contribute to the printing cost of the piece. These are very effective for leave-behinds at all kinds of station functions, from concerts to street fairs, at sponsorship locations, mailed or picked up at the station. They

can be included in all station mail sent to advertisers, listeners, or in casual correspondence. People do get to read them, unlike a refrigerator magnet, key chain, or a pen or such things people tend to discard or overlook.

Even though this item may ultimately be discarded, it can create a number of impressions before it does. And so you should print on the top, bottom, back, and front, and have as much information as possible. This item should be presented as something a listener might want to stick on the refrigerator door or thumbtack to the bulletin board or something to use as a reference for special programs. A Program Guide also reinforces the correct spelling of announcer names and useful phone numbers to the station, like the News or Request/Contest line. Print pieces can reap benefits in some unlikely ways, such as being used as scrap paper while jotting down the phone number of a new acquaintance from the event.

Successful promotions have been done using print for small tabletop tents, little signs put on tabletops in restaurants, where people sit for 30 minutes or more, have their meal and get a chance to look at a tabletop presentation by the Radio station. This can be in conjunction with a restaurant which has an advertising relationship with the station. Also, if the station has any sort of an event or function at a restaurant itself, or at a banquet hall, then these tabletop tents could just be simple single-fold tent pieces of paper with Radio station information and the logo on it. They also can be used as raffle tickets. By being numbered, people attending certain events can take them home or, better still, win prizes. One of the other unlikely uses of paper supplies and printing would be with napkins: Either cocktail napkins or dinner napkins (more especially cocktail napkins), which are convenient when the station has a special event at which beverages are served. There it is... a cocktail napkin with the station logo on it, staring at them every time they take a sip.

These methods are subtle, but they are frequently overlooked, inexpensive reinforcement opportunities to make your station a winner. A station seeking every aspect of every opportunity to promote itself will be far more successful, and memorable, than a station that assumes everything and does nothing to hammer home its image to listeners and non-listeners. Reinforce the station logo, the dial position, and a one- or two-word format description. Elaborate printing may include photos of featured artists, or even the station lineup.

There's always a cost advantage in printing these things in large quantities, but if there is any chance that the print subject affiliated with the station might be moving on, then don't commit too far ahead. Basic, unchanging things like names of artists and features, likely to be a part of station programming for an extended period of time, should be included. Most people attending station events like to have a good time. Therefore, it's always important to reinforce the Radio station logo, its image, its dial position, at the same time that the audience is having a good time. Simple psychology: associate the good time with the call letters, with the name of the Radio station and make that positive impression recreate itself every time they hear about the station or when they see the station logo. It's a case of simple psychological reinforcement from Pavlov's dogs to modern communications. The more opportunities you can create to put the call letters and the dial position and the station logo (or any other small bits of information) in front of the audience, the more opportunities exist to create an extended impression beyond what is done on the air.

Occasionally, for the aggressive station programmer, a printed item can be useful at diffusing a

competitor's event. In a typical guerrilla operation, hand out printed matter regarding your station as attendees leave a competitor's concert. I can recall more than one occasion where a competitor (in the same format) got to host a major event. Armed with numbered program guides, our staff politely greeted each person as they left the venue after the concert, thanking them sincerely for supporting the format (Country, in this case), and presenting them with a numbered program guide for our station. Then, we requested them to listen on the way home and in the morning, because we'll be announcing the guide numbers on the air and awarding prizes and cash.

CHAPTER 37

Advertising - Television

For any Radio station to succeed, the word must be spread throughout the community about the benefits of listening. While it is true, as we have illustrated in other chapters, that many stations do not take full advantage of their own resources, still there's only so much you can accomplish talking only to existing listeners. At some point, the station needs to reach out to non-listeners with a plan to bring them into the station family.

Every Program Director dreams of creating a format that will spread like wildfire due to its sheer popularity and enjoying a 100 share by exclusive virtue of word-of-mouth advertising. Real life seems to fall somewhat short of this ideal because, even if everyone did talk to everyone else, the message would be diluted and/or distorted. When a Radio station makes use of other media to promote itself, it is hardly an admission of its own ineffectiveness. Rather, it is an exercise in common sense by attacking a target with an array of weapons. Just as we tell advertisers that Radio makes a good compliment to TV and print campaigns, so must we also make use of all our opportunities in order to achieve our own objectives.

Radio and television are both broadcast media. After that, they have very little in common. Radio survives by formats, TV by individual programs. No advertising package for TV is put together based upon the station, but rather on demographics delivered by individual programming. An advertising agency is more likely to buy a greater selection of TV stations than Radio stations for an ad campaign. For example, four or five TV stations may be selected utilizing several different programs on each station to put together an effective advertising campaign. Each program appeals individually to the lifestyle or demographic in the target. In the same market, there may be only one (or maybe two) Radio stations delivering the same demographic, but they do so exclusively and at all times.

In selecting Television as a medium to advertise Radio, the lifestyle issue is often as important as the demographic. There are lots of folks out there between the ages of 25 and 54, but which ones are likely to listen to your station? The TV programs watched by a Country music fan may differ widely from a Classical music lover or a Talk Show junkie. By carefully selecting the placement of your station's message with the TV programs closely linked with your potential listeners' lifestyle, the message will be far more effective than if the ad placement was selected on the basis of demographic criteria alone.

Cable has further fragmented TV schedules into even more diverse and specific programming selections. Cable advertising has benefitted from the same general advertising opportunities as periodical magazines, that is, of catering to specific interests. As cable saturation in every market continues to grow and the number of cable channels increases, the opportunity for effective and economical placement of a Radio station message becomes even greater. Cable operators tend to be less expensive than on-the-air TV, so there can be some expense spared.

The drawbacks to cable TV are:

1. Cable is not supported by any consistent ratings service, therefore documentation of audience size is speculative. The number of subscribers to a cable system is only a measure of people who receive the service, but does not indicate which channels they are watching or whether they are watching at all. Cable subscription numbers are similar to newspaper circulation numbers in that generally, neither can verify any actual usage of the product, much less any specific channel/section.
2. Only those homes wired for cable will get the message, and some areas are served by several different cable companies. Since many markets have more than one cable operator/system, making a market-wide advertising campaign can be difficult and costly. Often these operators compete with each other for subscribers, making cooperation difficult.
3. Even though a majority of homes may be wired for cable, most preferred programming still comes from networks who have a regular TV station affiliate. If your message isn't on those stations, then it won't be seen by the largest audience.
4. Cable systems have only a limited coverage area and therefore may not be available in areas where a station may otherwise have listener-growth opportunities.

THE TV SPOT

Radio station call letters, dial positions, logos, or formats should be clearly defined so they can be remembered and recalled. We discussed in the chapter on Station Identity how important it is to project a simple, positive, unique image to the public. By using TV advertising to carry the message further, a clear selection of the appropriate program selections is of utmost importance. Some simple research into the TV viewing habits of existing listeners may give a strong clue as to the proper placement of advertising to reach non-listeners with similar tastes. Therefore, in selecting a TV message, simplicity is even more important. It's important to remember that most television production departments don't really know very much about how to effectively advertise or market Radio. Since the bulk of television revenue comes from retail or service-type advertisers, commercials for those companies are the "model" most stations use. If your Radio station has a good Promotions Director, he or she should have some working familiarity with producing a television commercial. Similarly, many stations utilize the services of an outside advertising agency to develop an advertising plan for the station's television campaign. They too can be the victim of the lack of familiarity with Radio and can create well produced, expensive commercials that are totally ineffective for achieving the Radio station's goals.

There are dozens of excellent television production companies out there, specializing exclusively

in Radio spot production. They not only can offer you a custom-made spot, they will work with you to put together a good, attractive message, using local locations, your own talent, custom music and a wide selection of logos and graphics. These spots are expensive and unfortunately are realistically out of financial reach of all but the largest markets. Now that there are fewer owners of radio stations in the United States, due to consolidation, and many stations in a market may be owned by a single company, the cost of making a "group deal" with television producers is more possible now than before when everyone was on their own, competitively.

Many of these companies will also offer a prerecorded spot which can be customized for your station. They have disadvantages and advantages, which are:

Advantages of a prerecorded spot:

1. High-quality production values, both video and audio. Up-to-date ideas and references to current events and music trends (for music stations).
2. Lower cost than a custom-produced spot, since many stations in different markets can use the same material, making the appropriate substitutions in each market for station name, call letters, logo, personalities, etc.
3. The production company often can provide research information which went into the development of the commercial, initially. Most TV-spots-for Radio were already researched on similar audiences, so there is a viable track record of where the commercial has been used and what its effect was.
4. Usually some evidence of effectiveness from prior users. Get in touch with stations in other markets to ask their opinions about the effectiveness of the commercial.
5. No involvement required with local producers and the advantage of working with companies who really know Radio.
6. Works best with non-personality formats or "cookie cutter" formats. (You don't have to admit it, but you know who you are.)

Disadvantages of a prerecorded spot:

1. May not reflect your community/market image. There's only so much flexibility the production company has to adapt the spot to your needs and wishes.
2. No (or very little) creative input from the station.
3. Cannot significantly alter the spot; you get it as-is.
4. You don't own it; renewal fees are required for reuse.
5. Risk of audience seeing same spot in other markets.

The other alternative is to have a TV commercial produced locally. This service is often provided as a part of an advertising package purchased from a TV station or cable operator in the same way that the production of a Radio spot is a part of a Radio station package. It is recommended that the station approach the TV station or independent producer with some concept or ideas about the message. At the very least, have a mission statement of what the desired outcome is. Make that statement specific.

WRONG: We want more listeners

RIGHT: We want females 25-44 to know we play Soft Rock

If the Radio station regularly works through an advertising agency, then tap into their resources to put together your spot. Many stations farm out their advertising to agencies just as a retail client might do. If this is the case, be sure that someone from the station is involved in the creative process. Too often, advertising agencies don't understand Radio (or they would place more client advertising), much less what the station message needs to be. Many agencies are trying to win local commercial awards...but not with your station's money, thanks. Cleverness is not as important in winning a new audience for a Radio station as is simplicity and consistency. In the event that you do not use an agency and need to do a home-grown spot, all is not lost. Simple graphics and artwork can be very effective in delivering a basic message.

Here is a list of basic spot ideas that can be effective:

1. Identifiable station personality on camera, direct appeal.
2. Spokesperson (someone NOT on the station), direct appeal.
3. Slice-of-life appeal by on camera spokesperson in your target demographic...he/she LOOKS like a listener.
4. Music formats: list core artists scrolling on camera while announcer lists features, benefits.
5. Music formats: play identifiable artists or selections.
6. Man-on-the-street testimonials from people who look like target listeners.

If you decide to put together your own spot, here are some basic rules:

1. Call letters AND dial position ON CAMERA for at least: 10 seconds of a 30-second spot and 5 seconds of a 10-second spot.
2. Call letters AND dial position always last on the screen.
3. If station has LOGO, use it. If LOGO is unclear on TV, use easy-to-read letters.
4. Use an identifier slogan (what you call yourself and report to Arbitron) at least once.
5. If station uses a color scheme, use it on TV if a true representation of your station colors comes across

on TV; otherwise, use basic colors.

6. Don't clutter the spot with too much copy. Just make 2 or 3 basic points.
7. Don't use station personnel as talent unless they are on-the-air personalities and appear as themselves.
8. Does the audio portion of your spot stand alone as if it were a Radio spot? It should.
9. Does the video portion of your spot stand alone without the audio? It should, also.

NOTE: For items #8 and #9, many people only hear a TV spot from the next room or while not gazing at the picture. Others periodically mute the sound (especially during commercial breaks). Think about it!

Cleverness and originality are important in any television advertising, especially for Radio stations. Don't miss the point, however. The cleverness or originality **MUST** reinforce or direct viewer attention toward a benefit that is offered by the Radio station. Too often, the commercials are remembered, but not the Radio station. If the station is music-intensive, then showcase the music in a clever or original way. If personality dominated, give the TV commercial viewer something about your personalities to remember, likewise for News, or Talk formats. If your station is represented by a slogan, mascot, or character, reinforce those identities with the station. Hats and horns, bells and whistles are all fun and exciting and feed our egos to the degree that "...weren't we so brilliant to come up with such an idea," but does the audience share in our enthusiasm and get the message?

Using television to promote Radio makes sense. But because it can be the costliest segment of your promotional budget, use it wisely and effectively. Television puts a "face" on your Radio station and makes the invisible, visible. Be very comfortable with the company who produced your spot and with the spot itself.

THE TV SCHEDULE

Taking a chapter from our own Radio sales pitch, frequency is the key in television advertising as well. Talk to the television station sales representative about the schedule with the knowledge that **NO** viewer gets the complete message on a single showing of a commercial. Several research studies indicate that most television messages don't begin to achieve viewer recognition until they have been seen at least three or four times. Therefore, when selecting a schedule for television, try to reach the same audience - the target audience - at least three or four times during the advertising campaign.

Television viewers are creatures of habit and tend to watch the same programs from day to day and week to week. Take advantage of this captive audience and give them several opportunities to accurately understand your complete message. Program loyalty is important to television advertising. Once the advertising team has identified an audience upon which the TV commercial can have the greatest impact, schedule the commercial so that audience will see it **ON THOSE PROGRAMS** several times.

As is the case with all advertising campaigns, media experts agree that advertising works best when there is a combined effort to use more than one source for presenting the message. Like outdoor advertising,

television has the ability to place a visual identity on a normally invisible medium, such as Radio. Television advertising needs to be planned in advance and not rushed. Television and cable stations have fewer local opportunities to place commercials than Radio does, and the prime programming is the first to go. Don't get caught with the leftovers. It may not always be possible to completely dominate television, due to cost and availability of commercial opportunities, so look for specific audiences, lifestyle groups, or key demographics, and dominate at least one of them.

The goals of TV advertising for Radio are:

1. To have the TV spot represent a key benefit of the Radio station
2. To give an accurate impression of what the station represents, formatically
3. To have the TV spot seen and understood in its entirety during the advertising schedule
4. To reinforce any other advertising/promotion identities used by the station
5. To make viewers into listeners by driving viewers to sample the Radio station, turn it on, listen

While involved in the negotiations with a TV station and with the intention of spending some money with them, the door is open for a discussion of how Radio can benefit the television station in ITS next promotional campaign...use that opportunity!

CHAPTER 38

Advertising - Outdoor

Outdoor advertising and Radio have been a longtime partnership. Most media experts agree that advertising works best when there is a concerted effort to combine more than one advertising source to present a message. Outdoor advertising has the ability to give something normally invisible, such as a Radio station, a visual identity. Outdoor advertising is largely a matter of the availability of board locations relative to the station's target audience. Most cities have more than one outdoor advertising company, so there is frequently a game of jockeying for position in selecting board locations and the best deal, financially. Unlike newspapers and TV, outdoor advertising is usually less receptive to trade or barter arrangements; but they occasionally offer some attractive packages for Radio stations to utilize unsold billboards. Incidentally, by outdoor, we generally mean roadside billboards - although technically any other outdoor media qualifies, including bus benches, bus sides, cab tops, etc. A few words about those later in this chapter.

There is a disagreement about billboards. Some experts say, "Lots of white space and use only seven or eight words, total." For a while, I thought they had a valid point, especially if I was whizzing by at 55 miles-per-hour and had only one chance to comprehend the message on the board. This billboard message philosophy might work well for a nationally known product where name recognition and logo is already familiar. However, for those motorists regularly stuck in traffic on the same road every day at the same time, there is clearly an opportunity for a more comprehensive message. Prime candidates to become your listeners might work locally, and have an opportunity to read your billboard 50 times a week. Since Radio is a local medium, and out-of-town through traffic is NOT our target audience, doesn't it make more sense to cater to local commuters by spending some quality time with them via our billboard?

The opportunity to tell a Radio station's story on a billboard is greatly understated by traditional theories of what is correct. A billboard should be neat and uncluttered; but lists of artists, personalities, features, sports and other benefits should be considered. Since billboards are seen by people in cars, a billboard should ask for the order. It should beckon the driver to turn on the Radio NOW. Therefore, I suggest the most important message a billboard can convey is LISTEN NOW! Other than the Radio station itself, only a billboard addresses a potential listener at whatever time, day or night, is convenient to their schedule and with a Radio within easy reach. Outdoor advertising should be easily readable day or night with prominent placement of CALL LETTERS and DIAL POSITION. If you're going to ask someone to listen, their first question is, "Where is it on the dial?"

NOTE: Every FM station from 88 to 108 has a numeric counterpart on AM (880 to 1080, especially 88 to 99) so if you use a rounded off numerical dial position, specify AM or FM. Just the number 92 or 97

or 99 should always require FM or AM. I suggest AM or FM should be included on all billboards.

A billboard should tell a station's whole story and convey an immediate benefit to potential listeners. Take a look at some of the Radio station billboards in nearby communities. How many just don't tell you what you need to know? How many ask more questions than they answer? Worse, how many assume you already know everything about the station?

Here are some poor messages:

All the hits. All the time. (What format?)

Turtleville's most familiar music. (To whom?)

Serving Turtleville since 1938. (Yawn!)

Best hits of the 60s, 70s, 80s, 90s. (Nothing like narrowing it down! What format?)

Greatest Hits of Yesterday. (Elvis or Bing?)

All the News You Need. (Shouldn't I decide that?)

(Call letters) Turn it on! (Give me one good reason.)

(Call letters) (No dial position, AM or FM.)

The best music, the best news. (Let me decide.)

Home of Fighting Turtle Football. (Football season only.)

#1 in Turtleville. (Station ranking is no motivation.)

Turtleville's FIRST station. (Now I know where to listen if I ever become a time traveler.)

Billboards can reinforce the overall image of a station all year. Another effective use of billboards on a shorter term is to reinforce a specific HOT promotion or event that the station is supporting. Even so, include the basic story of the station so it works for you even if the promotion does not.

Other types of Outdoor media include:

Bus Sides (or interior)

Cab Tops

Bus Benches/Bus Stops

Subway/Rail Station boards

Many of these types of outdoor visibility are regulated by local ordinances. Some city transportation systems do not permit advertising on public conveyance vehicles. Station visibility cannot be overstated; just carefully select the placement. My personal worst place for Radio station advertising is on the back of a bus. It certainly gets seen, but following in traffic right behind a bus is probably one of the least desirable spots on earth. Between limited visibility, slow progress, and gagging on diesel fumes, a highly negative impression is probable, no matter how otherwise effective the message might be. Frequently, the environment you experience while you are receiving an advertising message can affect your overall impression of the message, even though the environment and the message may be totally unrelated.

Despite what their Promotion or Sales Departments say, these types of outdoor advertising are seen more by pedestrians than by drivers.

1. Bus benches cannot be seen at all by drivers when people are sitting on them. It's a bench first, an advertising medium second.
2. Bus stop boards cannot be seen when people are standing in front of them waiting for a bus.
3. The same applies to train station boards. Some exposure to passengers on passing trains, but persons on the platform still create an obstruction.
4. There is never a guarantee of a clear, unobstructed message, except by pedestrians who are the first to arrive. These same pedestrians eventually become an obstacle to new arrivals who cannot see the message.
5. One person standing directly in front of a bus stop/train station board can obscure the entire message.
6. Pedestrians cannot "turn on the Radio, NOW!" as drivers can, so the immediacy of an action message is lost.

Bus stops, benches, and subway/train stations are largely neighborhood locations. Placement of this type of advertising should be determined more by the match between the neighborhood or area itself and the demographic/lifestyle target of the station. When creating an advertising plan for a Radio station, one of the most important rules is to use your resources wisely. Although every Radio can attract a widely divergent group of listeners, practically speaking, it makes sense to develop a stereotypical profile of a listener to use as a guide in making advertising decisions.

Examples of a stereotypical, rule-of-thumb listener profile might include the following list of considerations in placing subway/train/bus stop advertising:

| <u>Station format</u> | = | <u>Neighborhood/location</u> |
|-----------------------|---|------------------------------|
| Urban | = | Black/Hispanic |
| Country | = | Blue collar/industrial |
| Easy Listening | = | Older/retirement/office |
| CHR | = | Yuppie/preppie (any age) |
| Hard Rock | = | High school |
| Oldies | = | Blue collar/middle class |
| MOR | = | Upper middle class/older |
| AC | = | Upper middle class/younger |
| News/Info | = | Business/financial |
| Dance | = | Gay or ethnic |
| Classical | = | Cultural/college/upper class |
| Jazz | = | College/black |

Although this is an incomplete and imperfect list, it gives an idea of how to start thinking of your listeners in their natural habitats. When spending cash for advertising, make the most of it, eliminate all wasted effort, and aim at a target you have some possibility of hitting. Even if the station has no cash budget and needs to rely on trade for its advertising, go into the arrangement with a plan of what needs to be accomplished and try to achieve those goals.

CHAPTER 39

Advertising-Direct Mail

One of the most effective techniques for reaching a specific audience (or potential audience) for Radio is to literally "ask for the order" - a letter or advertising piece sent directly to listeners via the U.S. Postal Service. Although effective, in most cases, a direct mail piece from a Radio station must avoid one devastating characteristic:

A DIRECT MAIL PIECE MUST NOT LOOK LIKE JUNK MAIL

In addition to the overall appearance and attractiveness of the mail piece, the real secret to effective direct mail advertising is the accuracy of the mailing lists provided. Most mailing companies can offer very specific mailing areas (whole communities right on down to individual neighborhoods) or demographics. The direct mail advertising piece for Radio stations should be specific to the needs and provide benefits for those persons selected to be a part of the mail target and who could realistically be converted to regular station listeners. Since most major retailers, publishers, and almost every other type of business has gotten on the direct mail bandwagon, Americans are getting a greater volume of mail every day than ever before - the bulk postage alone amounts to roughly \$60 billion annually. Due to the unprecedented demand for mail pieces, the costs have become quite reasonable. The only guaranteed hard cost for a direct mail piece is the fixed postal rate, and even that can be variable. Because direct mail is tailor-made for each station (or should be), each design and message is unique for each station. Information on direct mail is readily available from dozens of suppliers. After all, they do printing for a living, so it's only natural that they can provide you with countless examples of their work.

For the sake of clarification and definition, a direct mail piece is a letter or printed material sent directly to listeners through the mail for the purpose of increasing listenership. As in all sales transactions, nothing happens until you ask for the order. In this case, the Radio station is asking the listener to sample the station. For this reason, the message should be specific, personal, and appealing. Furthermore, there should be some notification of a Radio station feature that is an obvious benefit to the recipient. Just telling people about the station isn't good enough. You have to tell them about it in terms that reveal benefit. This benefit can be in the form of an opportunity to play and win a contest, or more casually, the opportunity to enjoy unique entertainment, information and feature material available via your programming.

The kind of direct mail often used by Radio stations falls into three basic categories:

1. An introduction/description of the Radio station, including:
 - a. **MUSIC** format, including lists of songs or artists and a description of the general appeal of the music played, defining it as clearly as possible
 - b. **INFORMATION** and credibility, including network affiliations, news personalities, weather/traffic services, special informational programming
 - c. **PERSONALITIES**, show times, features, recognition, identity, community popularity
 - d. **EVENTS** of station participation including sports, parades, fund-raisers, etc.
 - e. **SCHEDULE** of personality day-parts, special programming
 - f. **VISUALS**, photos of station personnel, identifiable logos, vehicles, mascots, etc.
 - g. **INVITATION** to listen to the station including text designed to sell the idea of listening. The invitation can be in the form of an urgent message/call-to-action, i.e. **LISTEN NOW!** or personal appeal from a named station individual (G.M. or P.D.)

2. A contest piece, including:
 - a. **GAME PIECE**, ticket or lottery-type individual number
 - b. **RULES** of the contest, including eligibility and restrictions by age, multiple family members, station employees, time limits, etc.
 - c. **LISTENING** and how it enhances winning opportunities
 - d. **PRIZES**, including options, values, number, purpose, descriptions

3. An advertising piece, including:
 - a. **MESSAGE** about the Radio station and an indication that the enclosed material is being provided by the station in the interest of its listeners
 - b. **VALUES** or coupons/gift certificates from sponsors
 - c. **INFORMATION** about merchants or businesses including names, addresses, hours, featured items, sales or discounts at station sponsorship locations
 - d. **RELATIONSHIP** between sponsors and Radio station to explain or justify the connection between the two

Usually, an advertising piece is accompanied by a paid schedule on the station. This double-pronged approach lets Radio sales access advertiser dollars budgeted for direct mail, not Radio. There are many excellent direct mail companies from which a wide variety of mail pieces can be selected. There are even a few who actually come to your market and assist your Sales Department in selling advertising or sell independently to clients already using some sort of direct mail. As these are usually not Radio advertising clients, there is no conflict of selling "against" yourself. Consult with any trade publication to see the number of direct mail companies offering their services, or call our office at MOR Media for some companies we use for our clients.

CHAPTER 40

Advertising - Guerrilla

Even the most carefully thought-out marketing plans, TV spots, billboards, or newspaper ads offer no guarantee that the Radio station will succeed in its efforts to gain listeners or recognition. Often the least likely promotional efforts are the most remembered because of their unusual nature or unique appeal. Sometimes, stations with no outside advertising budget resort to what I call "guerrilla advertising". There are no real rules for these promotions although a sense of humor and fair play don't hurt. Timing is essential. Successful guerrilla opportunities occur by seizing the moment.

Assuming the station has its back to the wall but needs to get the word out, there are countless ways to create visibility. Effective guerrilla advertising requires creativity and perception. Stations who use guerrilla tactics best are driven by highly creative (and usually humorous) Program Directors or Promotion Directors. As is the case with any other advertising approach, the goals and anticipated results should be mapped-out in advance; in this case, however, advance may mean a few days or hours. The ability to size-up a situation is imperative. Like a military general ready to attack, go to the hilltop, see the enemy, know the terrain, assess the weaponry, and anticipate the manpower required to do the deed.

One of Radio's best advantages over other media is its ability to be immediate and portable. Radio can react instantly to any occasion. Therefore, Radio should (in the guerilla mode) be ready to seize upon any opportunity which may occur and for which there can be a benefit to the Radio station, strategically, in establishing market identity.

Since I'm one of those people who has always taken a positive outlook toward Radio, I do not recommend the mean-spirited sort of intrusion and invasion that some Radio personalities and companies have employed to promote themselves. As in all things relative to American law, my rights stop where someone else's begin. I don't mind competitive game-playing and one-upmanship, but some Radio promotions and the persons who approve them have bordered on criminal activity at worst and an invasion of privacy and intrusion at best. If a Radio promotion brings humiliation, pain, inconvenience, or harm to a listener, you didn't read about it here.

Here are thought-provoking, low-cost, guerrilla ideas. Can any of them be applied to your station?

Goal: *To take over another station's event (concert, dance)*

Weaponry: *Buttons (I like station buttons, if only for these occasions), printed flyers with station information*

Strategy: *Get something into event attendees' hands to make them think of your station, particularly right after the event or do things on the air to create the impression of your station's participation.*

1. Pass out buttons or flyers about your station as people leave the other station's event.
2. Have your Air Talent, with name tags, outside the building, shaking hands and thanking listeners for coming.
3. Have station vehicle parked on the closest public parking next to the other station's event. Give away free coffee, soda, or other items of small value.
4. Put your flyers on parked cars, thanking them for attending and inviting them to tune to your station on the way home for a special contest, concert, etc.
5. Use station vehicle or public area, clearly identified with your station banner, as an entry-blank sign-up location after the event for an upcoming contest. Winner's name announced the following day on your morning show.
6. Host a post-event party at area club, require event ticket stub to get in.
7. Have a "mystery" person attend the event (buy a ticket) and hand out money or merchandise (gift certificates) to selected attendees who wear YOUR button at the event itself. Pre-promotion on the air is required.
8. If it's a concert, have special featured music by the artist before and after the event.
9. Get live interview with artist before the event.
10. Give special traffic reports before and after the event.
11. Position station vehicle or Air Talent at parking lot exit.
12. Tell attendees to bring their ticket stubs to your station the following day for a free gift.

Goal: *Get the word out about a new Air Talent*

Weaponry: *Phone, newspaper, printing*

Strategy: *Start word of mouth, on and off the air*

1. Buy cheapest classified ads under a variety of headings:
 - For Sale: Morning show
 - For Rent: Radio studio 6am - 10am
 - Business Opportunities: Commercials for sale
 - Personals: Lonely Evening Host wants calls.
 - New Morning Man craves affection.
 - Educated, bright, witty, charming, attractive guy seeks 10,000 women 25-34 years of age to listen to his morning show.
2. Use entire staff, get phone book, call people personally, ask them to listen. He's new, he's a great guy, and we think you'll like him. 50-100 calls per day, minimum.
3. New personality personally calls 20-30 business numbers per day, introduces himself, asks them to listen.
4. Invite newspaper columnists, reporters to cover the story background of new personality.
5. Run single, tiny ads throughout newspapers with just a phone number and an invitation to call. Set up a special phone number with message machine or voice mail with new personality introducing himself and asking them to listen.

Goal: *To increase format awareness*

Weaponry: *Printing, Buttons.*

Strategy: *To expose primary, identifiable artists with your station call letters.*

1. Print station logo on cocktail napkins/matchbooks and give FREE to any club or venue who features music from your format.
2. Be all over ANY concert appearance by ANY artist featured by your format. Give away commercials, donate blood, do whatever it takes! Don't let any other station have your artists.
3. Print program guides with personality lineups, programs, etc. Leave on seats or tables of concert venue.
4. Photo session with artist and station personalities with station call letters or logo in every picture.
5. Positioning on the air should include phrases like:
"When you hear Frank Sinatra, you must be listening to KTUR."

6. Print flyers with artist lists (minimum 10 artists), like:

KTUR Plays...

Tony Bennett, Peggy Lee
Frank Sinatra, Ella Fitzgerald
Johnny Mathis, Nat King Cole
Barbra Streisand, Count Basie
Andy Williams, Four Freshmen
KTUR (logo) AM 1610

7. Order very inexpensive buttons, ten different colors and artist names on each like:

Frank Sinatra is on KTUR AM 1610
Tony Bennett is on KTUR AM 1610
Peggy Lee is on KTUR AM 1610

Distribute to listeners all station events. Create a collection set by introducing a different button each week. Station sales staff should wear a different one every day on client calls. Give to advertisers to wear or distribute in stores.

Goal: *To announce or introduce a new format*

Weaponry: *Phone, printing*

Strategy: *Build anticipation, generate curiosity*

1. Print cards that say, "COMING (date): A new Radio station...KTUR AM 1610...LISTEN!" Pass out personally to businesses and individuals.
2. Pass out cards to businesses or in public places. Enlist a volunteer corps: students, senior citizens, social groups. Find volunteers in the correct demographic for your station. Attractive persons to deliver or hand out material can be hired at modeling schools, often in exchange for trade advertising. Station can "pay" its volunteers with CDs, gift certificates, event tickets, etc.
3. Ask retail clients to put flyer in all purchases and packages.
4. During final days of old format, have fun; count down the hours to new format.
5. Give phony sneak-previews of new format by playing songs of everything but the music of the new format. If the new format details are still secret, confusion and anticipation will work in your favor.
6. Use special phone numbers for sales business, but let message machine answer all other incoming calls for last few days of old format. Message could say, "KTUR is getting ready for our new, exciting format starting at noon on Monday. Until then, we have suspended normal business operations."

7. Print tags announcing the NEW station, call letters and dial position. Arrange to tag hundreds of Radios (for a few days) at stereo stores, department stores, car Radios at dealers, or any other place where a Radio is sold. Offer promotional mentions or commercials on the air in exchange for the tagging promotion opportunities.
8. Make some physical change to the building so passers by will detect a change.
9. Set up a "listener-squad." Imprint cards with a special phone number and hand out in public locations to persons in the target demographic. Card explains when they should listen and why. Their opinions are valuable. The special phone number is to an answering machine that records comments about the new format. If the station has interactive phone system, it can be set for gathering more specific information.

To summarize: The unpredictability of Radio lends itself to dozens of creative ways to promote. Look around, perceive, study. Don't be afraid to break old habits. Assume nothing. Try some of these ideas. Build on them. Adapt them to your situation. The bottom line is: **YOU MUST WIN.**

Throw every effort, whether traditional or extraordinary at the winning process. People always recall the unusual more easily than the routine. Observe other businesses in action. See how they get the word out about their services and products. Are there any tactics they use that you can adapt to promoting your Radio station? Don't be afraid to fail. In baseball, having a .300 batting average is considered excellent. But a .300 success translates to a .700 failure rate. Most often, success is an event enjoyed by a minority of businesses, a minority of the time. Here's the familiar lesson:

Extraordinary ideas come from great ideas.
Great ideas come from good ideas.
Good ideas come from failures.
Nothing comes from NO ideas

There can be neither success nor failure without an effort to try something.

CHAPTER 41

Public Service Announcements

Public Service Announcements (PSAs) have been a part of Radio since the very beginning. Prior to actual commercial Radio, stations provided information regarding civic and community events. Through the years, PSAs have embraced nearly every type of nonprofit group, fund-raising event, information distribution, or community activity. The need to serve the community to which a station is licensed (or coverage area) cannot be overstated. Previously, a station could run any PSA by any agency, add up the total...and consider themselves in compliance. Even with the deregulation of Radio station activities, the smart owners are still paying close attention to their commitments to community needs. In most markets, stations now (individually or collectively) develop a list of community priorities ascertained from information acquired during interviews with civic and community leaders. The stations then state their list of ascertained community needs and proceed to address those issues through PSAs targeted toward them. There are no real restrictions in the type of needs to be addressed as long as there is community ascertainment to back them up. For example, a station determined that unemployment is a high priority issue in their community. This goes on the station's list. Then, the station seeks, develops or accepts PSA material from agencies directed toward unemployment, i.e. job counseling, hiring information, financial assistance, psychological counseling, unemployment benefits, etc.

In the Forms Section chapter in the back of this book, I have included a Public Service Personal Appearance form which is helpful in documenting when and where members of the staff actually attended and participated in Public Service events. Public Service events are too numerous to be attended every time, but when you do attend and participate on carefully selected occasions, that should also be documented. All PSAs are written as liner cards. Each should include:

1. Name, Date, Time of event
2. Brief description of event
3. Official name of sponsoring agency
4. Station phone number (always give the station's easy-to-remember phone number).

People don't listen to the Radio with a pencil and paper in hand. Let them contact you, then you provide them the additional information about the PSA event including the phone number(s). Have the organization number on the card, but don't use it on the air.

Here are a few tips to help in determining the best utilization of PSAs:

1. Make PSAs matter. If done live, give the credibility of Air Talent to them.
2. People don't listen to Radio with a pen or pencil. Don't give phone numbers for PSA agencies, just a station number. Have the complete PSA material available when they call.
3. Keep them short. 10 - 15 seconds maximum. Radio works by repetition, not length.
4. Make PSAs that conform to target demographic interests. For example, if the station is:
 - a. An older adult station, PSAs regarding children should be directed at grandchildren.
 - b. A male-teen station, don't try to offer services common to middle age women.
 - c. offering assistance for senior citizens at a contemporary country station, direct PSA's toward listeners' parents or grandparents.
5. Use common sense. Make the language match the listener. Seek and use events or services aimed at target listeners. There's never a shortage of them.
6. Seek PSA opportunities to stroke advertisers. Find out the civic involvement of key advertisers. It can give an edge when time comes to considering the station for an ad schedule. Be able to say "yes" if the bank president asks, "Weren't you the station who supported the hospital fund drive last year?"
7. Recorded PSAs can be a waste of time unless they are very clever OR tied-in locally. Local involvement in public service activities can be a very valuable tool at making inroads to the community, particularly if your competitor does not.
8. Never use specific or restricted announcements. Ask, "Can every member of my audience, man or woman, old or young, attend this event and feel comfortable?"
9. For this reason, avoid soliciting membership for social or civic clubs who restrict membership or who announce meetings or events that are open only to club members. It's not that these organizations don't often perform great civic functions, but air time is precious. Don't speak to a selective audience and leave out more people than you attract. The past-presidents' meeting at the Moose Lodge may be important to the past-presidents and to the Moose, but otherwise you're better off promoting the cookie bazaar and crafts sale presented by the Moose auxiliary, and which is open to the public.
10. Participate in community Public Service events. Look for opportunities to actually participate in them. Attention to a civic agency (that has to go begging most of the time) can work wonders for image.
11. Create unique Public Service events sponsored by community organizations. Approach them with co-sponsorship opportunities. Visually, position the station prominently at the event, especially

those where large crowds might be expected. Get to know the people who run the event. Develop relationships while gaining actual understanding of the purposes and goals of the organization. Mark these important elements with a highlighting pen. Put them at the top of the liner card.

Elsewhere, put all the other specifics and things to tell a listener who calls. Consider this just one more opportunity to speak with a listener one-on-one. Also suggested is a date box, which is a simple rubber stamp made at any neighborhood rubber stamp store. A date box is 10 square horizontal boxes. In the back of this book, there is an order form for the rubber stamp, which you may purchase directly from MOR Media International, Inc.) As each announcer reads the PSA, he dates and initials the next open box. Subsequently, the announcer should look for the last date and time each was aired, being especially mindful of his own usage. This provides a certain amount of control and avoids repeating the same PSAs during the same shift. It also identifies PSAs which are receiving less air-time than they should. Every new liner card should be stamped with a date box to immediately indicate that it is to be read 10 times.

After the first run, you can add an additional row of date box stamps for longer exposure of that particular PSA. Here's a typical date box with notations indicating the date read and announcer initials:

| | | | | | | | | | |
|------------|------------|------------|------------|------------|-----------|-----------|-----------|------------|------------|
| 6/18 LW | 7/6 BZ | 7/19 LW | 7/26 JF | 7/29 PS | 8/4 KB | 8/6 LW | 8/7 RE | 8/10 KB | 8/11 RE |
| 8/13 BZ | 8/14 LW | | | | | | | | |

If each PSA was read 10 times and there are 10-15 different PSAs in rotation, then they will not be overly repetitious. Depending upon how many are scheduled per day, offer a wide variety of interesting opportunities for listeners each week. The events in which the station is involved get double or triple the exposure. Have the Traffic Department include this line at the bottom of each Program Log page:

"This hour's PSA _____"

The blank line is for writing in the name of the PSA agency. The announcer then logs his own PSA'S, one per hour, as the cards rotate through the number of available PSAs. After the PSA has run 10 times and the date box is filled, remove it from rotation and replace it with a new one. File the old liner card under the appropriate community needs to keep a record of it. Completed cards provide a dated, documented record of actual performance of community service.

To get the most out of PSAs, relate station efforts to the agency sponsoring the event. In the Forms' Section of this book, there is a sample invoice to present to a community organization on station letterhead. This attaches a value to PSAs and indicates, in financial terms, their value. This shows how much it would cost a commercial client to receive the same amount of air-time. Additionally, staff attendance at Public Service events should also be noted. Therefore, we have also included a form designed to outline and document such attendance. Copies of this form should be included with all other documentation concerning the issues to be addressed by the stations Public Service ascertainment policies.

CHAPTER 42

Health Tips

Working on the air at a Radio station is generally clean and easy work with no heavy lifting and no likelihood of being subjected to any health dangers. Yet there are a few maladies that recur among Radio station employees. A common ailment of announcers is a sore throat. Sometimes an announcer just becomes exhausted vocally, and the sore throat is not symptomatic of any greater illness. When it's serious and diagnosed as such, then get professional medical treatment. However, the simple irritated sore throat that many of us suffer because we spend hours on the air or at some public function can be easily corrected.

SORE THROAT This homemade concoction is the best potion I ever tried.

1/4 cup Listerine or similar oral antiseptic

Juice from 1 lemon

Two tablespoons of table salt

Four pulverized aspirin

1/4 cup hot water

Dissolve the aspirin in the hot water, then add all the other ingredients until you have a liquid containing the antiseptic, lemon juice, table salt, aspirin, and hot water. Gargle with this combination hourly for one to two minutes each time, especially before going to bed and overnight (should you arise during the evening for other purposes.) This gargle mixture has gotten me through dozens of minor sore throat irritations over the years. It doesn't taste *terrible*, but you wouldn't want to swallow much of it, either.

BACKACHE The next common ailment seems to be miscellaneous back discomfort. Particularly for men, I have found a simple remedy for occasional back discomfort by going right to the source.

The wallet in the rear pocket.

Sitting on a wallet that is half an inch thick or more is the same as sitting on a block of wood of the same size. It places an undo pressure on the nerves on the hip and causes you to sit slightly off center. Believe it or not, when I first changed my behavior and began removing my wallet from my trousers prior to sitting down for doing an air shift, I found that my backache and subsequent headaches stopped almost instantly.

CHAPTER 43

Syndicated Programming

Radio programming can originate from a variety of sources. If we assume that the basic Radio station begins as a 100% LIVE operation, then let's see where some additional programming can come from and how to deal with/for it. Although many stations now engage in "virtual" programming whereby the operation is almost automated, we'll limit this chapter to programming from real outside sources like syndicators and networks. Satellite programming has become very popular these days, whether as one of the many full-time programming formats now available or as a distribution system for special programming. Not too many years ago, almost all outside programming came into the station either on (1) Tape, or (2) Disc. Both of these delivery systems require a tangible element with built-in cost factors, including the cost of the tape itself, producing the recording, pressing the record and delivery. Regardless of the delivery system, most stations continue to carry one or more syndicated programs on a regular basis.

Syndicated programs should fulfill several objectives in the overall programming profile of the Radio station, They are:

1. To provide information and entertainment not readily available locally,
2. To enhance sales opportunities by offering a specific program rather than the general spot sales otherwise offered via the regular format,
3. To offer some staff relief by providing programming for dayparts where announcers may not be required,
4. To maintain/establish relationships between the station and program suppliers.

Since syndicators have the resources to put together high-quality programs, the station benefits from the professional sound and in-depth information that may not otherwise be available locally.

Syndicated material is usually in one of three forms:

1. LONG FORM FORMAT

A complete format, delivered hour by hour, around the clock, usually by satellite, but often on tape for automation systems

2. LONG FORM PROGRAM

Usually from 30 minutes to 3-4 hours in length. Specific subject, music emphasis, or topic. For

example: weekly countdown shows, artist salutes, special holiday programming, concert specials

3. SHORT FORM PROGRAM (OR FEATURE)

Hourly, daily, or weekly feature on an item or topic of specific interest, usually 2-5 minutes in length. For example: Financial news, artist profiles, consumer tips, health information, etc.

Most syndicated programs are provided on a barter basis, meaning that within each program are commercials provided by the syndicator to national advertisers. Opportunities for local sale are available for local commercials in the show, as well. Syndicators make their money by selling national advertising, then guaranteeing to those advertisers that their message will be heard on so many station in so many markets. It is vitally important for syndicators to be on the air with their programs in as many different markets as possible. It is also important that the station carrying the program have a significant, measurable audience in the demographics sought by the advertiser. Although we programmers look at what we do as artistic, the purpose of all programming (especially syndicated), is to provide a means to guarantee placement of advertising dollars on Radio. For this reason, most syndicators also require either an affidavit or proof of performance document to verify that the show actually ran, including the commercials. Also, if there was ever anything that got lost in the mail, it's the affidavit forms from syndicators. A form is either included with each program or mailed from the syndicator monthly. In any case, make a copy of each completed form for your records. You'll probably be asked for it again a few times per year. Keeping track of all those forms from every station carrying the program is a major chore for the syndicator, but very necessary for them to verify that commercials were carried.

Frequently, a syndicator will allow a station to run a syndicated program more than once. As long as the initial commercial obligation is met, the show can run again, eliminating all the network commercials and either containing all local spots or as a commercial-free program. Usually, syndicators ask for program clearance between 6am - 12 Midnight. However, on programs of 3-4 hours, you can usually ask for and get permission to expand that by a few hours from 5am - 1am. My syndicator friends usually don't want to hear this, but if you have a strong weekend program (a countdown, concert or featured artist type program), run it as-is Sunday morning 5am - 9am, then run a commercial free version Sunday night (or the Saturday night before in prime time), when a greater listenership is available. To my ear, most syndicated shows, especially those from major networks, are vastly over-commercial, running up to 12 spots per hour, every hour, often repeating products. I understand it from a business point of view, but I just don't think it sounds good, especially when the network spots are to be followed by the local spots. In most cases, syndicators also will permit the show to be run commercial-free if the commercials themselves are played at a different time from the program, but within the allowable time-frame for broadcast.

Many stations with production talent available get the incoming program, strip the commercials out of it, run the commercials spread out over the whole weekend, and run the program itself commercial-free or with local sponsorship only. As long as the station owns up to the commercial commitment agreed to with the syndicator, they can run the program where it will do the most good and in the most listenable form.

Most syndicated programs, especially long form, have opportunities within the program to insert local identifiers and/or promos. Even though the program is coming from an outside source and the audience is reasonably sure the show is not locally produced, make the extra effort to make the program sound as much like your station as possible. Having been the host of "The Country Oldies Show" for the past several years, I have the opportunity to talk with our affiliated stations on a regular basis, so here are the basics for effective localization of syndicated shows:

1. Have the show's host record local breaks and promos. Even though the show is not trying to sound locally produced, the link between the local station and the host is imperative.
2. Promote the program during other dayparts. If it is on your program schedule, you should talk about it.
3. Use frequent I.D.s during the show. Even your syndicated programs should sound like your Radio station.
4. Use recorded promos within the program to promote the next event on the air (i.e. another program or Air Talent)
5. When available, obtain advance information about upcoming program content to promote specifics each week.
6. Use station jingles during the program.

Many syndicators want the programs returned, but most specify that the program be destroyed or kept by the station. In some cases (check with the syndicator for permission), try running a mail-in contest within the program each week and award the program itself (if on LP, Cassette, or CD) to the winner, announced within the following week's program. Generally, stations don't do enough to use syndicated programming to its greatest advantage and thereby cheat themselves of potential ratings opportunities by not making the best effort possible to be consistent and entertaining whether live or syndicated. Our show, *The Country Oldies Show* has always had a policy of unlimited air play after the initial air date, and it's worked very well for gaining additional exposure for the show itself and the artists we feature.

For short features, the older the audience, the better the acceptance. Stopping the music for a few minutes to provide informative and entertaining material is not a serious blow to the programming. Most research shows that the older listeners get, the more they seek:

- A. Relaxation
- B. Information

Before putting any feature on the air, do a little homework and make a careful assessment of the compatibility to mainstream programming. The number of 3-5 minute weekly or daily features available is astonishing. Of course, they all want to run in Drive Time.

Here's a good way to use features as a secret weapon in improving a usually dead daypart. Most syndicators, especially the small, independent guys, would rather be on the air at any time available rather than not in a market at all. Offer them placement on the all-night show. Accept their programs on a non-binding month-to-month basis, offering them the opportunity to drop your station if they get a better affiliate (which they won't, so you're safe). Work with your all-night personality to schedule a different feature each hour all night. Let him take care of the incoming shows and affidavits. The features on money, gardening, safety, consumer news, pet care, etc., can transform an otherwise music-intensive, all-night show into almost a magazine and provide a good, informative lead-in to the AM Drive shift. Few stations effectively sell overnight, but these specific features, which may be attractive to similarly specific sponsors (at a not-to-be-believed-rate), can generate some easy money from an otherwise unprofitable daypart. Statistics show that 65% of your total cume will listen to a portion of your all-night show every week. Work with that.

As technology has moved faster and faster, distribution of programming has become commonplace. Satellite became the media of choice for syndicators because it requires no investment in tape-LP-CD, postage, packaging, or duplicating. Therefore, the resources of local stations are required in order to record the program from satellite if it is not carried live. Satellite-distributed features or programs will only increase as distribution becomes less expensive and as syndicators look for more variety in opportunities to sell advertising to a wider spectrum of demographics that cover a broad range of subject matter.

Now, with the proliferation of high-quality audio on the Internet, there are still more methods for inexpensive diffusion of programming. As mentioned very early in this book, the minute I start talking about technology, the book starts to age very quickly. Regardless of what distribution technology is utilized, it's still all about the listener. No matter how much syndicated programming you may decide to carry, your Radio station is still supported by listeners and must retain its own identity throughout ALL programming, regardless of origin.

CHAPTER 44

Satellite Radio

After many, many years of getting accustomed to only two commercial Radio bands, AM and FM, we now have a new entry into the marketplace, Satellite Radio (SDARS - Satellite Digital Audio Radio Service). The third band of Radio frequencies will deliver high-quality, digital, stereo programming directly from satellites to the consumer, primarily and initially for the vast car Radio listener. The dynamics of satellite Radio are astonishing, since it bypasses all the things which has defined terrestrial Radio since its inception, like local or regional signals, local market advertising sales, mass-appeal formats, and limited competition, particularly in small markets. Satellite Radio will be seeking to define its Radio market as one huge market, the whole United States, which is about 230 million people, and with 200 million vehicles registered.

Satellite Radio utilizes the "S" Band satellite signal, previously used for government and defense communication channels, but allocated for commercial usage in 1991. CD Radio of New York made the initial proposal to the FCC to consider the satellite-delivered Radio service and the FCC granted the proposal based upon CD Radio's technology and research. Following several years of satellite and receiver design, the FCC granted licenses to two companies, CD Radio and XM.

Of most interest for readers of this book is the impact of satellite Radio on existing commercial Radio broadcasting. The answer to that question depends upon where your Radio station is in the United States, what its format is, and who your competition is. The initial business plan for satellite Radio companies, in considering the whole U.S. as a single market, is to concentrate on niche formats, not readily available in most commercial markets. Formats like Classical Music, Jazz, Hispanic formats, Broadway Shows, Christian, Urban, etc. Clearly, small-market commercial Radio has been hampered by the allocation of only a few Radio licenses in some areas, naturally restricting the number of formats available to listeners. Therefore, most of the more exotic or specialized formats (although having some devotees in small markets) could never support a full-time commercial station. Now, collectively via their numbers nationally, such formats offered by satellite will be available and viable.

Offering a handful of “niche” format listeners in each market will not be the issue that should concern local Radio, since most of those “niche” listeners are probably not the present strength of current local stations, anyway. The challenge to local Radio stations is to acknowledge that for the first time, the United States will actually have “national” Radio. In Europe and other parts of the world, national Radio has been a fact-of-life for many years, although the national delivery system was land-based. Broadcasting organizations such as the BBC are able to cover the entire country with multiple channels throughout the U.K. by using a series of land-based transmitters. Now, commercial, privately held Radio is encroaching on the listenership of those national stations in many countries, whereas in the United States the opposite is happening as satellite Radio makes inroads into areas previously dominated by local, commercial Radio.

The closest thing to national Radio in the United States until now was NPR (National Public Radio), which as a noncommercial, publicly funded operation was able to have some national distribution of its programming. The NPR limitations are that it does not own Radio stations or actually transmit its programs, but relies upon a nationwide network of noncommercial stations, owned by various entities with varying program philosophies aside from their NPR affiliation. If no facility is available (often college, low-power, or publicly supported stations in larger markets), NPR programming cannot be heard. As part of the programming development for satellite Radio, NPR has an agreement with CD Radio for satellite distribution of some of its programming, so NPR may actually be national, at last. Otherwise, most other Radio throughout the country is privately-owned and locally programmed.

Radio stations in the United States are all licensed by the F.C.C. Those licenses have always been linked to the local service area and to a single municipality. Many stations which today serve major-markets began their existence by being licensed to suburban areas. For example, some New York City stations are actually licensed to nearby New Jersey or Long Island. Several Chicago stations are licensed to suburban areas like, Skokie or Highland Park, and Los Angeles is home to stations actually licensed to Santa Monica or Inglewood.

The original allocation of Radio frequencies was to provide Radio service to communities based upon their population, and to some degree, geography or proximity to other markets. As the need to be more profitable with greater measured audiences grew, the stations adopted more mass-appeal formats that could be enjoyed by a wider audience, both artistically and geographically. As Radio became more and more deregulated, the allegiance to the original local “city-of-license” dwindled. Now, outside of some public service commitments, many stations have no links whatsoever to their original license location.

Local Radio has almost become national Radio. This is evidenced in a number of ways. Single companies now own hundreds of Radio stations and share programming and personalities throughout the country. A handful of consultants are controlling the music play lists in multiple markets. Promotions and promotional ideas are repeated and reused in market after market. Slogans, mascots, and catch phrases are heard everywhere. Just count the number of “Froggy, Mega, Power, Lite, Sunny, Hot, Cool” stations you can hear driving across the country or the state. We have created a *de facto* national Radio by replicating sound-alike/look-alike stations in every market, based on the assumption that the listeners in Market A are unaware of what’s going on in Radio in Market B. This has worked to some degree thus far, but it is a policy that may be seriously flawed with real national Radio entering the marketplace.

Here are the advantages already built-in to satellite delivery:

- Consistent programming nationwide, the same format, hosts, identification anywhere
- Total signal coverage of the entire country, even in areas with minimal local Radio
- No loss of stations driving market to market, no need to scan or search for your favorite format in every market
- National publicity and promotion, significant advertising and promotional budget with national clients on the channels containing advertising
- Minimal or no commercial interruptions on music channels
- Experienced, professional announcers and programmers
- Clear, state-of-the-art, stereo, digital signal
- Vast music libraries and informational resources
- National studio location and facilities, access to artists, record companies

The general facilities and characteristics of satellite Radio are formidable as are the start-up costs, but the inherent differences between satellite Radio and existing AM or FM were uncovered at the outset. Early research into dissatisfaction with conventional Radio determined that fewer commercials, better signal, more variety among stations, and providing seamless coast-to-coast coverage should be built-in to the initial business plans and were areas of vulnerability to traditional commercial Radio.

CD Radio and XM have each proposed up to 100 channels per company, with an approximate allocation of 50% music and 50% Talk/Information. The monthly subscription price is about \$10 for whichever company you decide to use. The minute CD Radio or XM are in full deployment of their relative products, every market in the United States, no matter how large or small, will have access to 200 new national Radio channels (stations) each. Cities who could never support an Opera station will have one. Markets too small for Jazz (Dizzy Gillespie comes to Kokomo) or Classical (Brahms, Beethoven, and Bach in Billings) will have several to choose from.

The growing Hispanic listener population in the United States will have their choice of several different music and talk channels spoken in and relative to its specific cultural heritage. You'll be able to hear the Salsa beat of Miami in the middle of downtown Tejano-driven San Antonio. Respectively, cities with a small Hispanic population, but no Spanish Radio will have multiple outlets available. The Drama Clubs and Community Theater groups will have Broadway show scores to listen-to all day. Gay listeners closeted in the tiniest of towns will have no problem finding Judy Garland and Barbra Streisand Mom and Dad will be only a pushbutton away from Glenn Miller and Frank Sinatra. Need a laugh? A comedy channel is there. So is nonstop financial news, sports around the clock, and if you want oldies, you'll have your pick of Buddy Holly, Elvis, Beatles, and Beach Boys day or night. Country fans rejoice with everyone from Hank to Garth.

Faced with this onslaught of quality programming and program choices, local stations might want to consider doing what local Radio does best: Be LOCAL. National satellite Radio, by definition and by design, will not be addressing many of those elements.

Areas remaining available and exclusive for local stations:

- Local commercial sales, commercials on satellite Radio will not be talking about the grand-opening of Bob's Pizza Shop on Main Street.
- Local weather information
- Local traffic
- Tie-ins to local and regional events, including concerts
- To time checks and current temperature
- Local sports, High School, College

Radio stations that create compelling and interesting Radio and can build a dedicated relationship with their listeners will continue to succeed. Good Radio will prevail whether it comes from a satellite station or an AM or FM Radio station. Stations who are most vulnerable will be the weakest members of the existing Radio community, including stations on satellite-delivered Radio formats, automated stations, and stations with technically inferior facilities. Since the satellite companies will also be programming the most popular formats, even the best stations in each market will be getting a quality competitor. As the complete lineup of satellite programs and stations becomes more clearly defined, local stations will be better aware of which satellite stations will be their competition and which will not.

There may also be a denationalizing of local Radio. As quality national satellite Radio will provide seamless consistent programming throughout the country, the wisdom of developing sound-alike local stations might need review. What is the rationale in being a copy of another station in another market, when localization is the basic strength of existing stations? Satellite Radio may become the leader in introducing new artists, breaking new recordings. It may fractionalize the audience by giving specific new niche formats to persons who've had to be satisfied with what was heretofore available. This will impact both cume and TSL, so local Radio may have to deal with some generally smaller numbers as satellite Radio grows. The good news is that satellite Radio IS Radio. It can be heard on the same Radio as AM and FM, so there may be a greater migration toward Radio listening in general because of the new choices available. At the outset, the measurement of satellite Radio listening by traditional ratings service is unclear, although I'm sure that ratings subscribers will be wanting to know this information, so the ratings service should be prepared to provide it. In the case of CD Radio, the music channels are all commercial free, so there will be no national advertising dependent upon the ratings numbers. Both systems will have their audience base initially quantified by their subscriber list, a known and accessible number of people. Since CD Radio on its non-music side and XM for music and non-music will have some commercial inventory, it stands to reason that some form of audience quantification beyond general subscription numbers may be required.

CD Radio is projecting its product launch for Fourth Quarter of 2000, with XM proposing a similar (if not slightly later) entry time line. As those projects unfold, we'll be watching the progress and providing updated versions of this chapter to persons buying "Radio: The Book" following those dates and the successful implementation of satellite Radio into the national marketplace. This is gonna get good!

Note: At publication, the author is presently working with the Country Division of CD Radio on development and implementation of its Country formats.

CHAPTER 45

The Internet and Internet Radio

The terms Internet and Radio are not the same. You can't be both, by definition. Just because you eat popcorn at a movie doesn't make it dinner theatre. Radio suggests transmission through the air by means of Radio signals and antennae. Internet has evolved from a network of linked computers via phone or interconnection. Yes, some Radio stations broadcast their programming by means of one of the audio components of the Internet. Other "stations" have been set up to program specifically to an Internet audio audience without being connected to a real Radio station. The very essence of Radio since its miniaturization and lack of dependence on a stationary power supply has been its portability. Since the 1930s in cars and the early 1940s battery-operated portable Radios, through the transistor years to the present, Radio has been the "go anywhere, be anywhere" medium. The Internet's relationship with Radio has been one of expansion. Internet listening is still done on a computer, which is generally a stationary device in a home or office. Additionally, few computers receiving Internet data can move easily from room-to-room, so the listener is tethered to the listening unit at reasonably close range. Real Radio can still be bedside, in the bathroom, garage, and a variety of other places computers only dream about. Computers can still add, subtract, divide, send FAXs and write letters, so Radio has a lot of catching-up to.

It is now possible to hear stations from out-of-town on your computer, so I suppose the curiosity factor of hearing the Classical station in Seattle or the Rock station from Los Angeles or Blue Danube Radio from Vienna has merit. I also suppose that you're prepared to do such listening by your computer and not in the same environment as you might with your favorite local Radio stations. As computer audio has become vastly improved over recent years, so has the availability of various audio resources aside from Radio stations. There are now download deliveries of new CDs, interviews, plays, news, comedy, and more. Some sophisticated audiophiles have run wires from their computer audio output to their home stereo unit to bring the Internet-obtained audio to every room of the house, of course while remaining "on line." As of the writing of this book, I have not been really convinced that Internet has greatly enhanced Radio listening, because that's just not what it does best.

What the Internet does best, better than anything thus far in recorded history, is exchange information. The absolute vastness of Internet resources (the combined resources of everyone ON the Internet, worldwide) is nothing short of amazing. Everything is available on the Internet: theatre seats to airline tickets; dinner reservations to recipes; weather and phone numbers to street maps; pornography to geography. In an earlier chapter, we explained that Radio is a secondary medium. Listeners are almost always doing something else while listening to the Radio. Perhaps this is true again as Internet Radio listening has become the background while the listener is doing something else on the computer. Since you must be there, writing letters and balancing checkbooks, you might as well be listening to a Radio station

in the Internet. But the Internet listening is not impacting Radio to any measurable degree at this time and likely not do so in the near future. As mentioned, the best thing about the Internet is as a resource for information. To that degree, Radio stations have finally answered the question about how to make the invisible, visible (and inexpensively).

Behold. . . the Radio station website is born!

As a career Radio personality and programmer, I would have killed to have Internet technology 10 or 20 years ago. All the visual and informative things I wanted my past Radio stations to project can now be available to anyone with a computer and a phone line on the Internet. Pictures of the air staff, music play lists, newsletters, advertising as an extension of our Radio advertisers commitment, sports scores, weather. Let's go on: announcer schedules, weekend programs, team schedules, contests, promotional calendar, holiday greetings, listener club memberships. Every idea I ever had could have been embellished by the earlier discovery/invention of the Internet website. The website will not get you noticeably more listeners, nor will it put millions of dollars in the bank, but every opportunity you can exploit in developing the relationship with your listeners will make you more successful. E-mail communication alone has vastly increased the one-on-one communication between your staff and listeners. A website is very inexpensive and simple to keep and operate and the job of "Webmaster" can be built into one of your existing positions. Radio station websites are very easy to find. Usually the best place to start is the websites for trade publications (like Radio & Records), who have developed a whole section of links to Radio station websites. Some with and some without audio or live programming.

Make your website totally reflective of your Radio station. Get your colors, your logo, and your photos all over it. Make it shine and dazzle. If you don't put your whole programming lineup on your site's audio, at least include a jingle or welcome comment by your morning show. This as an opportunity to be a TV spot, billboard, bus side, flyer, program guide, photo album, and self-liquidating merchandise store all-in-one. Many good books out there can give you excellent advice on building a website. There's also ample opportunity to trade/barter for web-hosting and building. So, take advantage of those situations and put a "face" on your Radio station.

Given the fact that Internet broadcasting has been available for several years, I cannot predict any really bright future. The ramp-up for consumer acceptance of really exciting technology is usually very fast. CD players are still only at about 58% of home saturation, but I'll bet you thought every home had one by now. VCR's took off very quickly in the early 1970s but were somewhat hampered by the Beta vs. VHS confusion. AM Stereo, a good technology, just laid there. Mini-Disk recorder/players are doing well, but may be eclipsed by the glut of CD recording devices and software now on the market but not there when Mini-Disk made its debut. That the Internet, Internet audio, and Internet Radio have already been around a few years suggests a less-than-stellar first wave of consumer acceptance. There's industry talk about receiving the Internet in your car, or from satellite, or cellular phone links, but those technologies will account only for a fraction of the already small consumer demand. Any technology that works in support of Radio and that acknowledges our prime directive "It's All About the Listeners" works for me, but I'm not holding my breath waiting for Arbitron to show me an Internet Radio station with numbers to sell.

CHAPTER 46

Christmas Programming

One of the great mysteries of Radio happens every holiday season. After spending thousands of dollars on music, advertising, talent, etc., most stations throw everything out the window at Christmas as they begin to infuse Christmas programming into their formats. Since it is virtually mandatory that every station participate in the holiday festivities (at the risk of being considered a Scrooge, otherwise), we may as well make the best of it. There are only a limited number of Christmas song titles, but there are usually hundreds of versions of each title. EVERYBODY in the record industry has a Christmas collection. Let's assume that the station will follow a typical pattern of gradually playing more Christmas selections during December, leading up to some sort of all-day Christmas Eve and Christmas Day extravaganza.

Here is a list of Christmas ideas and tactics that work:

CHRISTMAS MUSIC

1. Packet Christmas songs by title.
2. Select the artists that belong in the station music format or can be compatible with the music format.
3. Subdivide selections into religious and nonreligious titles. Save religious songs for later.
4. Classify songs by tempo, just like other music.
5. Play some Christmas songs the Friday, Saturday, and Sunday right after Thanksgiving when the holiday mood really hits everyone.
6. Go with the spirit, announce the arrivals of Santas, kick off the mall promotions. Act as though the station is really ready to go for the holidays, then drop it Monday morning (for a few weeks).
7. The audience will survive on the inertia of the post-Thanksgiving thrust and be under Christmas siege from every store, mall, or restaurant they patronize. They also will be under promotional overkill by some competitors who will be trying to be the Christmas Station.
8. Let competitors burn their Christmas songs too soon, while you stay true to your established format.
9. Hold off on Christmas Music play until about December 15, ten days away from the holiday or two weekends worth of shopping away from Christmas, depending upon what day of the week Christmas

occurs. Since most shopping is done on the last two weekends prior to the holiday, it makes sense to be in the swing of things on those days.

10. Probably more than half of the commercial announcements will contain Christmas Music or holiday messages, giving a *de facto* Christmas sound to programming anyway.
11. Create demand by holding off. It's like seeing lines in front of the theatre. A short wait heightens the anticipation.
12. Play nonreligious songs, mostly up tempo selections. Save Christmas ballads for nights.
13. Suggested music programming schedules are on the following pages.

CHRISTMAS MUSIC PROGRAMMING CALENDAR

- | | | |
|----|----------------|---|
| 1. | December 15-18 | One song every other hour |
| 2. | December 18-19 | One song every hour |
| 3. | December 20 | Two songs per hour (add ballads, down tempo) |
| 4. | December 21 | Three songs per hour |
| 5. | December 22 | Four songs per hour (add religious) |
| 6. | December 23 | Six songs per hour to Dec. 24, 12 Noon (add non-format artists) |
| 7. | December 24 | 12 Noon - 6pm All Christmas music |
| 8. | December 24 | 6 pm to Christmas Day: Special programming |
| 9. | December 25 | Midnight, return to format, completely! |

SPECIAL PROGRAMMING AND PROMOTIONS

1. Starting on December 15, call the station the Official Christmas Station for (city). If anyone asks who made the station the "official" Christmas station, tell them the Elves did it. That should suffice. Any Christmas sales packages or promotions should use the phrase "Official Christmas Station."
2. Hopefully, you have been propositioned by syndicated program suppliers to carry Christmas specials. You may even get a holiday version of a weekly special you already run. In any case, line up what Christmas programming you have to run from 6pm Christmas Eve to Midnight Christmas Day.
3. Open a Christmas Store on the air an hour a day at noon. Listeners call for hard-to-find items and let other listeners or businesses reply with where to find them. A very saleable holiday daily feature.

4. Need Christmas jingles? Don't buy them. Use an existing jingle package by getting some sleigh bells (real or sound-effect record) and playing them over some slow cuts from your existing package. Let a few trail out with the jingle-bell sound effect (great for going into a Christmas song).
5. With so many events around the holiday, it's a good time to make the station very visible. Look for opportunities to participate in public gatherings. Seek the unusual. Christmas is a time of sensory overload for most people, so you need to do something very special to get noticed.
6. If you have a station vehicle, go caroling with the air staff at several locations. Use a P.A. system for singing from inside the vehicle to outdoors. Supermarket parking lots are good locations in conjunction with food drives. If you don't have a vehicle, trade for usage of a motor home for a week and decorate it inside and out.
 PROMO: "The KTUR Carolers will be out again tonight at the LOTTAFOOD Market. So look and listen for the Mel's Motor Homes-KTUR Christmas Cruiser in front of the store from 7pm - 9pm. While shopping, pick up a food item for our KTUR Salvation Army food barrel."

LOCALLY PRODUCED CHRISTMAS SPECIALS

1. Home-grown specials are a saleable and clever way to program for the holidays.
2. Assign each Air Talent the task of doing his or her own one-hour special with guests and music.
3. Include other key station employees in the special lineup. I have heard some wonderful hour-long specials assembled by everyone from the Morning Man to the News Director to the All Night guy.
4. Christmas is a special holiday and excellent opportunity for listeners to learn more about the air staff.
5. Specials should be personal and include family, friends, written material, personal recollections, etc.
6. Use regular formatics of 50 minutes of content, leaving time for News, weather, or commercials.
7. Go commercial-free except your specials, which can be sold to advertisers as full sponsorships.
 PROMO: "The Steve Warren Christmas Special is being brought to you by the 8th National Bank, wishing you the happiest of holiday greetings".
 PROMO: "Listen for the Steve Warren Christmas Special presented by the 8th National Bank Christmas Eve at 6pm, and repeated Christmas Day at 7am and 4pm".
8. A good first place to look for potential sponsors is at clients already identified with the Air Talent.
 PROMO: "You've heard me talking every morning about how good the food is at Harry Cat's Restaurant, so join me for my very own Christmas special Christmas Eve and again Christmas Day presented by our friends at Harry Cat's, where dining doesn't have to be a chore."
9. Sell the sponsors and open/close and three 60-second positions within the program along with a commercial/promo schedule 5-7 days before Christmas. Really get them involved with the excitement of participating in Christmas programming. Put some signs in the store advertising listening to the station and "his" sponsored special.

10. Try to locally produce a minimum of 6 specials, mostly music, each of which can be repeated for maximum exposure from evening to daytime to overnight and scheduled around other syndicated specials. Schedule specials in the same chronology as the regular air staff lineup.
11. Invest in a one-time newspaper lineup of scheduled Christmas programming. Then call attention to it on the air. Have listeners clip it out and use it as their guide for holiday listening.
12. Use every opportunity to talk about, promote, cross-plug, or tease the Christmas specials.

If you have received one four-hour syndicated special and another three-hour syndicated special from outside sources, and six homegrown specials of one-hour each. Then, here's a sample schedule:

CHRISTMAS EVE

| | |
|------|------------------------------------|
| 6pm | Morning Man Christmas Special |
| 7pm | Midday Lady Christmas Special |
| 8pm | Afternoon Team Christmas Special |
| 9pm | Evening Guy Christmas Special |
| 10pm | Overnight Person Christmas Special |
| 11pm | News Department Christmas Special |

CHRISTMAS DAY MORNING

| | |
|---------|--|
| 12M-4am | Syndicated Special #1 |
| 4am-7am | Syndicated Special #2 |
| 7am | Morning Man (corresponds with regular wake up AM Drive hour) |
| 8am | Midday Lady |
| 9am | Afternoon Team |
| 10am | Evening Guy |
| 11am | Overnight Person |

CHRISTMAS DAY AFTERNOON/NIGHT

| | |
|---------|--|
| 12N-4pm | Syndicated Special #1 |
| 4pm | Morning |
| 5pm | Midday |
| 6pm | Afternoon (corresponds with regular PM Drive time shift) |
| 7pm | Evening (corresponds with regular evening shift) |
| 8pm | Overnight |
| 9pm-12M | Syndicated Special #2 |

Following the holiday, get back to business as usual as soon as possible. During Christmas specials, solicit for written comments about the holiday programming. Don't be surprised at the number of listeners who'll respond with their appreciation for the personal programming. Make a scrapbook of holiday activities to help plan next year. Put away the tinsel and lights until next year. Put all basic Christmas music on some form of permanent retrieval system. If you use a hard-disk system and don't want to take up storage space, consider making your own set of CDs or Mini-Disks just for your Christmas music, so you always have it ready from year to year. programming this music should/can become almost automatic rather than the typical last-minute hassle.

Determine which activities were the most popular and did the most for the station. Then develop an annual approach to the station's Christmas events. Nothing enhances a station's image more than having its name associated with a positive, visible, and effective annual charity event. Not only is it genuinely good for the community and the station from a public relations point of view, it also gives an exclusive event. Competing stations will most likely under-perform at Christmas. They have to play defense by being compared to your event.

Be mindful that there are other seasonal holidays including Kwanza, which sprang-up relatively recently but is observed and, of course, Hanukkah, dates which may vary and may or may not coincide with Christmas. Although these holidays are celebrated primarily by specific segments of your audience, they should not be forgotten and overshadowed by Christmas. Allow some attention to them, in proportion.

Finally, fa la-la, la-la...

No other annual holiday is so captivating as Christmas, so make it work for the station with promotions, sales packages, appearances, and music that make sense to the listeners and are compatible with the overall station position.

CHAPTER 47

Bits and Pieces - Commentary

So now we've gotten through the Third Edition of our book. A few years ago, when I was preparing the Second Edition, there were several issues I wanted to address, but they didn't seem to fit into any of the other chapters. In the interest of getting them down in writing and in being consistent with the expression of my feelings throughout this book, it became clear that I needed to establish a chapter just for them...and here it is. Let me just step up on this soapbox...now, where was I?

DON'T BELIEVE IN PROVERBS

Although we broadcasters often think of ourselves as great communicators, those skills often seem to go unused when there is a handy slogan, proverb, or epithet to rely on. Rather than give some serious thought to a subject worthy of consideration, we take no action based upon summing up the concept with a quick phrase. Ever heard these used to stop the thought process dead in its tracks?

"If it isn't broken, don't fix it." Used to impede progress. The new version of leaving well-enough alone. Implies mediocrity and status-quo. We hear this phrase in relation to format changes or adjustments, staff changes, music policy shifts, etc. Radio isn't about being broken or getting fixed; it's about adapting and moving forward. Radio stations are works in progress, never finished products. Sometimes we need to dismantle a product to closely examine its working parts, so our revised version reads, **"If it isn't broken, break it!"** Failure to be continuously responsive to market needs and industry demands is to deny Radio its primary qualities of flexibility and immediacy.

"Where there's smoke...there's fire"! Usually used as tacit confirmation of rumors or suspicions. Actually, a lot of times there's smoke when there's no sign of fire. And often the tiniest fire can create a huge volume of smoke. So, presume nothing. Better to suggest, **"Where there's smoke...there's smoke!"**

"Blood is thicker than water." Often used in defense of relatives who may also be in the industry and to whom favoritism is shown. Actually, a lot of people don't like some of their relatives. A strong friendship or professional relationship often is more powerful than family.

"When are you going to settle down and grow some roots?" This is very frequently the response to those of us in Radio who have moved around a lot. Much to the frustration of our friends and relatives who think life is all about staying in your hometown forever and working until retirement at the auto parts store. The reply is simply, **"People don't have roots. Plants have roots. My parents wanted a houseplant, but got me."**

So, next time someone you are working with (in any department sums) up the conversation with a proverb...challenge it and be prepared to offer well-thought, fact-based discussion to move the subject beyond the proverb. As does anyone who enjoys public speaking, I like to utilize a lot of examples,

parallels, and comparisons in my talks for the purpose of clarifying an issue. Yet, it is easy to diligently work at solving or resolving the example, but leaving the problem. So, my advice is to deal with the actual problem...not examples or comparisons.

THE PHYSICAL PLANT

A Radio station can be located anywhere from a house to office suite to an entire building. No two are alike. Because of the technical requirements of constructing a Radio station, they don't relocate too often. Moving to a new facility is always a wonderful experience...not only because the new place is exciting, but because the old place has been completely ignored in anticipation of the move. When deciding to move to a new facility, there are a few items which directly affect the Programming Department and which need stating. In most cases, a Radio station is a 24-hour operation. The only department that makes it a 24-hour operation is the programming Department. All other departments keep basic office hours and are not present evenings, overnight, and weekends. Therefore, specific needs and accommodations must be provided for the programming personnel, who may be singularly responsible for the operation of the Radio station for extended periods of time, day or night all by themselves.

The first accommodation is the toilet. I cannot imagine designing a new Radio station without a toilet facility close to the main studio. If plumbing is not available in the part of the building where the studio is to be located, then redo the design or add additional plumbing to accommodate it. Never design a Radio station that takes the primary operator away from the studio for any longer time than is absolutely necessary. Toilet facilities may have to be accessible in two or three minutes during a song. Having toilet facilities in close proximity to the studio is imperative. Also, put as few obstacles as possible between the toilet and the studio. Avoid locked doors requiring keys or codes to re-enter. Many a dispirited announcer has, with great frustration, heard the final notes of his last song fading away on the monitors while he, having forgotten to take his key along, is locked out in the hallway, unable to re-enter the studio. While we're addressing the needs of the air studio, Announcers and Program Directors need to have some influence in selection of the design and function of the announcers' environment. Frequently, studios are designed and built for the convenience of maintenance and repair, not for convenient day-to-day operation.

A kitchen or food preparation area should be required. Whenever possible, a full kitchen can accommodate a range of uses, from client parties to food preparation during inclement weather or other station events requiring a number of staff members for long hours, like election coverage or bad weather (snow) emergencies. Include a dishwasher, and real plates and dinnerware. It's more energy efficient, cleaner, and less likely to pile up. Care and responsibility of the kitchen should be given to an employee as part of the job duties. Usually, there actually is someone on staff who would look to the care of the eating area as a point of personal pride. Include studio access to windows or a view outside. There is something about being able to see the weather as it happens, or experience the season, to make a studio more pleasant and stimulating. The studio may not have its own window, but maybe across the hall or through an open partition or glass door nearby, a peek at what's happening outside can translate into a more effective relationship between the listener and the announcer as they experience the climate and mood together.

Here is a checklist of items to be considered when designing an effective, efficient studio:

1. Location of audio equipment at arm's reach
2. Placement of copy book
3. Space for liner cards, weather, etc.
4. Counter space for writing (filling out logs, etc.)
5. Direct visibility to read cart or music labels when in machine (or computer screen)
6. Phone access, wires out of the way, easy-to-reach handset
7. Large, visible clock (both digital and analog)
8. Non-glare studio lighting, adjustable to each announcer
9. Non-heating studio lighting (spotlights look nice, but can make a studio an oven and really run up electricity usage)
10. Clearly marked control console
11. Comfortable standing surface, if stand-up operation
12. Smooth floor for rolling chair if sit-down operation
13. Individual heat/cool thermostat for studio, independent of the rest of the building.
14. Durable, adjustable stool or chair. Regular office equipment, designed for an eight-hour day, five-day week, will wear out four times faster in a 24 hour, seven-day studio. Prepare to replace them. Budget for several per year.
15. Adequate, convenient storage space for music, CDs, commercials, tapes, etc.

CHAPTER 48

In Conclusion

There you have it! I'd like to say that this book is finished...but a book on Radio can never be finished, because our medium is changing daily. As indicated by the fact that this is our Third Edition, there have been significant alterations in Radio since our first book went out in 1992. Although its technology seems to move with the swiftest current, advances in equipment and facilities still remain only tools in the hands of those given the responsibility and authority to program Radio stations. Rarely does technology contribute to Radio station success. Creativity, persistence, and direction always do. The basics of programming a Radio station haven't really changed very much. Internally, we still deal with personalities, systems, budgets, temperaments, and deadlines. Externally, we still have to "sell our act" to the audience in measurable numbers by paying attention to their needs and by persuasion or cleverness.

The Radio industry is changing very rapidly. Now that duopoly, deregulation, and multiple ownership is a reality, the old rules of 5 AM and 5 FM stations we lived by for decades, seem so antiquated and unbelievable. The rules are vastly different and the playing field a bit less even, now that a single company can own literally hundreds of Radio stations. Throughout the book, I have referred to the changing face of the Radio industry, not only in the United States, but worldwide. Commercial Radio is becoming commonplace globally, with many countries finding their entrance into commercial broadcasting difficult and risky while others reap vast success. Regardless of where Radio is being broadcast, the undisputable truth remains that:

"IT'S ALL ABOUT THE LISTENER"

Wherever a Radio station is on the evolutionary scale, the need to bond with the listeners is an imperative. While the rest of the broadcasting universe swirls around our heads in dizzying proportions, I'll stick by some very basic issues that deal with how and why programming will still be the primary device for the development of successful Radio. When I first began to put my programming notes on paper in 1987, I started to see some trends developing as I worked on-site at a series of stations, and as I consulted dozens of others. Many of the same questions were asked as the problems and concerns seemed to repeat themselves from market to market. I never for a moment believed there would be any standard answers for every problem that came up, but I started to get the idea that, by having at hand some thought-provoking ideas, individual creativity would kick-in and new solutions could be found.

By turning away momentarily from the problem, and reviewing some solution options, whether by reading them or talking to other programmers, I always felt more confident in developing a solution. It is my hope that the efforts in putting together this manual will trigger some ideas from within its readers. Each solution, system, or idea, whether it be mine or yours, will become a new building block for those looking to us as examples. Those building blocks will also strengthen our own individual knowledge of our business and become a permanent part of our mental filing system.

The best application for this book is as a companion. Keep it in your office or close at hand. Don't try to memorize every subject. When a situation comes up, reach for it to see if somewhere within these pages is something that can assist your own creative style and intuition. YOU have the responsibility for solving the problems at YOUR Radio station. So regardless of where the ideas come from, you'll get the credit for them if you are successful.

Now that you've finished this book, take a break, share it with a friend, let it sit on the desk for a week or so, then each week, pick it up for a few minutes to see if there are some immediate applications to your current circumstances. Some of the gimmicks I use, like the liner card file box or music scheduling cards or the Christmas Carol script, I have made available for ordering in the Forms Section to follow. I'm always eager to hear your ideas, see your systems, and applaud your solutions. Last, and probably the most important thing to me is to let this book serve as an introduction of each of us to the other. Glad to meet you.

Welcome into my growing circle of friends sharing our exciting experiences in this business called:

RADIO

CHAPTER 49

The Forms Section

Paperwork will always be a part of our business. To facilitate tracking various operations, standard forms are a convenient and consistent way to document activities. Here are some of the basic forms required for many typical station functions. Where necessary for explanation, following each blank form (which MAY be duplicated for individual station use), I've included a filled-in sample. There's also space on each form for a station LOGO to add that custom touch to the forms that you select for your use.

| The forms included in this section are: | PAGE |
|--|-------------|
| 1. Air Shift Schedule..... | 203 |
| 2. Sales Commercial Order..... | 205 |
| 3. Production Room Schedule..... | 207 |
| 4. Commercial Production Order..... | 209 |
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| 10. Format Void Research Grid..... | 221 |
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| 14. Public Service Activity (Appearance)..... | 227 |
| 15. Music Scheduling Cards..... | 231 |
| 16. MOR Media Merchandise Order Form..... | 233 |

AIR SHIFT SCHEDULE

FOR THE WEEK OF: _____

| TIME | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY | SUNDAY |
|--------|--------|---------|-----------|----------|--------|----------|--------|
| 12A-6A | | | | | | | |
| 6A-10A | | | | | | | |
| 10A-3P | | | | | | | |
| 3P-7P | | | | | | | |
| 7P-12A | | | | | | | |

SPECIAL PROGRAMS

SPORTS

REMOTES

FEATURES

AIR SHIFT SCHEDULE

FOR THE WEEK OF: January 4, 1993

| TIME | MONDAY | TUESDAY | WEDNESDAY | THURSDAY | FRIDAY | SATURDAY | SUNDAY |
|--------|--------|---------|-----------|----------|--------|----------|--------|
| 12A-6A | BOB | BOB | BOB | BOB | BOB | SAM | GERT |
| 6A-10A | STEVE | STEVE | STEVE | STEVE | STEVE | JEFF | SAM |
| 10A-3P | CAROL | CAROL | CAROL | CAROL | CAROL | CAROL | JEFF |
| 3P-7P | MARK | MARK | MARK | MARK | MARK | MARK | PETE |
| 7P-12A | ROB | ROB | SAM** | SAM** | SAM** | PETE | BIFF |

SPECIAL PROGRAMS

SPORTS Fleas vs. Bugs Sat 7:30pm

REMOTES Carol "House of Roofing" Sat 10-3

FEATURES New Years Resolution promotion all week.

** ROB Vacation

SALES COMMERCIAL ORDER

Account Executive: _____ Todays Date: ___/___/___

() Tape Provided () Copy Provided () Need ___ Spot(s) Written

() Spec Copy Needed For Client Approval By: _____ AM PM ___/___/___

Copy Start Date: ___/___/___ Copy End Date: ___/___/___ Cart #: _____

Client: _____

Location: _____

Contact: _____ Phone Number: _____

Spot Length: ():30 ():60 Needed By: _____ AM PM ___/___/___

Rotation Information: () 100% () Even () Other _____

Spot Tone: () Serious () Humorous () Light () Hard

Spot Tempo: () Fast () Medium () Slow

Announcer: () Male () Female () Either () Multi-Voice

COPY INFORMATION

Slogan/Catch Phrase: _____

Central Theme: _____

Objective: _____

ATTACH ANY ADDITIONAL COPY FACTS!

BELOW IS FOR PRODUCTION USE ONLY!

Copy Received: _____ AM PM ___/___/___

Copy Finished: _____ AM PM ___/___/___

Comments: _____

SALES COMMERCIAL ORDER

Account Executive: Bill Meelater Todays Date: 7 /22 /92

Tape Provided () Copy Provided () Need Spot(s) Written
() Spec Copy Needed For Client Approval By: 8:00' XAM PM 7 /23 /92

Copy Start Date: 7 / 24 /92 Copy End Date: 7 /31 /92 Cart #: 127

Client: Al's House of Birthday Cakes

Location: 411 Pigwallow Road

Contact: Al Phone Number: 555-2468

Spot Length: ():30 :60 Needed By: AM PM / /

Rotation Information: () 100% () Even () Other 6am-6pm

Spot Tone: () Serious Humorous () Light () Hard

Spot Tempo: () Fast Medium () Slow

Announcer: () Male () Female () Either Multi-Voice

COPY INFORMATION

Slogan/Catch Phrase: Get lit for YOUR birthday

Central Theme: Bargain birthday cakes

Objective: Product/service awareness

ATTACH ANY ADDITIONAL COPY FACTS!

BELOW IS FOR PRODUCTION USE ONLY!

Copy Received: AM PM / /

Copy Finished: AM PM / /

Comments:

NOTES: Important for all commercials to have some back-up paperwork to track their airplay and description. Items like spot tone, tempo, and general theme can be used by traffic systems in scheduling next to other commercials for good sounding, non-compteing commercial stopsets.

PRODUCTION ROOM SCHEDULE

FOR THE WEEK OF: _____

| TIME | MON | TUE | WED | THU | FRI | SAT | SUN |
|----------|-----|-----|-----|-----|-----|-----|-----|
| 12:00 AM | | | | | | | |
| 1:00 AM | | | | | | | |
| 2:00 AM | | | | | | | |
| 3:00 AM | | | | | | | |
| 4:00 AM | | | | | | | |
| 5:00 AM | | | | | | | |
| 6:00 AM | | | | | | | |
| 7:00 AM | | | | | | | |
| 8:00 AM | | | | | | | |
| 9:00 AM | | | | | | | |
| 10:00 AM | | | | | | | |
| 11:00 AM | | | | | | | |
| 12:00 PM | | | | | | | |
| 1:00 PM | | | | | | | |
| 2:00 PM | | | | | | | |
| 3:00 PM | | | | | | | |
| 4:00 PM | | | | | | | |
| 5:00 PM | | | | | | | |
| 6:00 PM | | | | | | | |
| 7:00 PM | | | | | | | |
| 8:00 PM | | | | | | | |
| 9:00 PM | | | | | | | |
| 10:00 PM | | | | | | | |
| 11:00 PM | | | | | | | |

PRODUCTION ROOM SCHEDULE

FOR THE WEEK OF: 7-20-92

Initials or name of person s assigned.

| TIME | MON | TUE | WED | THU | FRI | SAT | SUN |
|----------|------------|--------|------|------|---------------------|--------|--------------|
| 12:00 AM | AL | AL | AL | AL | AL | | |
| 1:00 AM | | | | | | | |
| 2:00 AM | | | | | | | |
| 3:00 AM | | | | | | Sports | Eng. Maint. |
| 4:00 AM | | | | | | ↓ | ↓ |
| 5:00 AM | Stew | Stew | Stew | Stew | Stew | | |
| 6:00 AM | | | | | | ↓ | ↓ |
| 7:00 AM | Tom | Tom | Tom | Tom | Tom | ↓ | |
| 8:00 AM | ↓ | ↓ | ↓ | ↓ | ↓ | | Church |
| 9:00 AM | BILL | ————— | | | | Jim | Tapes |
| 10:00 AM | ↓ | ↓ | ↓ | ↓ | ↓ | ↓ | ↓ |
| 11:00 AM | | | | | | | |
| 12:00 PM | ↓ | | | | ↓ | ↓ | ↓ |
| 1:00 PM | News Watch | | | | Cooking with Sherry | | |
| 2:00 PM | | | | | | | |
| 3:00 PM | ↓ | | | | | | |
| 4:00 PM | | | | | | | |
| 5:00 PM | ↓ | ↓ | ↓ | ↓ | ↓ | | |
| 6:00 PM | Traffic | —————→ | | | | | Request Show |
| 7:00 PM | News | News | News | News | News | ↓ | ↓ |
| 8:00 PM | | | | | | | |
| 9:00 PM | | | | | | | |
| 10:00 PM | | | | | | ↓ | ↓ |
| 11:00 PM | | | | | | | |

Long show tape

Department use

Blank spaces indicate open studio. Post this schedule several weeks in advance on Production Room Door. Fill-in in Pencil so changes or swaps can be noted

Commercial Production Order (Alternate)

MUST BE COMPLETED: DAY Wed. DATE 7-22-92 TIME 9AM
 START DATE: DAY Fri DATE 7-24-92 TIME 6AM
 END DATE: DAY Fri DATE 7-31-92 TIME 9PM
 NEW SPOTS(S) RE-DO AUTHORIZED BY SW
 CLIENT/LABEL TITLE: Bob's Bait
 NUMBER OF SPOTS & LENGTH: 20 e :60 e :30 _____ e :10

TAPE NUMBER #526 CUT NUMBERS 1, 7, 8

| CART # | CUT/COPY INSTRUCTIONS |
|--------|-----------------------|
| 412 | Worms |
| 413 | Cheese |
| 414 | Hooks |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |
| | |

OTHER INFORMATION

MASTER NEEDED?
 --YES-- --NO--

CASSETTE NEEDED?
 --YES-- --NO--

BOX LABEL INFORMATION

DUBS NEEDED FOR
KRM-FM
WTL-AM

VOICED BY Steve DATE _____
 DATE COMPLETED 7-23-92 BY Rob
 MUSIC USED La Mer
 COMMENTS Mid-Season Sale

COMMERCIAL COPY

LENGTH: :60 _____ :30 _____ :10 _____
DATE: ___/___/___ START DATE: ___/___/___ NEED BY: ___/___/___
ACCOUNT: _____ WRITER: _____

| PRODUCTION | COPY |
|------------|------|
| 1. | |
| 2. | |
| 3. | |
| 4. | |
| 5. | |
| 6. | |
| 7. | |
| 8. | |
| 9. | |
| 10. | |
| 11. | |
| 12. | |
| 13. | |
| 14. | |
| 15. | |
| 16. | |
| 17. | |
| 18. | |
| 19. | |
| 20. | |

Commercial Copy

DATE: 7/22/92 START DATE: 7/27/92 NEED BY: 7/25/92

ACCOUNT: Tower of London WRITER: SW

| PRODUCTION | COPY |
|---------------------|------|
| SFX Pouring | 1. |
| | 2. |
| Music "God save the | 3. |
| Queen" | 4. |
| | 5. |
| SFX: Big Ben | 6. |
| strikes three | 7. |
| | 8. |
| | 9. |
| | 10. |
| SFX: Plop plop | 11. |
| | 12. |
| | 13. |
| | 14. |
| | 15. |
| | 16. |
| | 17. |
| | 18. |
| | 19. |
| | 20. |

Ever wanted a great cup of tea in the middle of the afternoon, then you should go to the TOWER OF LONDON tea shop next time that tea thirst strikes.

So when it's tea time at your place, come on over to our place for a touch of Merry Old England at the TOWER OF LONDON Tea Shop.

Located in the Baker Street Mall in the food court.

One lump or two?

TIME OFF REQUEST

NAME: _____ DATE: _____

STATION: _____ DEPARTMENT: _____

REQUESTED DAYS: _____

CHARGE TO: VACATION PERSONAL UNPAID LEAVE

VACATION DAYS ACCRUED: _____ VACATION DAYS USED TO DATE: _____

PERSONAL DAYS ALLOWED: _____ PERSONAL DAYS USED: _____

VACATION DAYS REQUESTED IN ADVANCE: _____

I AUTHORIZE THE COMPANY TO WITHHOLD COMPENSATION FOR ALL VACATION DAYS USED IN ADVANCE AND NOT ACCRUED PRIOR TO MY LEAVING THE COMPANY FROM MY FINAL PAYCHECK.

EMPLOYEE SIGNATURE: _____ DATE: _____

MANAGER APPROVAL: _____ DATE: _____

12/9/96

TIME OFF REQUEST

NAME: Steve Warner DATE: 2-21-97

STATION: WPTR-FM DEPARTMENT: Programs

REQUESTED DAYS: May 1-7

CHARGE TO: VACATION PERSONAL UNPAID LEAVE

VACATION DAYS ACCRUED: 14 VACATION DAYS USED TO DATE: 6

PERSONAL DAYS ALLOWED: 3 PERSONAL DAYS USED: 0

VACATION DAYS REQUESTED IN ADVANCE: 6

I AUTHORIZE THE COMPANY TO WITHHOLD COMPENSATION FOR ALL VACATION DAYS USED IN ADVANCE AND NOT ACCRUED PRIOR TO MY LEAVING THE COMPANY FROM MY FINAL PAYCHECK

EMPLOYEE SIGNATURE: Steve Warner DATE: 2-21-97

MANAGER APPROVAL: _____ DATE: _____

12/9/96

DISCREPANCY REPORT

DAY: Tuesday

TIMES: E T

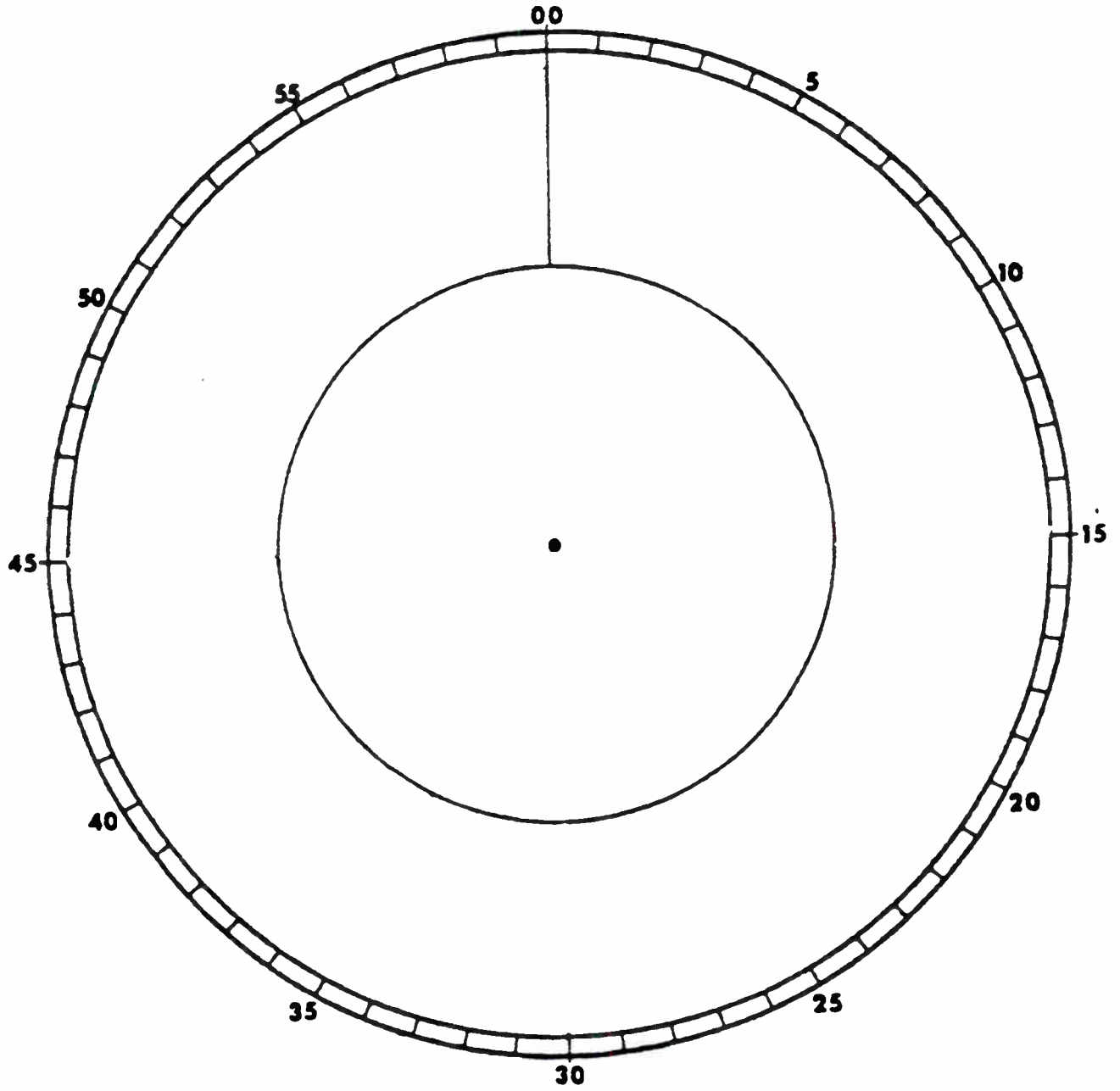
DATE: 5-19-92

| TIME | CART # | CLIENT/PROGRAM NAME | PROBLEM | ACTION | INITIAL |
|----------|----------------|---------------------|-----------------------------|-------------------------|---------|
| 4 AM | "A" | May Promo | MISSING | — | AP |
| 6:26A | 426 | Big Al's | Outdated | Ran #427 | AW |
| 10:15 AM | 512 | Jeff's Jeeps | Not Recued | Played at 10:45 | QJ |
| 10:55A | "A" | May Promos | Still Missing | — | kel |
| 2-3:30p | NET | Newsfeed | Poor Quality | Told News | QJ |
| 4:15p | 124 | Pete's Eats Cafe | Machine ate cart | Redubbed Played 5:35 | QJ |
| 7:40p | 512 | Jeff's Jeeps | Still Not cured Cart Bad | Re-dubbed after 12M | QJ |
| 9:55 pm | SONG- D-417 | Big Sam's Boogie | Runs slow Distortion | Go to P.D. | QJ |
| | | | | | |
| | | | | | |
| | | | | | |

EMERGENCY PHONE NUMBERS

| | | |
|-------|---------------------|---------------|
| _____ | Traffic Manager | _____ - _____ |
| _____ | Program Director | _____ - _____ |
| _____ | Production Director | _____ - _____ |
| _____ | General Manager | _____ - _____ |
| _____ | Sales Manager | _____ - _____ |
| _____ | Engineer | _____ - _____ |

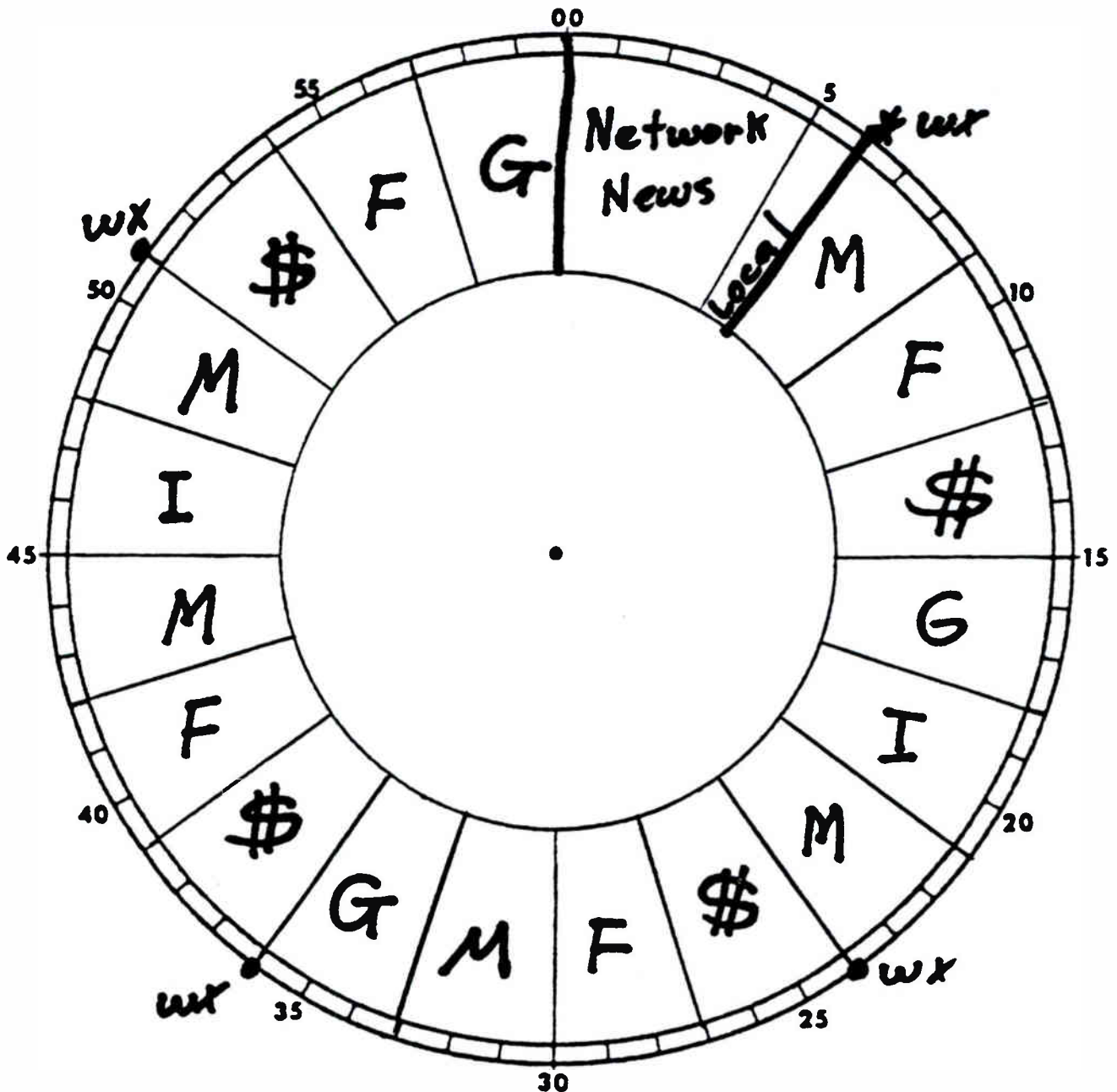
FORMAT CLOCK



Even Days

10 AM - 3 PM

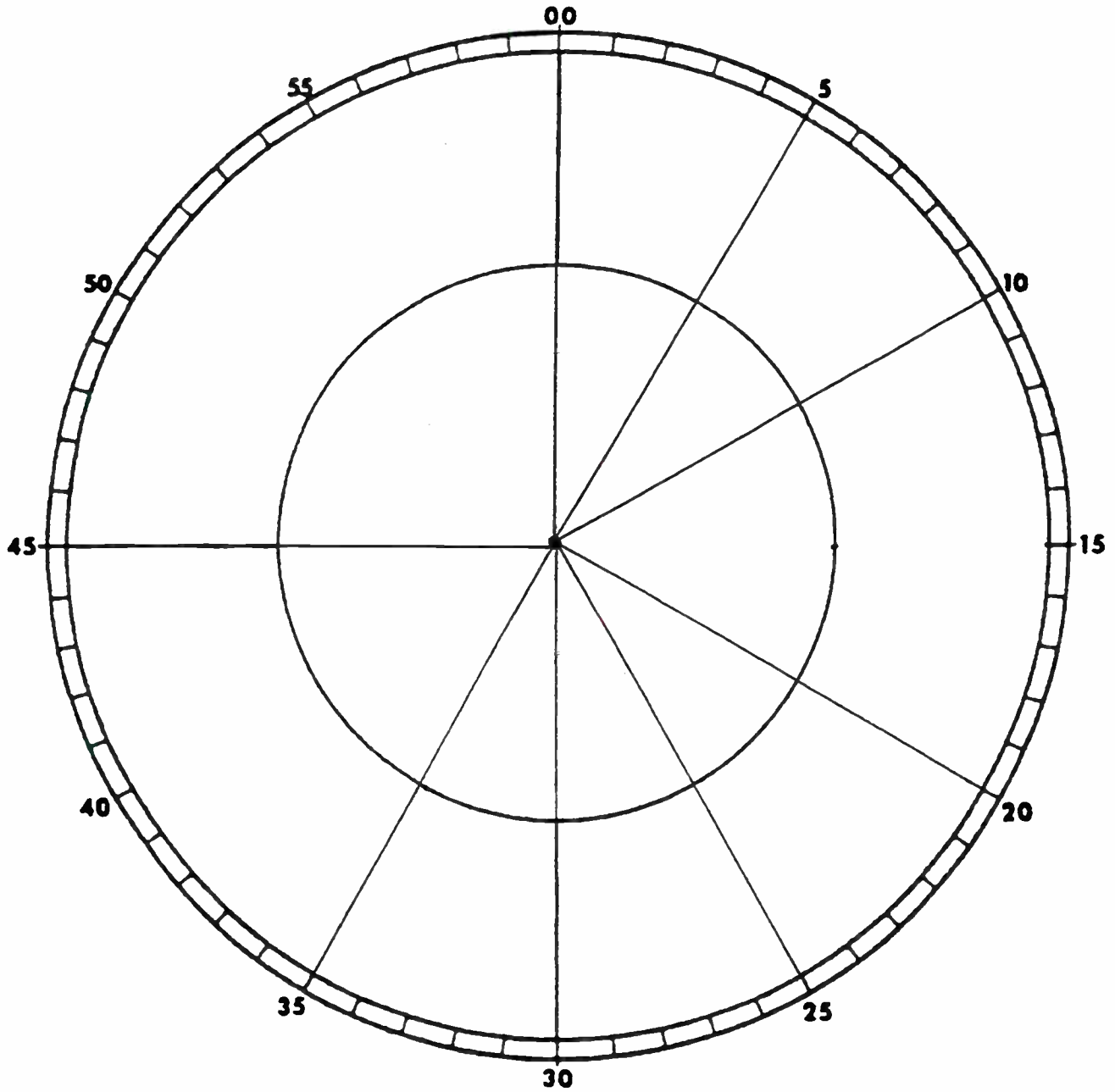
M-F



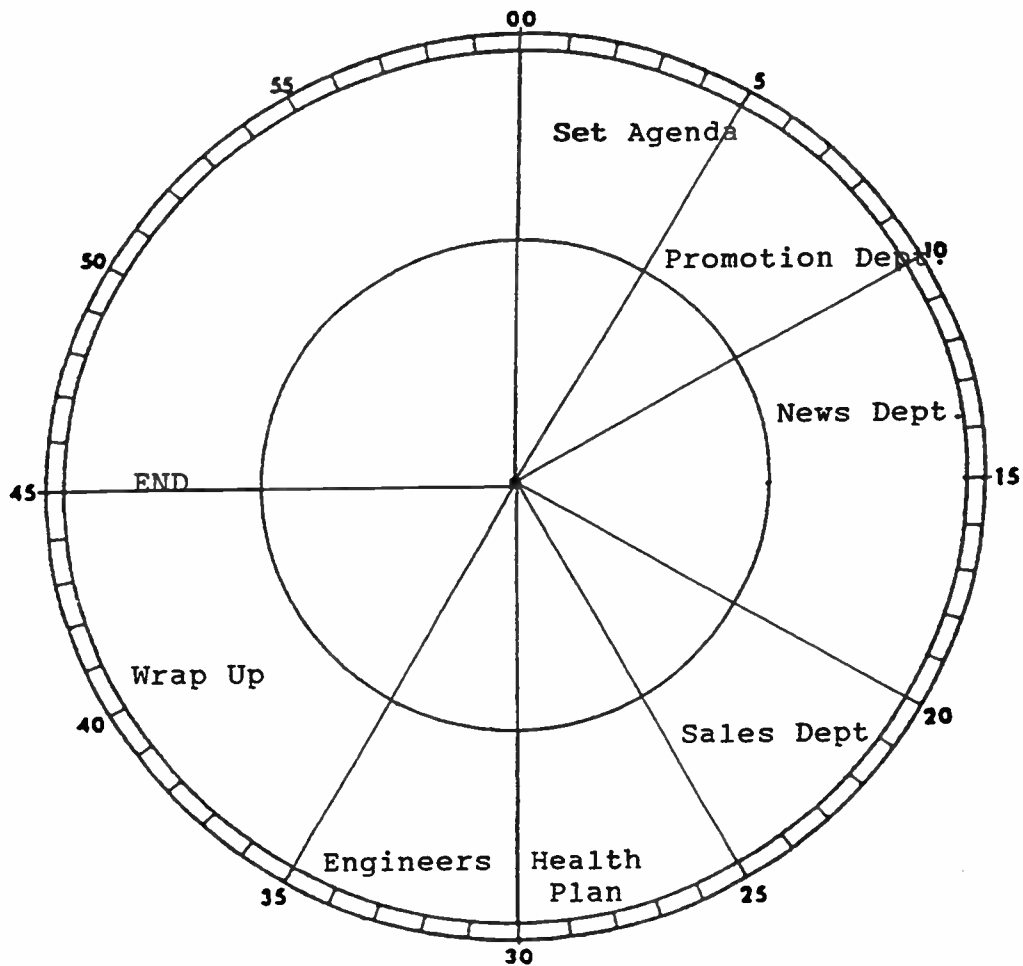
Use the blank clockface to design your own music and commercial schedule positions. Consider different clocks for different dayparts and days of the week. Here's an example from a MOR Station.

M=Male F=Female G=Group I=Instrumental \$=Stopsets

MEETING AGENDA CLOCK



Meeting Agenda Clock



INVOICE FOR PUBLIC SERVICE ANNOUNCEMENTS

RADIO STATION (logo)

Date _____

During the time period from _____ to _____

Radio Station (call) _____ broadcast (number) _____

of Public Service Announcements for the benefit of:

(Agency Name and Address)

The total value of these announcements (had they been paid for at our present advertising rates) would be (Amount) _____ dollars.

DO NOT PAY! These announcements were donated in the Public Interest by (call)

Very sincerely,

Public Service Director

INVOICE FOR PUBLIC SERVICE ANNOUNCEMENTS

RADIO STATION (logo)

Date March 4 1997

During the time period from Feb. 1 to Feb 28

Radio Station (call) WPTR broadcast (number) 20

of Public Service Announcements for the benefit of:

Fireman's (Agency Name and Address)

P.O. Box 2718

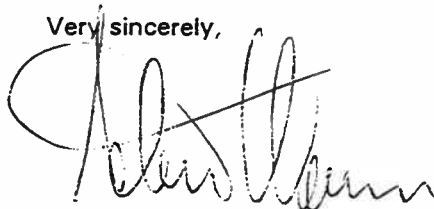
Smithdale NY

The total value of these announcements (had they been paid for at our present advertising rates)

would be (Amount) 400 dollars.

DO NOT PAY! These announcements were donated in the Public Interest by (call)

Very sincerely,



Public Service Director

PUBLIC SERVICE ACTIVITY FORM

Use this form to document any/all activities, appearances, remotes, guest appearances, or contests conducted with the purpose of promoting the cause of a worthy public service organization. Fill in all applicable information completely and accurately, as this form will be submitted to our station's Public File with the FCC. Thanks!

Submitted By: _____ Date(s)/Time(s) of event: _____

Sponsoring Organization: _____ Contact name/number: _____

Name of Event: _____

Check all that apply:

I attended the event.

(So did other staff members: _____)

We did a live broadcast. Date/Times: _____

_____ promoted this event _____ times:

Live reads (white card)

Recorded promo

_____ was a co-sponsor of the event

Other media sponsors involved were _____

_____ logo appeared on promotional material used by the sponsoring organization.
Please attach.

_____ from the sponsoring organization was invited to come on the
air on _____ (date/time) to talk about the event.

The station received publicity or acknowledgement for the event. (Please attach copies.)

Please include any additional notes pertinent to the event here:

Signed: _____ Date: _____

PUBLIC SERVICE ACTIVITY FORM

Use this form to document any/all activities, appearances, remotes, guest appearances, or contests conducted with the purpose of promoting the cause of a worthy public service organization. Fill in all applicable information completely and accurately, as this form will be submitted to our station's Public File with the FCC. Thanks!

Submitted By: Steve Warrum Date(s)/Time(s) of event: 2/12/97
Sponsoring Organization: YMCA Contact name/number: Al Smith
Name of Event: Walk for Health

Check all that apply:

I attended the event.
 So did other staff members: Bob J.

We did a live broadcast. Date/Times: No

WDIR promoted this event _____ times:
 Live reads (white card)
 Recorded promo

WDIR was a co-sponsor of the event
 Other media sponsors involved were WDIR-TV

_____ logo appeared on promotional material used by the sponsoring organization. Please attach.

Jerry Flew from the sponsoring organization was invited to come on the air on 2-9-97 (date/time) to talk about the event.

The station received publicity or acknowledgement for the event. (Please attach copies.)

Please include any additional notes pertinent to the event here:

Newsletter attached

Signed: [Signature] Date: 2-14-97

342 Title: I Luv You Porky

Artist: Gstaad Philharmonic orchestra

Intro: :14 Time: 3:24 End: Cold Tempo: 4

| | | | | | | |
|----------|---------|-----------|-----------|-----------|-----------|---------|
| 7/29 3pm | 8/4 9AM | 10/11 4pm | 10/19 3pm | 11/04 12N | 11/22 6pm | 12/9 5p |
| 12/27 3A | 1/4 6A | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |

Sample music scheduling card. Duplicate the blank form provided (you can get 2 per page) and have printed on various colors of card stock (5x8).

Write-in times song is played (Date and/or Hour) either horizontally or vertically. Avoid playing song in same hour and allow # of days separation.

3858

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