

THE RADIO BOOK:™

The Complete Station Operations Manual

Volume Two:

Programming

&

Promotion

**RADIO
INK**

The Radio Book™

The Complete Station Operations Manual

Volume Two: Programming & Promotion

1995 Edition

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PREFACE

Radio is an ever-changing medium. As members of the Radio community, we must become students of the industry to grow our industry, our station revenues and our personal revenues. That, of course, is easier said than done. Time is a valuable and rare commodity. Nevertheless, without taking the time to invest in our growth, we risk becoming stagnant. Thus, we begin to regress gradually. To stay on the cutting edge, we must seek intellectual stimulation.

All too often we tend to believe that “there’s nothing new in Radio.” Perhaps old ideas do resurface with a new face. However, new ideas can change the way we operate — even if they’re old ideas in a new package. This book is filled with ideas: Some are old; others are fresh and new. Even revisiting the basics is important. After all, your circumstances and experiences have changed since you learned the basics. Revisiting them can give you new ways of applying them or can refresh ideas you’ve long since forgotten.

We encourage you to use this book as a means of stimulating thought and building a better career, a better station and a better industry. This is not a one-sitting book, but rather a reference book. When you’ve got a problem, turn to the index and find a chapter relating to your need. You’ll find it a valuable tool.

B. Eric Rhoads, Publisher ✦

Chapter 1

Achieving Excellence

28 Tips To The Top

By John Lund

1.) *Keep everyone involved and advised.* Tell the manager what you want to do and how you're going to do it — alert the salespeople, switchboard, engineering and news staff.

2.) *Evaluate performance daily.* Say something specific about each air person's performance. If it's good, tell him; if not, show him how to make it better.

3.) *Monitor, log, listen and be involved with the air sound and people during random portions of every 24 hours.* Call the morning man at 6 a.m., stop by to say "hi" at midnight and comment on the noon news. When you hear something wrong, fix it.

4.) *Coach talent to achieve superior performance.* If it doesn't work out, help relocate people; don't just fire them.

5.) *Be honest with your program staff.* Let them know where you stand, what you expect and what they do best. Don't make people guess what you want.

6.) *Create at least one new idea a day* — for a promotion, for programming news or a promo. Bounce your thoughts off various team members.

7.) *Update written liners and promos twice a week.* Constantly freshen written copy so your station doesn't sound stale.

8.) *Share air checks of your station* with other PDs and your consultants. Ask for improvement ideas.

- As PD, you must be obsessed with ratings, sales and profitability. The best ratings are those that can be sold to the marketplace.

- Train and reward your air talents: First-rate managers hire first-rate people; second-rate managers hire third-rate people.

- When you're No. 1, be your toughest critic. Anticipate market reaction before it happens.

Chapter 1

Achieving Excellence

9.) *Conduct individual talent meetings weekly over coffee, lunch or at your home.* Get close to people (but keep the employer-employee relationship in harmony).

10.) *Hold at least two staff meetings a month*, one for talent and news-people, and one for all programming plus anyone else who wants to attend (including sales and continuity). Also, conduct a pre-Arbitron dinner/meeting with the entire program department before each book. Get spirits and morale up and flying!

11.) *Listen, log and evaluate the competition.* Assign this duty to your staff on a rotating basis and do it yourself. Know every station's programming and promotion.

12.) *Attend sales meetings and important community functions.* Make sure your station's presence is known around town.

13.) *Keep your door open.* Close it for confidential meetings only. Encourage people to come in with ideas or problems.

14.) *Prepare a weekly list of things you plan to accomplish.* Send a copy to the general manager and sales manager and mail a copy to yourself at home. Try to accomplish the list by the time it arrives in your mailbox.

15.) *Be positive and smile.* Pump people up and make the staff feel good. Show them how you appreciate their effort.

16.) *Work at least 12 hours a day, though not necessarily at your desk.* Come up with innovative ways of doing old things.

17.) *Discuss value-added come-building promotions with the GM and salespeople.* Help the station produce revenue.

18.) *Do research weekly* — by phone or mail, in shopping malls, from your listener database. Find out what your audience is thinking and how to make the station better.

19.) *Read all you can.* Know what's happening locally and nationally, and the "hot topics" on your listeners' minds.

20.) *Write a monthly report of significant programming accomplishments.* Circulate it to the staff, corporate, wives/husbands, national rep, etc.

21.) *Be humble.* Avoid taking too much credit; pass it on to your staff.

22.) *Be obsessed with sales profitability.* Work with the sales department on promotions to increase listening spans, attract new come, enhance station image and bring in revenue.

23.) *Develop a strong sense of mission.* Know where the station is going and exactly how to get there. Invest in market research to know the market, listener perceptions and needs, and the benefits of your station.

24.) *Improve management and people skills.* The station (and your program department) is a business that will be judged accordingly. Keep motivation up by hiring and keeping good people. Continually train them and reward them with responsibility and job satisfaction.

Remember: First-rate managers hire first-rate people; second-rate managers hire third-rate people.

25.) *Practice strategic management* — strive for No. 1. When you're No. 1, be your own toughest critic. What will your competitors do now? Anticipate market reaction before it happens. Have a winning attitude, be concerned with program quality and staff development, and maintain a "high touch" in a high-tech world.

26.) *Be on the cutting edge.* Know what's going on in business and Radio: new technology, research and trends. Use database marketing to track your listeners for sales and programming. Build a listener database. Keep them informed with a newsletter.

27.) *Maximize ratings by increasing cume with outside promotion; increase TSL with better programming.* Know the goal of programming: Get an audience that can be sold the marketplace. Produce "proactive" profit-oriented programming, designed to produce sales and bottom-line results.

28.) *Understand listener needs.* "Live" the demo and know your city. Utilize programming research; find out what listeners want and give it to them. Protect the listener from dull, needless, ordinary Radio. 🍁

C h a p t e r 2

Loose Cannons

Don't Rein Them, Train Them

By Cliff Berkowitz

Promotional “Loose Cannons.” There’s usually at least one in every station. You know ... the one who gives the legal department heart attacks every time they come up with an idea. “Say, let’s drop the station van with a parachute attached out of a helicopter during halftime at the Super Bowl while I sing the ‘Star-Spangled Banner’ through a megaphone on top of it.” Or: “Let’s go out in the middle of the night and paint our call letters on the side of the biggest building in town.”

- “Loose Cannons” are where great ideas come from.
- Avoid squelching their creative spark.
- A creative person will be happy to work within the system and allow you to take care of the details, as long as their ideas are heard.
- Creativity is fragile. Once the spark is extinguished, it’s hard to reignite.

Typically, these people are quickly put in their place. They are read the riot act for jeopardizing the lives of station employees, not to mention the station’s license. They’re told to stop coming up with such harebrained ideas and to stay within the realm of reality. Repeat this procedure a few times and that hellbent enthusiasm is gone. They will quickly learn not to “rock the boat” too much for fear of being reprimanded again.

The simple truth is that these “boat rockers” are where great ideas come from. Great ideas often start way outside the realm of reality. Unfortunately, far too often when one of these hyperpowered freight trains comes barreling down the tracks with some outrageous concept, it’s quickly derailed. The craziest idea in the world, with some continued brainstorming, can become the promotion that puts your station on the map.

Chapter 2

Loose Cannons

Don't Shut Off The Spigot, Play "What If"

The ability to think so far outside the bounds of the norm is a god-send and should be encouraged. Avoid squelching the loose cannon's creative spark, even if their ideas are simply not doable or even legal. Instead of shutting them down, gently nudge them in the right direction. Brainstorm with them. Take the idea further and play "what if" for a while, taking the concept in a few different directions. You will generally find that out of completely outrageous concepts come great ideas. The key is not to shut off the spigot when it starts to taste foul, because the only way to come up with good ideas is to come up with a lot of them.

Let the creative geniuses come up with the great ideas. Your job is to make sure you can actually do them while keeping within legal compliance. Just never bring any of that into play during the creative process. It's up to you to work all that out later.

Let these cannons know that their input is appreciated. Give them major kudos for creative ideas — used or not. Keep their enthusiasm high and their limits boundless. Just keep these people in the system working with you. Problems arise when they get discouraged and decide to work alone, outside the system. This kind of thing can get your #@!%\$! in a ringer. A creative lunatic (or genius) who knows his ideas will be heard and actually encouraged will be happy to work within the system and allow you to take care of the details, because highly creative people usually don't like detail work anyway.

A Case Of Creativity-Squashing

A classic case of creativity-squashing happened to me in 1984 just after I had become a program director for the first time. I was full of fire and wild ideas. The station's van was about five years old and completely shot. They already had plans to replace it because it wasn't worth repairing. While watching TV late one night, the idea hit me: Clean and polish the old van and put it on a train to New York. Then let David Letterman drop it off that 10-story building on national TV the way he had dropped so many other objects before. Excited as a schoolboy, I burst into the GM's office expecting the clouds to part and the angels to sing as the idea came dancing off of my tongue. Instead, he looked at me as if I had just stepped off a spaceship from Mars. He told me he had never heard a more ridiculous idea and that if it was my idea of a good promotion, he had serious doubts about my abilities.

After that I began to question everything I held true. My self-confidence went into the toilet. The whole incident hung over me like a dark,

oppressive cloud of negative energy for months. Fortunately, I got over it and had many creative wins in spite of the constant negative feedback.

Keep The Fire Burning

Creativity is a fragile thing. While promotional loose cannons can be an ulcer-in-the-making for you, their creative spark can be just the thing your station needs to really catch fire. Guide and nurture these people, because once the spark of creativity is extinguished, it's awfully hard to reignite. ✨

C h a p t e r 3**Getting Up With The Chickens****The Rooster Sale***By Mike McDaniel*

Sometimes a promotion for one advertiser can become a major vehicle for station visibility and a showcase for station creativity. The Rooster Sale is that kind of promotion. Retailers are often offered the opportunity to become part of a major promotion which includes other sponsors, but rarely does anyone suggest a unique, money-making promotion just for them. Let's call our retailer Denny, or better yet ... Lenny.

The Rooster Sale is a very soft sell. A salesperson, in what appears to be casual conversation, suggests the event. No printed presentation is given, nothing to make it look like any preplanning was involved (although there is a bunch). The salesperson suggests to Lenny that he conduct his really big yearly sale at 6 a.m. on the Radio instead of in the paper (ugh). See where the planning and research comes in?

Selecting the right client for this "suggestion" is very important. If your salespeople run around town proposing this "unplanned" promotion to many different retailers, the secret will soon be out.

Broadcast live at least four times an hour from Lenny's store beginning at 6 a.m. and continuing until the last insert before 9. Lenny must agree to mark down everything (or at least most of the store's inventory) 40 percent at 6 a.m., 30 percent at 7 a.m. and 20 percent at 8 a.m. Customers who get up with the chickens get the best bargains. Finish the day with a second remote from Lenny's store between 4 p.m. and 5 p.m. where what is left (if anything) is once again 40 percent off for the last hour.

Most savvy retailers have one or two major sales events per year. If the salesperson can convince Lenny to convert his major sales into the Rooster Sale, results will be better than last year, without newspaper.

Chapter 3

Getting Up With The Chickens

Timing

Don't run to the street with this one until you've discussed it with all of your salespeople. Make a list of the brightest retailers in your market, and pick one everyone agrees is most likely to see benefits and profit without being clubbed in the head with the newspaper. Do this three months in advance.

The Package

Lenny gets promos, ads for his sale and remote broadcasts. He probably used a full page or two last year in the paper. He can spend that much or more with you this year.

In Lenny's commercials, mention the Rooster Sale but go heavy on the items in the sale. Throw in promos to push the event, just as if it were a major promotion involving 20 retailers. Mention the sale and explain why the listener must get up with the chickens. Remote promos push the live broadcast. Do it all in one week. Take all that newspaper money and spend it in one week on the air. Ask Lenny to have the sale on Friday morning.

Your promotion may be so successful that there will be listeners in the store waiting for service at the turn of the hour. Suggest to Lenny that he be ready for such a turnout and that he give each early arrival his business card with the proper marked-down percentage written on the back. Then when these early birds are helped, say at 7:15 a.m., they can show their card and still get 40 percent off.

The only tough part is finding someone on staff alert enough at 6 a.m. to do the remote. 🐔

C h a p t e r 4**Directing On-Air Style***By John Lund*

How can the program director derive superior performance from the air talents? What should the PD provide an air talent throughout the year? What is the PD's role at the station? The tasks and responsibilities outlined below define the need for strong interaction between the PD and air talents.

A strong PD-talent relationship includes a system for show improvement and should reward and highlight quality performance. Managing talent growth begins with the creation of a fertile atmosphere and adaptation of programming "tools" and format basics. This applies not only to morning talents but to those in all air shifts.

Be Visible, Vocal And Involved

Radio talents need direction and inspiration. They want the station to succeed during their show and in all day-parts, and they want to win. To achieve growth, they should recognize that the PD-talent relationship is very important.

- The PD must live the life group of the target listener.

- The PD must know the station direction and be sure the talents do, too.
- Constantly monitor the station. The PD is responsible for programming 24 hours a day.
- Personality requires expression. Help talents get what's inside their brains into the listeners' ears with impact.
- Give strong direction day to day. Encourage creativity, hard work and positive accomplishments.
- Commit time and effort to a show improvement plan and schedule for making your air talents the best in the market.
- Provide the tools to keep talent abreast of their audience: publications, books, comedy services, TV shows, on-line computer services and other sources.

continued

Chapter 4

Directing On-Air Style

- The PD must know the station direction and be sure the talents do, too. Talents should know the target demographic as well as the audience for their shows (if different or broader than that of the station). The station's mission statement should be discussed with each air talent. Bits and routines should fit the profile of the target audience. The PD can reinforce the philosophy in talent meetings.

- Constantly monitor the station. The PD is responsible for programming 24 hours a day — all talent shifts, during automation and syndication. Every minute should sound terrific.

- Major PD goal: Attain a larger cume audience and build time-spent-listening.

- Give strong direction day to day. Stimulate talents with creative input daily. Encourage creativity, hard work and positive accomplishments.

- Along with developing creativity, the PD must reinforce the basics of the format.

- Meet with talents regularly. Morning show meetings may require a daily session, while other talent meetings should occur at least weekly.

- A great morning show may require hands-on involvement by the PD. Be visible, vocal and involved.

Contribute ideas as well as premises for the morning show. Develop listener-involvement, “local relatables” and creative bits, but not necessarily funny lines. Constantly acquaint talents with their geographic area and target demographic, and be sure they know their market and life group.

Have an active role with morning show direction. Give the talent all the tools for a great show. A “checklist of what’s happening locally” or “daily sheet” prepared by the programming department will enhance relatability.

Tools For Talent

In addition to helpful advice, inspiration and creative input, the morning talents need tools to keep them abreast of their audience and the world. There are many available publications, books, comedy services, TV shows, on-line computer services and other sources.

The best talents relate to the audience through their own reading, TV viewing, getting out and observing, movies, restaurants, local concerns, etc. Listening to other morning show air checks will help provide ideas of what other professionals are doing. Guard against the ordinary and commonplace; strive for creativity and perfection.

The morning show is a Radio station's primary cume enhancer; listen to it daily, from the time it begins to the time it ends. Help shape it while it's in progress. Consider having your first morning show discus-

sion at the station by 7 (after the morning talent's first hour or two); the next two to three hours could then reflect the enhancements of this direction.

Personality requires expression. Help talents take what's inside the brain (spirit, emotion, street smarts, observations, sense of humor, market knowledge, station mission, etc.) and see that it gets from skull to mouth, through the speaker and into the listeners' ears with impact.

Commit time and effort to a show improvement plan and schedule for making your air talents the best in the market. Use weekly critiques to offer constructive suggestions, help foster new ideas and fine-tune their performances. With such a development and training program available, few talents would want to leave for another environment.

Develop exceptional people skills and know the best ways to suggest change.

The PD can run interference with the sales department and other station matters so talents can devote time and positive energy to their shows. ✎

continued

- **Run interference with the sales department and other station matters so talents can devote their energy to their shows.**

Chapter 5

Risky Business

Contests & License

By Michael Berg

Station-sponsored contests can be valuable tools to increase audience ratings. But stations must be mindful of liability risks in some contest activity. Promotions that expose participants or bystanders to a risk of physical harm, or which “adversely affect” the public interest in other ways, may expose stations to civil liability (i.e., lawsuits for damages) as well as FCC sanctions.

Given the FCC’s recent focus on station contests, promotions and “hoaxes,” this general overview may be a useful guide in avoiding station liability for certain activities. Stations should consult counsel when specific questions arise.

Consider The Public Interest

Examples of contests deemed by the FCC to adversely affect the public interest include:

- Contests involving “scare” announcements or hoaxes which are untrue or mislead or frighten the public. Examples from actual cases include a sudden announcement, delivered in an excited tone, that “Martians” are invading a city, and a simulated on-camera homicide.
- Contests which, by requiring participants to travel to a specified place in a very short time, cause traffic violations or safety hazards.
- “Treasure hunt” contests that involve destruction of private property in pursuit of a prize.

- Avoid promotions such as scare announcements, hoaxes or other activities that could endanger the public.
- Promoters are held responsible when unreasonable risks result from an event.
- When risky promotions are used, provide ample cautionary language and have participants sign a written release, limiting the station’s liability.
- Be aware of other liability issues, such as invasion of privacy and unauthorized use of a participant’s name, image or voice.

Consider The Consequences

The FCC no longer has a specific policy against promotions that adversely affect the public interest. But such contests may be seen as a violation of a licensee's general obligation to program its station in the public interest. Moreover, scare announcements, without cautionary language, would violate the specific Commission policy against the deliberate distortion or falsification of programming.

The FCC continues to be concerned that such announcements may needlessly tie up phone lines and divert police and other local resources from real emergencies. Despite deregulation, the FCC continues to investigate such situations, mainly in response to complaints from the public or other stations. One licensee, for instance, was admonished for announcing that an atom bomb had been dropped during the Persian Gulf War.

In addition, under local laws licensees may be subject to civil liability (for money damages) for contests that endanger participants or bystanders, or which lead to trespassing or destruction of private property in pursuit of a prize.

Assumed Vs. Unreasonable Risks

Contest promoters, which often include the station involved, are usually not held "strictly liable" for any and all injuries in connection with a promotion. Promoters generally are not liable in the following cases:

- Where contest participants are aware, or should be aware, of ordinary and normal risks inherent in an event. Participants in certain sporting events, for example, may be considered to be legally aware of the risks of contact and, as a result, to assume the risk of injury.
- Where a promoter provides adequate advance warning of the dangers involved in a particular event.

In some instances, the law holds that even spectators assume certain risks. For example, in a softball game, a spectator who sits or stands close to a foul line might be said to assume the risk of being hit with a foul ball. In such a case, the promoter of the event would not be held responsible for some or all of the injury.

Promoters are held liable for exposing participants and spectators to unreasonable risks or injury. In one case, a broadcaster was held responsible for the death of a bystander when a car was forced off the road by a teenage listener to the station, which offered a prize to the first contestant who found a station disc jockey. A court held that the station created an unreasonable risk of harm because it was foreseeable that the mostly teenage listeners would disregard traffic safety in responding to the contest.

Minimizing The Risks

Some ways to minimize the risks are:

- Avoid promotions that may adversely affect the public interest, such as scare announcements and contests that expose participants and bystanders to unreasonable risks.

- Assure that there is a written policy distributed to all programming personnel requiring that all contests be cleared with top management before being aired.

- If a scare announcement is used, include cautionary language at various points to advise listeners that what they are hearing or seeing is not a real newscast but a simulation.

- When promoting outdoor events, inspect the event premises in advance. Eliminate, or at least provide adequate warning about, possible hazards.

- Whenever there is a risk of injury in a station-sponsored promotion, require that participants read and sign a written release beforehand. By signing, the participant assumes the risk of injury, and the liability to the station is thereby limited.

What Should A Release Contain?

Guidelines for drafting a release include:

- The language should be clear, concise and easily understood by participants. In this way, participants are provided with “actual” (not just “constructive”) notice that they are waiving certain claims.

The release should clearly spell out the claims being waived. If, for example, a broadcaster wishes to limit liability for negligence, this should be indicated.

- The release should include a statement of “consideration” which will make the release a binding contract. Without consideration, the release may be merely a license which can be revoked by the person signing at any time. In many cases a statement offering a contestant the chance to participate and win a prize in return for signing the release is sufficient consideration.

- Releases executed by minors (generally persons under 18) are usually not valid unless both the minor and a parent sign.

Other Liability Issues

In addition to claims for physical injury, stations may also be subject to claims for invasion of privacy and commercial misuse of a name, picture or image. A signed release should reduce the likelihood of litigation in such instances. ❁

C h a p t e r 6

Rock Of Ages

By Guy Zapoleon

Before venturing into a Radio market and deciding on your format, it is critical to understand your market, the competitive Radio environment and the musical tastes of all potential targets. Musical taste can be traced to a variety of ethnic, geographic, cultural and socioeconomic differences. Age is also a big factor.

Your taste in music is developed sometime between childhood and your early teenage years. Whether you like or dislike music later in life depends on the music that is popular during your early years.

The Generations

All these factors combine to determine the differences in people's music tastes or music segmentation. Here's a decade-by-decade generational study of people's taste in rock 'n' roll music:

Pre-1955: Most people who hit their teens prior to 1955 don't like the edgier rock 'n' roll from the '60s (Stones, Kinks, Animals) due to the absence of any heavy guitar during the earlier period. Instead, they have a fondness for Sinatra, Rosemary Clooney and early pop groups like the Four Lads and more pop/rock 'n' roll sounds from the Everly Brothers and Ricky Nelson.

Pre-1967: People who hit their teens prior to 1967 aren't into acid

- There are many groups of people with different musical tastes.
- Musical tastes are based on the music popular in your early teens.
- There are 16 basic musical styles and four basic contemporary music styles: rock, dance, AC and alternative.
- Understand which musical styles are compatible with each other and which styles don't mix.
- Hire an expert to help research and create a musical recipe for your product.

Chapter 6

Rock Of Ages

rock/classic rock from Led Zeppelin, The Who, Jimi Hendrix. Instead, these people prefer Chuck Berry, Elvis Presley, the Beatles, early Stones and Motown.

Pre-1979: People who hit their teens before this time aren't into the alternative/modern rock and dance music which began to develop during this time. Instead, these people are split into two camps: 1) Those who grew up on AM Top 40 in the '70s prefer soft rock from James Taylor and America, as well as pop/R&B from groups like the Spinners and even some disco; 2) Those who grew up on FM album rock are primarily into classic rock.

Pre-1988: People who grew up prior to this time aren't into rap and heavy funk. Instead, they are into pop/rock from Journey, Bruce Springsteen, John Mellencamp, dance music from pop artists like Madonna, Michael Jackson and George Michael. There is also a growing camp of people in this generation that MTV helped turn on to alternative/modern rock.

Each of these generations turns up its nose at the music that belongs to the generation before or after it.

The Styles

The 16 basic styles of music are: New Rock (Aerosmith, Van Halen, Black Crowes); New R&B (Luther Vandross, Anita Baker, After 7, Boyz II Men); Alternative/Modern Rock (Depeche Mode, The Cure, R.E.M., U2); Country (Garth Brooks, Reba McEntire, Randy Travis); Dance (En Vogue, TLC, Janet Jackson); Blues (B.B. King, Robert Cray, Robert Johnson); Rap/Funk (Heavy D, LL Cool J, Salt 'n' Pepa); Nostalgia (Tony Bennett, Frank Sinatra, Nat King Cole); Contemporary Jazz (Dizzy Gillespie, George Winston, Herbie Hancock); Adult Pop (Michael Bolton, Gloria Estefan, Billy Joel); Pop Rock (John Mellencamp, Journey, Bryan Adams); Easy Listening (Streisand, Diamond, Manilow); Soft Rock (softer songs from Eagles, Phil Collins, Bonnie Raitt); Oldies (Beach Boys, Beatles, Supremes, Elvis Presley); Classic Rock (Led Zeppelin, Who, Rolling Stones); Old R&B (Temptations, Stevie Wonder, Aretha Franklin).

Common Denominators

Each person is different, but you can group large segments of people who have the same musical tastes. These are called cluster groups, based on the music styles they like and dislike in common with each other. For example:

- Adult Contemporary or the AC life group is composed primarily of women 25-44 who generally prefer adult pop and soft rock and

dislike rock, alternative, dance and rap.

- Newer Rock is composed of men 15-30 who prefer newer rock, enjoy some classic rock and dislike most other styles, especially dance, rap, adult pop, soft rock and easy listening.

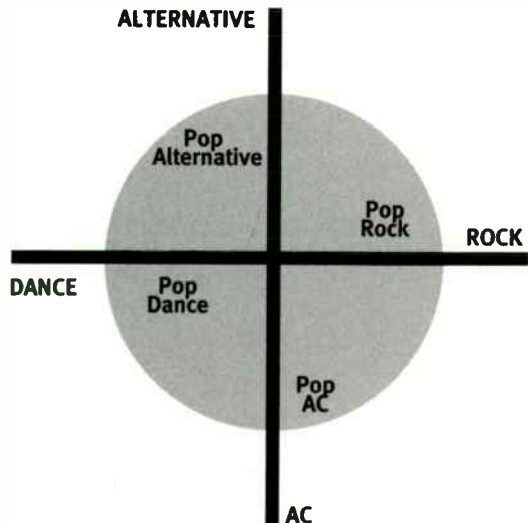
- Top 40 is composed primarily of women 12-29. This is an unusual format since it originally played the best hits of the day and combined many different music styles. It's difficult to play all music styles but still, in its purest form, Top 40 is a combination of the most mass-appeal pop songs from the four basic contemporary music styles: AC, dance, rock, alternative.

There is a multitude of formats, and every year or so a new niche format is developed to take advantage of a developing taste (modern rock). Also, a niche format like hot AC takes advantage of the cyclical downtrend in Top 40 where Top 40 plays too much extreme music like rap and hard rock. Sometimes, in a less competitive market, one station can occupy several format positions (adult Top 40 occupies its own Top 40 position plus a young AC/hot AC niche). The key to programming any format or niche format successfully is to clearly understand the musical likes and dislikes of the target audience.

Slice Of Likes

Shown below is a somewhat oversimplified diagram to illustrate the similarities and differences of the four basic contemporary music styles. It illustrates that dance and rock are polar opposites, as are alternative and AC. The circle represents all the basic elements that mainstream Top 40 plays. The ends of each pole represent the extremes of each style.

For example, pop rock, a softer type of rock and close to the center of contemporary music, is typified by pop songs by John Mellencamp. At the edge of rock, you reach metal artists like Metallica. This is the polar opposite of the extreme form of dance (hard-core rap and funk).



Chapter 6

Rock Of Ages

Actually, the extremes of all four basic music styles are not compatible with anything but other forms of its own basic style (metal with newer rock, funk with dance, etc.). When you move toward the center of each style, the pop versions of rock, dance, alternative and AC are actually playable on the same format: Top 40.

Finding Your Recipe

Hire an expert to help you identify the best and most available target audience as well as the right format to deliver this audience. Make sure this expert can help you put together a musical recipe for your product. This formula should be customized for your market and tell you not only which styles are most popular with your audience, but also which of the styles are compatible on the same format. Pick the right format, the right musical recipe and the right marketing plan, and you will win over the largest audience in the shortest amount of time. 🍀

C h a p t e r 7**A Way With Words***By Mike McDaniel*

Whatever happened to Radio Month? You never heard of Radio Month? Created by the NAB years ago ... well, it sort of fell by the wayside for a while but was recently revived. But what a great idea for a promotion!

January is Radio Month. So create a Radio Month promotion. Use news releases, proclamations from the mayor, on-air announcements, etc. Toot your own horn and make some respectable bucks at the same time.

Each day during Radio Month, broadcast a Radio Word that has something to do with your station. Ask listeners to write down each word and send you a list of all 31 at month's end. Sell the Radio Word to an advertiser who will get a commercial each time you announce it.

Gather your group together to select a word for each Radio Month day. Listed here are 31 sample words or phrases to get you started: 1) Antenna; 2) News; 3) Speaker; 4) Transistor; 5) Tower; 6) Control Board; 7) Microphone; 8) Frequency; 9) AM; 10) Advertiser; 11) Wire; 12) Tapes; 13) Cassette; 14) Stereo; 15) Airwaves; 16) Network; 17) Announcer; 18) Commercial; 19) Music; 20) Transmitter; 21) Tube; 22) Announce Booth; 23) Hits; 24) Circuit; 25) FM; 26) Weather; 27) Records; 28) Radio; 29) Disc Jockey; 30) Studio; 31) Clock. Write your own definitions for these and any other words you think of. It makes a wonderful teaching/learning staff meeting.

Remember to keep your complete list out of sight. Force your lis-

- January is Radio Month. Use it to toot your own horn.
- Develop a listener contest around definitions of Radio station terms.
- Have a staff meeting to define terms, a great learning/teaching opportunity.
- Make big bucks by selling the whole thing.

Chapter 7

A Way With Words

teners to listen and keep track, not call the station and ask your janitor for the words after hours.

Begin your promotion in late November by planning the event and targeting sponsors. Put it on the air the last 10 days of December and continue through the end of January.

Suggested Radio Month Promo *(to begin December 21)*

January is Radio Month, and to celebrate, XXXX and The Big Store offer you the chance to win one of 10 Sony Stereo Walkman portable Radios. It's called the XXXX and The Big Store Radio Word Contest. Each day during January we will announce the Radio Word of the day, and explain how it relates to XXXX. Collect all 31 words and mail them to XXXX. Ten lucky winners will be drawn from all correct entries received. The XXXX and The Big Store Radio Word will be broadcast three times every day. Keep listening to XXXX, you could be a lucky winner.

Broadcast the promo with The Big Store commercial three times each day for 10 days. That's 30 commercials and promos.

Suggested Radio Month Promo *(to begin January 1)*

On January 1, begin your promotion with a different Radio Word each day: "It's time for another XXXX Radio Word, brought to you by The Big Store. Collect all 31 Radio Words, there's a new word every day, and mail them to XXXX. Ten lucky winners will be drawn from all correct entries received and will receive a Sony Stereo Walkman portable Radio from The Big Store. The XXXX and The Big Store Radio Word is coming, right after this message ...

"The XXXX and The Big Store Radio Word is Commercial ... The commercial is the advertiser's way of telling you about the products or services available. Commercials come in many lengths, some are a minute, some a half-minute and some are just 10 seconds. XXXX earns its money by selling commercials to advertisers. XXXX is a commercial Radio station. The XXXX Radio Word for today is Commercial. Collect all 31 Radio Words, there's a new word every day, and mail them to XXXX. Entries must be postmarked by February 5. Drawing February 10. Keep listening for more XXXX and The Big Store Radio Words."

Broadcast the Radio Word three times daily, all 31 days in January, with The Big Store commercial inside. That's another 93 commercials.

Listeners will get together and trade words. There will probably be more than one winner. The prize doesn't have to be much. In fact, research has shown smaller prizes are more sought-after than the "I'll never win that" one-of-a-kind biggie.

Announce the winners twice on February 10 with The Big Store commercial following, for a total of 125 commercials.

An Easy Sell

The Radio Month promotion is an easy sell, easier still if you divide the billing into two easy installments, December and January. Charge a rate higher than normal if you have to buy the prizes, regular rate if The Big Store supplies them. If your regular rate is \$15, you can make a cool \$1,875 and spend the whole month promoting your station. ✪

C h a p t e r 8

Clean Sweep

Make Arbitron Shine

By John Lund

With strategic planning, your station can shine in the Arbitron ratings. The key is to get as much listening recorded as possible and to get proper credit for all listening. With the start of the sweep, use this checklist to ensure that your programming and marketing direction is on target.

Winning Air

1.) The station sounds absolutely perfect: spirited, topical, fresh, relatable; like a winner. An air of confidence and professionalism is evident on the air and among the office staff. Everyone is positively charged and working at a premium level.

2.) Repeat the station name or call letters often. Talents constantly sell the station name and associate it with every possible programming element. Utilize and “sell” slogans and positioning statements exactly as listed in the Arbitron facility form. Gear the program to the diary keeper who must remember your call letters, slogan, frequency and programming position.

For top-of-mind awareness, highlight the station name first and last in every break, and emphasize it at every opportunity. Provide the station’s exact frequency often (on the air and in outside advertising) to help listeners locate you on digital Radios and to ensure correct Arbitron diary edits.

- Tell listeners what station they are “hearing” (as in Arbitron terminology) to strengthen recall.
- Write promos and local relatable PSAs to deliver a listener benefit, not merely a feature.
- Do not let weekends become a dumping ground for filler programs and mediocre DJs.
- Provide the station’s exact (FM) frequency often (on-air and in external media) to help listeners locate you on digital Radios and to ensure correct Arbitron diary edits.

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Clean Sweep

Reinforce Recall

3.) Use Arbitron diary terminology in promos. Tell listeners they are “hearing” the station, to strengthen recall. When referring to dayparts in recycling announcements, mention those times by the names used in the diary: Early Morning, Midday, Late Afternoon and Night.

At-work listening is vital. The longest Arbitron daypart is Workday from 8 a.m. to 5 p.m. Explore every opportunity to increase workplace listening.

4.) Positioning dominance is mandatory. Own your format niche in the market. Design outside promotion to build cume and recruit new listeners. Enhance time-spent-listening (TSL) with on-air promotional activities (and good programming). Fine-tune all on-air and off-air promotion elements and contest promos to perfection.

5.) Promote cume trial. Aggressively use all means to increase sampling. Achieve maximum visibility and stay in the foreground. Be promotionally active. Carefully evaluate opportunities for local relatability and involvement that mirrors the market.

6.) Talents constantly and consistently sell the benefits of listening to build TSL and recycle listening from hour to hour and daypart to daypart. Use promote-aheads, teasers or billboards every quarter hour. Keep promos and liner cards fresh; update at least twice a week. Production should be clean, creative and attention-getting. Write promos and local relatable PSAs to deliver a direct listener benefit, not just a feature of the station, event, etc.

7.) Talents practice brevity in every break. All talents sound prepared, coached and formatically superior; key personalities share interesting, memorable, local information with listeners every hour.

8.) News is locally oriented and relates to the target listener. Write news creatively in present tense and deliver flawless performances. Deliver the news in an exciting format that stresses the call letters and news position, and contains live reports that sound urgent.

Give 'Em What They Want

9.) Music is perfect. Every song played is among the best researched for the target demographic. The current hit roster features only the strongest appeal music.

10.) Know your target demo. Live the life group of your listener, and reflect listener attitude.

11.) Weekends sound as good as weekdays. Do not let weekends become a dumping ground for filler programs and mediocre DJs. Listeners discover new stations on Saturday and Sunday.

12.) Prevent commercial tune-out. Adjust commercial unit maximums for the ratings sweep with fewer interruptions for better flow and TSL. Be competitive.

13.) The audio sounds excellent. Distorted, excessively processed audio might cause listeners to tune away. (CDs, DAT, cable Radio have made many listeners aware of how clean audio can be.) Tweak the on-air technical quality to sound clean and fresh.

Have a great sweep, and don't let up on the last day of the book. Keep up the momentum at least through the following weekend to truly conquer the rating sweep. 🌟

C h a p t e r 9

The Innovation Generation

The New Rules Are No Rules

By Ted Bolton

If you understand the difference between Fad Surfing and Paradigm Busting, then you may be part of the new revolution, a revolution that is striking deep into the heart of traditional “Radio think.”

The Radio operative “if it ain’t broke, don’t fix it” has become obsolete in a world ruled by innovation. And if you don’t become part of this change, then get out of the business now. The future takes all prisoners who cling to the past and fail to embrace the truism that whatever exists now is aging.

Fad Surfers are easy to spot. They grew out of the former Radio boom years when cash flow was an easy commodity and Radio was a forgiving sport. You can hear the Fad Surfers pontificate about the ironclad rules of the Radio game and how strict adherence to these rules will assure success. After all, sticking to these rules is how they became such successful Fad Surfers.

The Fad Surfer believes there is only one way to execute a format. They cling to the standard norms of programming and marketing execution, fearing anything that has never been

- Fad Surfers follow the rules of the Radio game and believe that strict adherence to these rules will bring forth success.
- The Fad Surfer will institute change only when somebody else has successfully done it before.
- The Paradigm Buster is a new breed of Radio operator who embraces change for its opportunities and advantages.
- The Paradigm Buster knows that innovation means change, not just improvement.
- Paradigm Busters encourage deviation from the norm.
- The real Paradigm Buster knows that once you set a new standard, then you have a good chance of owning that standard.

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The Innovation Generation

done before. In other words, the Fad Surfer knows what works.

The Fad Surfer will institute change only when somebody else has successfully done it before (hopefully, not in their own market), and then they will look for the programmer, the consultant, the research company or the manager who discovered the magic. They will then hire this individual or organization to make sure the magic works in the Fad Surfer's market. That way they can ride the wave all the way to Arbitron success.

Say goodbye to the Fad Surfers, because they are about to become extinct.

Embracing Change

The Paradigm Buster is a new breed of Radio operator. They work, think and manage differently. They embrace change because it brings forth new opportunities and a boatload of advantages over the competition.

Here are five characteristics of the Paradigm Busters and how they function within their Radio station or group:

1.) They understand what innovation means. For the Paradigm Buster, innovation means change, not just improvement. For example, they don't ask how can we improve our morning show, but how can we do mornings like they have never been done before? These innovations are thought of as missiles guided by listener needs discovered through research. Innovation means true change that will make listeners redefine their own standards of entertainment and service (can you spell Howard Stern?).

2.) They embrace the dynamics of innovation. If you understand the dynamics of innovation, you have a high tolerance for error. In fact, a truly innovative organization tries to accelerate error, because it understands that innovation is a haphazard event. It requires trial, and lots of error. Paradigm Busters may even boast of past mistakes that led them to their ultimate success.

3.) They have a different internal structure. Paradigm Busters encourage deviation from the norm. There is no resistance to change within an innovative environment. The internal structure is one which rewards calculated risk-taking that produces both successes and failures. Management understands that its role is to convert impractical ideas into innovative breakthroughs.

Setting New Standards

4.) They demand a deeper understanding of listener needs and perceptions. Fad Surfers expect perceptual research only to tell them what to do with what already exists. In other words, they ask only the research questions that can improve what they already have in place.

Paradigm Busters dig much deeper. They ask for information that probes into the possibilities of new products and services. They don't want to maneuver around the marketplace. They want information that will redefine it.

5.) They understand the innovation product life cycle. Some innovations achieve immediate success. Others take time. Paradigm Busters understand these variances and stick with an innovation they believe in. Fad Surfers get nervous and pull the plug. Guided by continuous audience feedback, the real Paradigm Buster knows that once you set a new standard, you have a good chance of owning that standard.

A Time For Opportunity

It has been said that in a time of rapid change and upheaval, the confused find comfort and security by huddling together. The ways of the past are difficult to relinquish because we have become so good at the standard rules of Radio.

But remember, the bold who step forward and innovate will be the lucky few who will set a new standard for performance. Everyone else will be back to ground zero. The competitive advantages that were once in place will either be reduced or lost altogether. Now is the time for innovation. The opportunities are bounded only by your creative spirit and your tolerance for error. ✨

C h a p t e r 1 0**Lessons In Revival****How Top 40 Can Learn From Its Mistakes***By Guy Zapoleon*

From the birth of rock 'n' roll until the late '70s, Top 40 was the undisputed champion of Radio formats. It was where the mass audience could always tune in for their favorite new music. Variety, the buzzword in defining Radio, was what Top 40 was all about. Top 40 played the most popular tunes, regardless of format — rock, pop, R&B, adult ballads, even country.

Top 40 defined the cutting edge in entertainment. It attracted Radio's best air personalities. From the beginning of rock 'n' roll through the '70s, Top 40 disc jockeys were creative people like Alan Freed, Murray the K, Arnie Ginsberg, B. Mitchell Reed, Dick Biondi, Real Don Steele, Robert W. Morgan, Cousin Brucie and Dan Ingram. These personalities sold the music, promotions and commercials with humor, wit and pure excitement. We bought more records, more products and — most important — we never wanted to tune out. We knew if we did, we would miss something.

- In the past, Top 40's blend of current music was where the mainstream audience could count on hearing its favorite songs.
- Top 40 had less competition due to fewer stations and formats, the brightest young programming minds to package hit music, exciting personalities, great promotions and the marketing of Top 40 into a compelling product.
- Cycles have caused extreme edges and then softenings in current music that chase listeners away from Top 40 and toward new formats.
- Top 40 programmers must reflect current trends in music by balancing Pop-Rock, Pop-R&B, Pop-AC and Pop-Alternative music.

*continued***The Dominant Days**

The baby boomers were teenagers and young adults who made up

Chapter 10

Lessons In Revival

the largest segment of the population. Even though 18-to-34 and 25-to-54 figures were available, the buying power and sheer numbers of the under-30 generation made the overall 12-plus performance the decisive factor in placing a buy to local and national sponsors.

These were the dominant days of the AM band, with an average of about 10 to 15 stations per market. Besides Top 40, there were only six other formats — MOR/standards, soul/R&B, country & western, beautiful music, classical, news/talk/full service and a niche format known as chicken rock (the hot AC of its time).

Rock 'n' Roll Cycles

Rock 'n' roll has gone through four nine-year to 11-year cycles since its birth with three stages: Birth, extremes and doldrums.

1) Birth (1956, 1964, 1974, 1982): There is a balance of rock, pop and R&B.

2) Extremes (1960, 1969, 1979, 1989): The younger, active audience wants a more intense version of rock or R&B music, and that style dominates current music. Unfortunately, Top 40 overreacts to these trends, playing more and more of this music. Record companies jump on the bandwagon until most of what you see released is this style of music. It's a vicious cycle. Examples of extreme music are acid rock in 1969, disco in 1979 and rap in 1989.

3) Doldrums (1963, 1971, 1980, 1991): The majority of people become polarized by extreme rock or extreme R&B, and the active audience tires of the sameness of the current music scene. Pop dominates with softer music styles, giving artists from genres like country, soft AC and even jazz their chance to have current hit songs. During the extremes periods, either extreme R&B or rock so dominates the current music scene that when Top 40 abandons it, new formats spring up. Top 40 chases so many people away during this period that people gravitate toward country and niche formats like hot AC.

Top 40 has lost most of its audience during the last three music cycles. Also, there are now three times as many stations and about 20 formats and niche format options available. With the added options of cable TV and Radio, the industry has never been as competitive as it is now.

Demographic Demands

As the baby boom matured into the 30-plus demographic, advertisers no longer cared about 12-plus shares, first focusing on 18-to-34 and now 25-to-54 numbers, almost totally abandoning formats dominated by 12-to-24 listeners, like Top 40. During the extremes and doldrums periods, as Top 40's ratings dropped, even young advertising agency buyers

developed a prejudice against the format, because neither they nor their friends could relate to the music on Top 40 Radio.

As Top 40's share of the audience eroded, programmers were told to avoid any negative that might cause tune-out. Instead of being taught how to use the right amount of talk to sell station benefits creatively, DJs were stifled and ceased being personalities at all. Revenue was down, so less money was available for contests and outside marketing.

Equally appalling, many of the bright young programmers went into management, other media or simply into other formats with more tools at their disposal. The result was a lack of attraction to Top 40 and Radio in general.

The Future In The Balance

We are nearing the birth of the fifth music cycle, and there will be a great mainstream crop of current music from all genres. Programmers must recognize the cycles and reflect trends without being dominated by them.

Pop-rock, pop-dance/R&B, pop-AC and pop-alternative all work together on a mainstream Top 40. The key is in balancing each hour of music with all these styles. We also need to find and support artists who are more than one-hit wonders from all these genres of music. EnVogue, Boyz II Men, U2 and R.E.M. could be today's Supremes, Temptations, Rolling Stones and Beatles. It's important to play the hits but also to maintain the balance that has worked for Top 40 in the past.

Young programmers must combine research and gut instinct to find music that appeals to their core and the cumers from other formats. During certain periods of time, successful Top 40s may be 100 percent or even 80 percent current-based. Instead, these stations balance the current, recurrent and oldie music that appeals to the most people and still satisfies a large enough core audience.

The next generation of great young programming talent must understand their audience and use their creativity to cut through the media clutter to inform, entertain and touch their audience. DJs must sell the station benefits with their personalities. Replace juvenile DJ chatter and attitude liners with creative promos and information that reflect what's happening in music, entertainment, the news and in their community.

continued

- **Niching of Radio will help Top 40 by cannibalizing other formats, thus requiring a smaller market share to win.**
- **Generation X and the boom-let create a new audience for Top 40.**

Chapter 10

Lessons In Revival

Other successful formats have adopted the marketing/promotional tools that made Top 40 great. Top 40 stations must find ways to match their competitors' promotion and marketing with less revenue coming in. They must pick the best promotions and wisely spend their marketing dollars on creative campaigns that capture the listener's imagination.

Rob From The Niche

With all the format options available, it would seem impossible that mainstream Top 40 can be successful. The good news is that the niching has begun to splinter other formats like country, AC, rock and R&B. With all the niches reducing the potential shares for all formats, it will take less of a share to dominate a market.

The coming of age of Generation X and the children of baby boomers (boomlets) will provide a huge audience with a thirst for the right blend of current music. Advertising agencies will become aware of the potential revenue dollars available in these new generations and will reinvest in Top 40, if Top 40 improves.

If Top 40 balances its music, hires bright young programmers and air talent and returns to the basics, the mainstream format that has left for country, AC, R&B and rock formats will return. 🌟

Chapter 11

Your Station's Green Machine

The Fax

By Mike McDaniel

There once was a broadcaster who told colleagues he often sat upright, wide awake in bed because he “had a vision.” The visions were remembered and became some of his best moneymaking promotions.

For Jim Gischia, sales manager of WXER, Plymouth, Wisconsin, his “vision” occurred at an otherwise unproductive broadcasters’ meeting. By the time it was over, he had extensive notes and the input of several newfound colleagues on the idea’s potential and pitfalls. Business cards were exchanged and Gischia announced his intention to produce the promotion and share his findings with those interested. Thus, from crowded break areas and long-winded speakers came the gem of a promotion, refined, tested and proven ... Announcing Valu-Fax, a real winner.

Here’s how it works: On one piece of paper, with a desktop publishing system, create six to 12 coupons targeted to employers and employees (office supply bargains, sandwich discounts, cents off, freebies, etc.) and fax it, twice monthly, to a select list of businesses and industries in your community on Monday morning before work begins. Merchants pay you for the service of distributing their coupons. It requires minimal selling time and little service.

- Valu-Fax is a sheet of six to 12 coupons targeted to employers and employees, faxed twice monthly to a select list of businesses and industries in your community.
- Sponsors pay you for the service of distributing their coupons.
- Schedule promos on the air telling business and industry to look for Valu-Fax on their fax machines Monday morning.
- At \$175 per month, each advertiser gets two issues and a spot package. You get \$2,100. At \$250, 12 coupons will get you \$3,000.

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Your Station's Green Machine

Make a list of potential Valu-Fax sponsors and put a presentation together. Explain how the Valu-Fax will be distributed to X number of businesses with a total of XX employees twice a month. Have a schedule of the actual dates for the Valu-Fax for the next six months to a year.

Make up a dummy Valu-Fax for demo purposes. Make coupons for target customers. If the prospect corrects your coupon in the presentation, take it as a buy sign and get out the order blank.

Broadcasting With Your Fax

Make a list of any business or industry where there are 10 or more employees. Have someone call and get the fax numbers. No other explanation is needed.

There are a number of fax machines that can "broadcast" (send the same fax to many numbers). Check your machine. You can buy a fax board that mounts inside your computer to broadcast for less than \$150, including software.

Plan to send a fax to your list twice a month, on Monday at 3 a.m. so arrival does not tie up machines during business hours.

Schedule promos on the air telling business and industry to look for Valu-Fax on their fax machines Monday morning. Give an example of a coupon or discount included in the fax.

On Tuesday, use another promo telling about the Valu-Fax sent on Monday. Give the number for businesses to call if they did not get one.

Creating Coupons

Use a desktop publishing program. There are many on the market from \$99 to \$899. Make a template with six or 12 spaces for your coupons. Each coupon can be prepared separately and pasted electronically in your template. Your template should include an explanation of what Valu-Fax is, your call letters and suggested routing. Include the station telephone number and cheerfully remove from your list anyone who calls to complain.

You might elect to have a computer whiz in your town scan the logos of the coupon purchasers so your computer can include them in the coupon. Each coupon should contain your call letters, Valu-Fax headline, an expiration date giving the coupon a life of 14 days or less and a disclaimer: "You may copy and distribute this coupon. Use only one coupon per customer."

Selling Valu-Fax

Once you decide to use Valu-Fax, set a date for the first fax and a deadline for coupons to be sold. You must sell it out or you will end up

with a PSA coupon. At \$175 per month, each advertiser gets two issues and a spot package. You get an easy \$2,100. At \$250, 12 coupons will get you \$3,000. Sell them for a minimum 14 weeks, seven issues (fax every other week). Set a limit on the number of times copy can be changed and deadlines for copy change. In print, changes take time. As a bonus, coupon purchasers get additional exposure in your on-air promos mentioning their coupon and its content.

You should also prepare an “add us to the list” sheet for telephone operators to respond to the calls from businesses that hear your promo and would like to be on your Valu-Fax list.

If you are not into computers, you can design the coupons by hand, cut and paste a master fax, and punch in the numbers on your fax machine by hand and still make money. 🌿

C h a p t e r 1 2

State Of The Station

Evaluate Your Position Before The Ratings

By John Lund

Everyone has experienced the shock or joy of receiving the Arbitron after the rating period, but how many program directors can recall exactly what affected the ratings? A self-generated State of the Station will accurately document what occurred at the station and at competing stations while the book was in progress. Ascertaining the information during the rating period will also sharpen awareness of programming, resulting in more attention to detail during the survey period.

The State of the Station should contain trends of your station and that of competing stations to compare several ratings books and dayparts. It's often necessary to go back several years. To facilitate analysis, trenders should be completed prior to receiving the rating book.

Rating surges are often the result of advertising and contests, so you should note competitive advertising during the book. Call local ad agencies, TV stations and outdoor companies for competitive expenditures during the survey months. Note competitive programming, promotions, talent shifts and "commercial-free" programming in this report. You'll see if a competitor's contest really affected their cumulative audience or if their programming helped their time spent listening.

Complete the following review while the Arbitron is being conducted and programming is fresh in your mind. Thus, it will be easy to cor-

- **A self-generated State of the Station will document what occurred while the book was in progress.**
- **Call local ad agencies, TV stations and outdoor companies for competitive expenditures during survey months.**
- **Are your talents the best your budget can afford? Best-suited for the time period?**
- **What was your advertising campaign designed to accomplish?**

Chapter 12

State Of The Station

rectly complete the sections on music, news, talent, promotion and advertising, community involvement, production quality, commercial practices, technical, etc.

Rating Trends Review

Going back as many as five years, design a trend chart for your key demographics as well as your competition's for time spent listening and quarter-hour shares and cumes. Make special notations regarding up and down books, demographic shifts, dayparts, changes in ethnic weighting, ESF, DST, census revision, changes of counties surveyed, etc.

Music Overview

Analyze your music in many ways: Briefly state the philosophy of your music programming. Describe your music research. Describe the process of adding new and current music. State specifics of categorizing recurrent and gold music. Pinpoint the demographic target of your music programming. Describe how music is programmed in all dayparts. List objectively strengths and weaknesses of your programming.

Construct a music playlist review for the Arbitron period and include: weekly current playlist (include date added, weeks on the air, rotation, date off the air); recurrent list (include rotation); gold music (include rotation, dayparting, etc.); comments and conclusions (is the music very safe, too hard or too soft, too stale or too new).

News Overview

Conduct a complete analysis of your news programming during the Arbitron. State your philosophy of news programming. Critique the station's news image: How did you do with the "basics" (call letter mentions, time checks, promoting ahead, etc.)? Were you the first to cover stories? Do your newsmen relate to listeners in the target demo? Objectively list strengths and weaknesses of your news programming. Construct a newscast schedule listing shifts, network and local news times. List major news events that may have prompted atypical listening. Did you benefit from these events? Analyze news talent and support staff. Conduct a similar analysis of your competition's news programming.

Talent Overview

Are your station's talent the best your budget can afford? The best suited for the time period? Do they have proper training, materials and critiquing during the book? Do they really know who their competition is and how to beat them?

Briefly critique the on-air performances of your talent: Were they fol-

lowing the basics? (Call letter identification, flow, relatability, enthusiasm, community involvement). Objectively list strengths and weaknesses of your talent through this book.

Construct a complete talent schedule. Who was on the air at what time? Include vacations, remotes, promotional appearances. Construct a similar analysis of your competition's talent. Retain air checks of random shows for both your own and your competition's talent.

Overview Of Promotion And Advertising

Review and describe promotional efforts of all stations and prepare a careful analysis of your promotions during the book.

What was your station's promotional budget for the entire year and the three months of this rating period? How much did you spend in outside media, on-air contest, etc.? Was your campaign pretested? If so, include results. What was your advertising campaign designed to accomplish: increase awareness, cume, quarter hour?

If you programmed on-air contests, how can this promotional effort be evaluated? Was it promoted in other media, and how was it promoted on the air? Was the contest simple enough to describe in 30 seconds? Do you have all contest promos and a copy of the rules filed? Did you save everything, including air checks of promos and winners? What was this contest designed to do: increase cume or quarter hour, recycle listeners into other dayparts? What was your weekly contest budget? When was the promotion conducted?

What other promotional events are scheduled during the Arbitron? Were all promos updated two to three times a week? Is the station's promotional effort perfect? If not, list what you will do differently for the next book.

Analyze your competition's promotional efforts. Compare theirs to yours. Videotape your competition's television spots. Promotionally speaking, who was the winner this book?

Overview Of Community Involvement Programming

What kind of public service promotional events were conducted and promoted during the book? Were they beneficial in building a good public image? Is the station considered a "music jukebox" by listeners, or does it perform community services that enhance station image? Are PSAs customized for the station? Do PSAs serve a purpose? Analyze your competition. 🌿

Chapter 13

Why Looser Makes You Tighter

The Advantages Of Controlled Spontaneity

By Ted Bolton

In a world of computerized playlists and pretested everything, it's difficult to believe that anything but total control can produce a winner. The fact of the matter is that controlled spontaneity will produce a winner every time. Consider a scenario that you certainly have either experienced secondhand or been part of in your Radio career.

The Demise Of A Giant

We all know of a marketplace leader that stumbled and eventually fell. Competitive factors made them forget what had made them great, and before they knew it, they landed at the bottom of the ranker heap. An interesting dynamic takes place when competitive pressures build. The underlying force of this dynamic is an inherent tendency to tighten up, hunker down and assume a defensive posture. Why not! After all, you're under attack, your ratings are plummeting and you need to tighten up all the loose ends to protect your turf.

Now let's examine this tightening-up strategy from afar to fully understand the long-run implications.

Listed are the attributes before and after the attack:

- When competitive pressures put your station under attack, be wary of taking on a defensive posture.
- Go down the laundry list of programming basics to be sure you have the basics covered.
- Don't strangle your station's creativity just because you have a new competitor.
- Your No. 1 resource is the human element. Go for the heart and the emotion, and the diaries will follow you back up to the top.
- Don't lie or promise anything that you can't ever deliver.

Chapter 13

Why Loser Makes You Tighter

Winner Before

Offensive
Loose
Spontaneous
Human
Real
Multifaceted
Personal
Fun

Loser After

Defensive
Tight
Controlled
Technical
Contrived
Unidimensional
Distant
Serious

You can see the implications of what appears to be an appropriate response to a competitor. How would you want your station to be perceived ... tight or loose? Which one will produce the bigger ratings?

The interesting thing about this tightening phenomenon is that the defensive posturing spreads like a cancer through the Radio station. All the humanistic, spontaneous elements that made the giant great are gradually reduced and eventually eliminated in favor of a tightly controlled defensive policy that becomes so rigid, it eventually breaks. It spreads to the music, the on-air talent, the promotions and even the sales department. You can prevent this from happening if you follow a few basic procedural guidelines.

The Programming Death Cycle

When competition heats up and ratings start to go down, there is a basic human desire to simplify things and “go back to the basics.” This tendency can send you into a programming death cycle. So before you strip your station of the raw essential human elements that made you a winner, ask yourself the following questions:

1.) Are you really covering the basics? Don't become involved in brain surgery. Just go down the laundry list of programming basics one more time. Hire a consultant to provide a second review if you need an outside reality check. Ask the consultant only for a review of the basics and nothing more. If you're missing something, fix it now.

2.) Do you still provide creative slots? Does everyone at the Radio station still have the opportunity to provide creative input? Obviously, as a manager you will function as the gatekeeper of creativity, but you still must provide others the creative opportunity. If you cut this off, you are cutting the potential of your Radio station in half. Don't strangle your station just because you have a new competitor. In fact, new competition should lead to even greater creative input and problem-solving. Just don't shut the door the minute things get hot.

3.) Are you actively humanizing everything on-air, or have you turned into a robot? An unchanging marketing law says that people relate to people. There is a tendency to take the human elements out of the station once an attack begins. This, too, accelerates the death cycle. If you are being attacked, your No. 1 resource is the human element. Relate to your core audience with real people, not canned Ten in a Row promos. Get out on the streets with promotions that stir human emotions, and forget the overworked money giveaways. Relate to people on human terms that are real, not contrived. Remember that technical, inhuman products are treated like replaceable utilities. Go for the heart and the emotion, and the diaries will follow you back up to the top.

4.) Are you starting to lie? Part of the tightening mentality is the tendency to develop exaggerated advertising claims to reinforce your flanks. This starts the process of overpromising and underdelivering. Once again, the death cycle begins. Today's listeners are not easily fooled, if they are even fooled at all. While under attack, resort to total truth. Tell them exactly what new features you are adding, and exactly what you intend to do (not say) that will make your Radio station even better. Don't lie or promise anything that you can't ever deliver. Your audience will love and respect you for your honesty. After all, you already have developed some trust. Don't blow it because of a new competitor.

One Last Exercise

All of us live in a real-time laboratory of Radio marketing strategy. The next time a heated battle ensues in your marketplace (hopefully one in which you are not directly involved), sit back and take some notes. See how tight or loose the attacked station becomes. Observe their on-air composure. See if they focus on their human resources and expand their creativity. How truthful have they become during a time of duress? Best of all, sit back and tell yourself that you would never make the same mistakes they did. At least not now. 🌿

Chapter 14**Public Service****It Doesn't Have To Be Free***By Mike McDaniel*

Does this sound familiar? The Radio station door opens, two women enter with a packet of posters and announce: "We want some ads for our project, and the government says you have to give them to us, free!"

Better yet, when you ask (with a forced smile) if they have bought their newspaper ad yet, they reply: "Oh, yes. We just came from there!"

Makes the blood boil.

Who says Radio stations must give freebies to groups and clubs who buy ads in the paper?

Remember the prime directive: Broadcasting is to serve the public interest, convenience and necessity. It does not say "free" anywhere in there. My old

Pappy told me many years ago: "There ain't no free lunch." He was right. (I got what I thought was a free lunch once, but I was wrong.)

No Respect For Freebies

People don't respect what is free. Just look at the last time your station handed out anything absolutely free. The trail away from the distribution point was littered with discarded freebies. Charge only a nickel, and the trail of trash gets smaller. If there is nothing invested, there is no reason to take it seriously.

The same is true with public service. Groups come to Radio after

- **Broadcasting is to serve the public interest, convenience and necessity. It does not have to be free.**
- **Stations can turn public service freebies into money-making promotional opportunities.**
- **Use a questionnaire to educate people on Radio's need to make money.**
- **Prepare a rate sheet for public service ads.**
- **Use public service events and announcements to sell sponsorships to industries.**

Chapter 14

Public Service

they have been everywhere else. "Oh yeah, Radio ... let's go get some of them free ads!"

Here are some plans to stop the flow of freebies and turn it into a moneymaker:

First, have every public service request arrive via a completed questionnaire. This is the first step toward educating people that Radio stations like to make a living, too. The questionnaire should contain a number of questions and statements, such as:

- Name of organization requesting public service announcements. Name of president or officer and telephone number. Name, address and telephone number of person requesting Radio help.

- Statement certifying that the organization is spending no money for advertising in the newspaper, billboards, cable TV or shopper to advertise the project. If so, then the organization, and specifically the person requesting the free time, will be liable to pay the Radio station the going rate for all the announcements run so far.

- Follow this with a basic free enterprise statement: "WXXX Radio operates in the American free enterprise system by charging for advertisements and announcements broadcast over the air. The charges pay the expenses of the station and the payroll of the employees. Sears does not give away its product, neither does McDonald's, nor this Radio station."

Have every person who comes in for a freebie complete the form. The receptionist can handle this duty. Many times, after reading the questionnaire, the organizer will ask: "How much does it cost to buy an ad?" Be ready with a printed rate sheet for public service. Offer two or three packages, payment in advance, equal in cost to small newspaper ads. You might offer to double any investment as your contribution to a successful event.

Public Service Promotions

Another way to make an impact with public service is to jump on one request like Dave Gifford on a new rejection. Work with the group; plan remotes, lots of air time, special announcements, the works. Help them plan an event that eliminates the newspaper entirely. You can do it. Then, when others ask about the success and high visibility, tell your no-newspaper story.

Selling ads to the Committee for the Ice Cream Social will not make you rich. Think about selling the cover sponsorship of all such announcements: "Acme Manufacturing presents the Community Notice Board ..." List the events, then conclude with: "Community notice of these events has been brought to you by Acme Manufacturing, creators of the Dust

Bunny and proud to be a part of the activities in Smallville.”

You can use telemarketing to generate public service bucks, too. Check the mail and front desk requests for items of interest and package them for sales on the phone. Sell announcements about the event, with a selling sentence for the sponsor, to 10 or 20 small businesses in the area and make an easy \$400 on one small spaghetti supper.

You don't have to do it for free. Marconi didn't have that in mind when he tapped out his first message, nor did De Forest when he invented the first electron tube. They both made lots of money. You can, too. ✦

C h a p t e r 1 5

Hiring A Programming Consultant

It's A Know-When Situation

By John Lund

When does a Radio station benefit from hiring a consultant? When a station has exhausted its own resources trying to solve particular challenges in programming, management and promotion, it is time to call on outside help.

A professional consultant offers the Radio station an objective opinion and can complement a manager's strategic programming team. Many stations use consultants as a first resource, not as a last resort. Thus, consultants join a station's management team as a sign of that company's strength, not because of weakness.

- A consultant can be a cost-efficient answer to problem-solving without the expense of hiring or firing personnel.
- A consultant should have expertise in your format(s) and a great track record.
- A program consultant should make recommendations and help facilitate change.

Ratings, Sales And Profits

There are a number of areas in which a Radio station would benefit from hiring a consultant. The Radio station needs outside help when:

- 1.) It lacks ratings, sales and profits.
- 2.) It has ratings but lacks sales and profits.
- 3.) The station faces new competition due to LMA or duopoly.
- 4.) A greater understanding is needed regarding the market's vacuums and opportunities.
- 5.) Management needs fresh ideas, new systems and a creative rebirth.
- 6.) The station is either too program-oriented or too sales-oriented.
- 7.) The general manager, sales manager and program director dis-

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Hiring A Programming Consultant

agree on the direction of the station in terms of programming, target demographic and audience growth.

8.) Management needs an objective, unbiased evaluation of competitive strengths and weaknesses in music, air talents, news, promotion, community involvement and technical sound.

9.) The station needs to solve perpetual programming problems.

10.) There are disagreements over music rotation, length of playlist, performance of talents and audience target.

11.) Station is venturing into a format in which it has little or no expertise or track record and needs help implementing new programming policies, audience goals, formatics, music and talent basics.

12.) The station has held onto its traditional programming approach with diminishing audience and revenues for too long. No one is listening; no one is buying.

13.) A strong written programming and marketing plan is needed. It must contain timetable and actionable responsibilities for each member of the programming team, and a mission statement for the station.

14.) Staff members must recognize that programming and sales are an integrated marketing division of the station, not polar opposites.

A Proven Professional

15.) The station needs an experienced and successful professional who has helped produce winners in many competitive markets for a fraction of the price of hiring a full-time program director.

16.) The program director is a valuable employee but might need extra help during a tough competitive period.

17.) Management comprehends the need for strong strategic planning and wants to develop the program director's skills.

18.) New promotions, strategies and tactics are needed at the station to invigorate its overall sound and market presence.

Strategy And Direction

19.) The station needs a written stylebook for talent presentation, news, public service, promotion and music policy.

20.) Management needs to build cume audience with proven advertising and promotional campaigns.

21.) Management recognizes that longer time spent listening results from good programming, and needs help researching better music for the target demo.

22.) Management wants the most professional Radio staff and program sound in the market.

23.) The program staff needs strategic planning seminars conducted

by an experienced programmer who can teach them the formatics, the ways to win and sell them on the station's direction.

24.) Management needs to find a qualified air talent but does not want to advertise openly.

25.) Management wants to "pull to the biggest guns" and totally annihilate the competition.

26.) The manager recognizes the best way for a Radio executive to better himself and his performance is to work with an expert who will teach him. A GM can attend a business school course in Radio management, an SM can attend an RAB sales seminar and the PD might attend a national program convention. But the best method of improvement is personal coaching and day-to-day consultation by experts who believe that all Radio people can grow, improve and produce greater results. 🍀

Chapter 16

Mind Your Image

Money Isn't Everything

By Cliff Berkowitz

In the day-to-day running of a Radio station, it's easy to get lost in the needs and demands of the supermarket grand openings, the tire stores with the big sale and the client who just spent \$50,000 on your Radio station and "needs" a promotion. These are the promotional realities that we all deal with daily.

But let's face it: While a remote broadcast from the supermarket grand opening might put cash in the coffers, it does nothing to bolster your station's image. Without a solid imaging and marketing plan, promotions come and go on the air for no apparent reason. Give away this, give away that, but to what end?

What do you want your image to be? Take a good look around. What is happening in your community? What's missing from the airwaves in your market? Have you noticed an attitude shift in your region recently? Markets are always changing. What was true yesterday probably isn't true today. Yet we tend to cling to what has worked for us in the past instead of what new realities dictate. The '80s have been described as the "me decade," and Radio stations that mirrored that attitude during that era did well. But here we are, well into the '90s, and so many of us are still playing that same game. The realities have changed since the '80s. With so much emphasis on the nation's stalled economy in recent years, an appropriate promotional tack would be to

- When considering promotional activities, think about how they affect your station's image as well as the potential income.
- Have a solid imaging and marketing plan.
- If your station is doing something people care about, they, in turn, will care about your station.
- Keep your eyes open for what's important in your market now.

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Mind Your Image

help listeners toward their own personal economic recovery.

Stay In Touch

We are now entering a new era. We have a president with bold new ideas. And Americans are more inclined toward the concepts of shared sacrifice, being of service and rebuilding. This is the human factor that Radio must tap into. What Radio does best is reflect what is.

Some stations have done an excellent job of latching onto this new reality, paying attention to such social issues as mending race relations and stopping urban violence. But talking about issues is only a good first step. When you start acting on some of these issues that are important to your audience, then you will truly be noticed. People want to help, and your Radio station can become a conduit for that help. Look around your market. What needs attention? If your station is doing something people care about, they, in turn, will care about your station.

The best thing that any Radio station can do to market itself as part of the community is to participate in the community. It's up to you to find out how. Just keep your eyes open for what's important in your market now. Remember the immortal words whispered from the cornfield in the film "Field of Dreams": "If you build it, they will come." 🍁

C h a p t e r 17

Rock 'n' Roll Will Never Die

But It Will Fragment

By Guy Zapoleon

Remember when everyone listened only to Top 40 Radio and was satisfied with the hits from a multitude of music styles? MOR functioned as the adult contemporary format of the day. Remember when the Radio industry turned up its nose at “chicken rock,” the Hot AC of its day, because it garnered only a 10 share in the Hooper Ratings Service?

The existing formats in 1966 were: news/talk, classical, rhythm and blues, beautiful music, jazz, country & western, Top 40, MOR and chicken rock (the first niche format). It seemed as though we had all the format choices we would ever need. But, as generations came of age and new generations were born, new tastes bred new formats and niches.

- As new generations come of age, new tastes breed new formats and niches.
- Every 10 years, there is a split between listeners who prefer the oldies of a particular genre and those who like the newer music.
- Often when a format abandons either its younger or older listeners, a new format is created to appeal to the abandoned group.
- The success of formats depends on the tastes of listeners in each succeeding generation.

Time And Tastes

People form their music tastes in their early teens and early adulthood. Therefore, their music tastes generally center around the music of that seven- to 10-year period. So, every 10 years, there is a split between people who like the oldies from that format and people who prefer the newer music from that genre.

People generally prefer two types of tempo: uptempo and down-tempo. We listen to uptempo music to wake us up, keep us going dur-

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Rock 'n' Roll Will Never Die

ing the day, and to dance and exercise to. We listen to downtempo music to relax, as background music in the workplace or as a romantic setting for intimate gatherings. You can split most music genres into uptempo and downtempo versions.

Each generation of listeners wants its own music style. During their coming of age, teenagers rebel and create new spins on old styles of music. Many times an entirely new genre of music is born, witness modern/alternative rock.

Oftentimes during the extremes or doldrums period of a 10-year music cycle, a given format abandons a generation of listeners by playing mostly to either its younger or older listeners. This is when niches form to embrace the listeners who have been abandoned.

A decade-by-decade review illustrates how these factors have influenced format and niche development over the years.

The '60s

AOR: With the coming of age of the idealistic baby boomers, these teens favored long album versions of music you couldn't hear on Top 40 Radio. Tom Donahue began playing album cuts on a little Radio station in San Francisco, and album-oriented Radio (AOR) was born.

Spanish: With the growth of the Hispanic audience in the United States, there came a distinct need for an all-Spanish Radio station.

The '70s

Oldies: The movie "American Graffiti" glamorized the culture of the '50s and early '60s. People who grew up in this era preferred these oldies to anything contemporary.

All News: This format was created for people who wanted news without the sports, features and talk.

Soft Rock: A mellow rock format featured softer music from artists like James Taylor, Joni Mitchell, Linda Ronstadt and Jackson Browne.

Contemporary Christian: This format showcased up-to-date artists who performed Christian music with contemporary style.

Disco: At the height of this fad, many urban and Top 40s became all-disco, featuring artists like Sylvester, Voyage and Peter Brown along with crossovers like the BeeGees.

Spanish Music: This format featured traditional music of Mexico, combining mariachi and other forms.

The '80s

Modern Rock: This format was created for people who like cutting-edge rock and pop. The trend started with a British invasion of artists

like the Sex Pistols, the Pretenders, the Clash and Elvis Costello.

Big Band: The generation who grew up in the '40s swing era finally had a format that featured the big bands of that era.

Standards: This fragment of MOR featured mostly pop vocals of the '50s from artists like Tony Bennett, Frank Sinatra and Doris Day.

Urban AC: This format was targeted to people who preferred the older R&B music, as well as softer music from artists like Luther Vandross and Anita Baker.

Dance: This format picked up where disco left off, featuring the hottest dance music of the day.

Classic Rock: When AOR got too strange for the listeners who had grown up in the late '60s and early '70s, this format responded by featuring artists like Led Zeppelin and the Beatles.

New Age: The popularity of artists like Enya and Kenny G produced the "Wave" format.

Metal: When AOR moved more classic to block the new classic rock stations, younger rockers wanted music from newer bands like Metallica and older hard rock bands like Aerosmith. Metal/Z-Rock was invented for these people.

The '90s

Rap: As this style has moved out of the fad stage, the format has developed in several major markets.

Rock AC: This format features softer rock from artists like John Mellencamp, Bruce Springsteen and Genesis, as well as oldies from Fleetwood Mac and the Eagles.

Young Country: As the new crop of young mainstream country artists like Garth Brooks and Mary-Chapin Carpenter hit the scene, tastes split between older and newer country listeners. This gave rise to young/hot country.

Hot Talk: This format features issues for a younger audience.

Tejano: This contemporary music from Chicano artists features contemporary rock, mariachi and country influences with lyrics in both Spanish and English.

Future Formats

The success or failure of formats and niches depends on the tastes of listeners in each succeeding generation. Factors like listener ethnicity and socioeconomics play important roles, as do programming execution and financial investment. As the new niches and formats develop, existing format shares will splinter. This will allow new formats a chance for success, since it will take less of a potential share to dominate.

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Rock 'n' Roll Will Never Die

New and developing formats include: traditional country, all sports, soft oldies, show tunes, all comedy, all blues, Reggae, Hispanic oldies, world music and children's entertainment.

As we move through this decade into the next century, the factors discussed here will give rise to an exciting array of possible formats. Radio's success depends on its ability to carefully craft compelling music choices and market them to existing and future generations. ✎

Chapter 18

In The Mood

Attention To Lyrics Can Improve TSL

By John Lund

Radio is an entertaining, informative and mood-inducing medium. Some listeners look to their Radio as an escape or as a mirror reflecting their values, hopes and personality. The rebirth of country music is a good example. Much of its success is a reflection of the mood the music generates for the listener, as “cry in your beer” traditional songs have given way to more updated sensibilities. No matter what the format, the positive tone of a Radio station as generated by its music can improve time-spent-listening. Stations research every other element, but they might overlook the “mood” of the station.

When all other factors are the same on two competing stations of similar format and demographic appeal, how important is the mood that the music mix generates? This is an important area to explore in local research. If a listener likes a song in a music test that has a great melody but depressing lyrics, will he or she still listen to this song on the Radio when their personal mood changes? How should mood lyrics affect a station’s playlist?

A song’s tempo creates mood, and intensity affects mood, but lyrics are an important and overlooked mood enhancer. Lyrics might have a subconscious effect on the listener’s image of the station regardless of format. Consider station partisans who listen many hours a week.

- The positive tone of a Radio station as generated by its music can improve TSL.
- Country, oldies or adult contemporary stations should watch lyric content and avoid playing several downer songs in a row.
- Lyrics might have a subconscious effect on the listener’s image of the station.
- Notice how many sad songs of the '50s and '60s are not played on popular oldies stations.

Chapter 18

In The Mood

Watch The Downers

Country, oldies or adult contemporary stations should watch lyric content and be cautious about playing several “downer” songs in a row.

Radio listeners should not be overwhelmed by songs that reinforce too many negative aspects of their lives. Bonnie Tyler’s “It’s a Heartache,” Willie Nelson’s “The Last Thing I Needed” and the Rolling Stones’ “Angie” are good examples. One’s OK, but two or three in a row could cause depression or tune-out.

Examine two directly competitive stations that are well-researched, professionally staffed, technically perfect, promotionally active and play essentially the same music. While equal in every respect, one can dominate the other by dictating mood flow. That station reflects a positive, upbeat mood most people prefer.

When examining popular oldies stations today, notice how many heartbreak songs that were hits of the ’50s and ’60s are not played? They don’t test that well, because people like to remember the best times in their lives; they don’t want to be reminded of the pain they overcame or might have to overcome again, and positive, fun songs make you feel good.

Try this experiment: Listen to the station for several hours — at work, driving, relaxing, etc., and check the mood. Review music logs and assess lyric content. Perhaps your present playlist is 45 percent up, 30 percent neutral and 25 percent down. Can you live with that? If there is a problem, consider assigning lyrical mood values to songs and adjust your playlist accordingly. Perhaps you could restrict down songs in morning drive before 8 a.m. or at other times when “feeling good” is especially important.

Balance Sorrow With Celebration

Songs of sorrow, tension, heartbreak or negativity may have an effect on listeners. Be aware of subliminal messages being sent to listeners. Does the mix affect TSL, and does it have a balance of positive, neutral and negative songs? Too many down songs in an hour could detract from the station image and potentially hinder ratings.

Consider categorizing lyrics into three simple “moods” (not including tempo or texture) as illustrated above and control your rotations. 🌿

C h a p t e r 1 9**Who's Minding The Store?****A Game Everyone Can Win***By Mike McDaniel*

The origin of some venerable old promotions might lie with Marconi or even De Forest. (Say, that's a good question for the next sales meeting: Who was Lee De Forest, and how does he make your paycheck possible?) Some promotions have been around so long that when they make the cycle again, they appear new to some. Who's Minding The Store has gone around and come around many times. If there were a promotion Hall of Fame, this game would be a premier member. It is fun, easy and you can make some real fast, easy money.

What is Who's Minding The Store? It is a fun contest to build listener awareness of an advertiser's business and to have listeners constantly thinking of that business.

Listeners Call In

Plan a three-week period for the on-air contest. Play the game on the air, four times a day, and sell it to 10 advertisers.

Divide the 10 advertisers into several groups of five for the contest. (Several different combinations of names are available for the contest.) When the contest is played, the announcer will say: "It's time to play

- **Who's Minding The Store** is a fun and easy promotion that builds listener awareness.
- **Sell it to 10 advertisers**, and play it on the air four times a day for three weeks.
- **Divide the advertisers into several groups of five**, and guarantee participation in two games per day.
- **Have listeners call in**, and designate one caller to guess which of the five businesses is "minding the store," mentioning each advertiser by name. The correct guess wins a prize. Several combinations of business names are possible.

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Who's Minding The Store?

Who's Minding The Store. We'll take the sixth caller (or any number you choose) to play our game." Music plays as listeners call the station.

When the sixth call comes in, the announcer goes on to say: "We have Mary Smith on the line from Jonestown. Are you ready to play Who's Minding The Store, Mary?" After she answers, the announcer then says, "OK, here we go... Who's Minding The Store today? Is it: Sam Jones at Acme Hardware in Bosco? Or John Smith at Hometown Appliance downtown? Or Henry Carathurs at Quality Cars in Smallville? Or Matilda Johnson at the Windfall Fashion Mall? Or Otto Cash at the Five Name Merged Bank main office?" (An advertiser name mention for all five.)

Listeners Guess

The listener takes a guess (another name mention for the advertiser), then the announcer plays a tape cartridge with random cuts. The tape is the actual advertiser's voice saying: "I'm Henry Carathurs at Quality Cars in Smallville, and I'm minding the store!" (another name mention). Advertisers are recorded at random, so neither the announcer nor the listener has any control over who might be next on the tape.

If the listener guesses correctly, she wins a gift from one of the advertisers (not necessarily the one who is minding the store). If she guesses wrong, she gets a certificate for a burger or something. Everybody wins; everybody has fun. Advertisers get exposure — lots of it.

Each advertiser is guaranteed to be in a contest two times per day for three weeks (10 advertisers, five at a time, four games per day). That's 72 name mentions if you play six days a week, plus the number of times the advertiser's voice comes up on the tape, and the number of times a prize from the store is given.

Advertisers Get Mentioned

Sell the promotion to 10 advertisers. Package it with announcements to make it attractive. Each advertiser gets two commercials per day for three weeks, plus two contests per day, and offers three small gifts to the winners (usually certificates). Salespeople can carry a cassette recorder and record the standard statement when the advertiser signs up. No need to send production people out or have the client come to the station. The more authentic store noise in the background, the better.

Two commercials per day for 18 days (using a \$10 rate) will net \$360, then add a contest factor of at least 25 percent and sell it for \$450 to 10 stores for an easy \$4,500. Not bad.

Make it a bigger package, and you make more money. Everyone in town will be talking about Who's Minding The Store. (You know what

happens when you put an advertiser's voice on the air.) Limit your greediness to twice a year on the air, and sponsor participation to once every 18 months to avoid burnout. Advertisers will wait in line to be involved. The second sales effort might be sold out before you finish the first go-round. Don't give in and make it bigger or more often.

Your salespeople could be painting this picture ... "Imagine having people all over the county thinking of your business, and remembering your name. Imagine your voice on the Radio driving home that memory. Think of the fun and low cost of this unique contest. You'll be a star. I'll have to fight my way through autograph-seekers to see you next time ... " 🌟

C h a p t e r 2 0

Strategy And Tactics

Which Comes First?

By Jack Trout

The most popular metaphor in marketing today is warfare. Reading the business press is like reading a communique from the front. Attacks, counterattacks. Gains, losses. Victories, defeats.

Radio managers who have not studied military history might assume that strategy in warfare comes first and tactics follow. The reality of warfare is just the opposite. Strategy is developed from the bottom up, not the top down. Throughout history, military geniuses mastered the tactics of warfare first and then developed strategies that exploited those tactics.

- Warfare is a popular metaphor for business, especially in marketing.
- In warfare, strategy follows tactics, and this should also be the rule in marketing.
- Today's marketing battleground is inside the human mind.
- A good station general finds tactics that will work and then builds a strategy to exploit those tactics.

Genius Of 1800

The key tactical weapon of warfare in 1800 was artillery. Yet the MBA types of the day, the sons of French nobility, went into the cavalry, where the uniforms were terrific and you could ride to work. No one with connections would serve in the artillery, which was a noisy, dirty job.

One poor young man who didn't have the right connections had to take what they gave him, and what they gave him was a commission in the artillery. He wasn't even French; he was a Corsican.

His name: Napoleon Bonaparte.

The secret of Napoleon's strategic genius was his superb handling of artillery. "It is with artillery that war is made," he declared. Napoleon maneuvered and amassed his artillery to concentrate on a

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key point in the enemy's lines.

If the battle of Waterloo was won on the playing fields of Eton, it was lost over the skies of Belgium, where heavy rains made the ground so muddy that Napoleon couldn't maneuver his artillery, his key tactical weapon, until later in the day.

Armored Strategy

In 1940, the key tactical weapon was the armored tank. And who were the strategic geniuses of World War II?

If the names Von Rundstedt, Guderian and Rommel don't leap into your mind, how about this one: He was an observer at Cambrai in 1917, the world's first large-scale tank attack. He led the first U.S. tank attack in 1918. In between the wars, he was the first U.S. commander of armor. Like Napoleon, he spent his early career in the service branch that was going to be the decisive tactical weapon of warfare.

Who else: George S. Patton.

Like Napoleon, Patton was a superb field commander because he based his strategy on the exploitation of the key tactical weapon of his time. As a metaphor for marketing, the tank tactics of Patton are worthy of study. They should be required reading at the Harvard Business Schools of the world.

In particular, Patton opposed wasting an army's key tactical weapon, the tank, in broad-scale frontal assaults.

"The enemy's rear is the happy hunting ground for armor," Patton said. "Use every means to get it there."

Marketing Weapons

Throughout the history of warfare, one weapon has proved to be decisive in each era: the phalanx of Alexander the Great, the horse cavalry of Genghis Khan, the longbow of Edward II and Henry V.

What is the key tactical weapon in a marketing war? In the past, it was personal selling. Today, personal selling is like the infantry in a military war. Necessary, but not decisive. To answer that question, ask yourself another even more basic question: Where's the battle being fought?

Where are marketing battles being fought? If you want to go out and do battle with your competitors, it's helpful to know where to go. Some stations think that marketing battles take place in the marketplace, the home or with advertisers.

Not true.

The Mental Battleground

Marketing battles are fought in a mean and ugly place, inside the

human mind. If the mind is the battleground, then positioning is the key weapon in a marketing war. Like an artillery shell, promo can have an impact on a broad segment of the target market. With positioning, you can create customers wholesale, if you are properly zeroed in on your target.

Most stations know this, which is why the volume of Radio advertising and direct marketing is reaching astronomical proportions. As the volume increases, the relative effectiveness decreases. With the customer hunkered down in his or her mental foxhole, it becomes harder and harder to score a hit in our over-communicated society.

What makes the role of a tactical weapon like station advertising even more difficult is a widely accepted principle of business that strategy comes before tactics. Top management decides what strategy a company will follow, and then the troops execute it.

This is such an obvious axiom of station business operations that no one has thought to question it. Have you?

Yet, as George Bernard Shaw once said: "All great truths begin as blasphemies."

The great truth of warfare over the ages is that strategy follows tactics as surely as form follows function. Why should it be any different for marketing?

Strategy Follows Tactics

The essence of marketing warfare is a great blasphemy. A good station general finds tactics that will work and then builds a strategy to exploit those tactics. And, to take the idea one step further, programming tactics should dictate business strategy.

They won't teach you this idea at the Harvard Business School. And I'm not sure if business leaders would agree with us, but military leaders certainly do.

"One does not plan and then try to make the circumstances fit those plans," said Patton. "One tries to make the plans fit the circumstances."

"The best strategic plan is useless if it cannot be executed tactically," said Field Marshal Erwin Rommel.

The strategy should be cut to fit the tactics of marketing war. Yet this fundamental principal of marketing warfare is violated every day when a general manager tells the promotions director: "Here is what we want to do."

What should happen, and almost never does, is the exact reverse. A listener should tell the station: "Here is what you can do."

Strategy should follow tactics. The strategy should evolve out of the mud of the marketplace, not in the ivory tower office of a CEO. 🌿

Chapter 21

AC's Golden Era

Stealing Baby Boomers Away From Top 40

By Guy Zapolean

Adult Contemporary Radio (AC) has been the dominant format since the late '80s. Even with the country boom, it was still No. 1 in winter '93. This dominance is due to several factors.

- *Familiar havens:* The musical extremes of Top 40, the former format leader, have pushed the mainstream audience to the more comfortable and familiar AC and country formats.

- *New & old superstars:* There has been a groundswell of great music for AC. Artists like Mariah Carey, Amy Grant, Celine Dion and Jon Secada join established superstars like Michael Bolton and Gloria Estefan. Old favorites like Elton John, Rod Stewart and Eric Clapton are making comebacks. Combine this current music with 20 years of great adult favorites.

- *Arbitron benefits:* In the fall of 1989, Arbitron switched to the "soft" diary, which essentially improved GRPs and midday listening. The prime beneficiaries were AC and country, which are used more as background than are Top 40 and AOR.

- *Money:* The focus by advertisers on baby boomers has placed 70 percent to 75 percent of the available revenue into the 25-54 demographic, which is AC's strong suit. According to a recent Duncan Radio Report, AC is converting 127 percent of its share of revenue based on its market share.

- *Marketing:* Many successful ACs have reinvested this increased

- The musical extremes of Top 40 have pushed the mainstream audience toward AC, making it the dominant format over the past decade.

- The attention to baby boomers has made AC the focus of advertisers, improving revenues considerably.

- AC will continue to dominate into the next decade.

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revenue into TV, direct mail, telemarketing and contesting. This increased marketing budget has paid off big in the format's continued dominance.

Variations On A Theme

As AC has continued to grow, new variations and niches have sprung up. Each niche is a result of several factors:

1.) *Era*: Since people's tastes develop in their teen years, every generation wants AC to play music from their era and new music that sounds like this era.

2.) *Mood service*: Most music formats either pick you up or relax you (or serve as background music).

3.) *Styles*: There are 16 basic music styles, of which seven styles can be easily blended into variations of the AC format: new R&B (Luther Vandross, Boyz II Men); adult pop (Gloria Estefan, Billy Joel); pop-rock (John Mellencamp, Bryan Adams); easy listening (Barbra Streisand, Barry Manilow); soft rock (softer songs from Eagles, Bonnie Raitt); oldies (Beatles, Supremes); old R&B (Temptations, Aretha Franklin).

Standard AC formats include: easy listening (easy listening, adult pop, soft rock, oldies); mainstream AC (adult pop, soft rock, oldies); hot AC (adult pop, soft rock, pop rock).

Some of the new niche formats:

- Rock AC (female-based), KHMV, Houston, TX — soft rock, adult pop, pop rock.

- Rock AC (male-based), WMMO, Orlando, FL — soft classic rock, pop rock, soft rock.

- Pop Urban, WBMX, Boston, MA — new R&B, old R&B, adult pop, some dance.

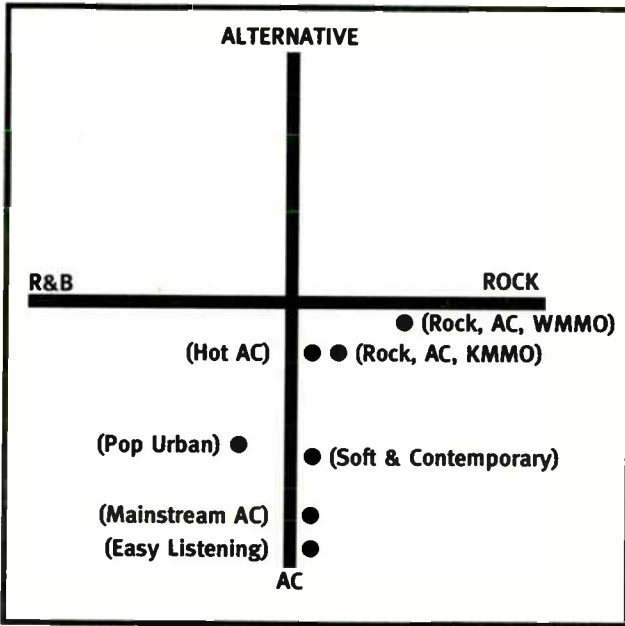
- Soft & Contemporary, KYEX, Los Angeles, CA — soft oldies, soft old R&B, old soft rock.

The style spectrum opposite provides another way to look at the musical differences of these formats. It breaks the format into four contemporary music styles: rock, R&B, AC and alternative. At the ends of the spectrum, rock is metal and R&B is rap; they are polar opposites. Conservative soft AC and trendy alternative are polar opposites. Toward the center of the spectrum, the sounds are less radical, more pop. Above the horizontal line is trendy and hip; below the line is more traditional. To the left of the vertical line is more R&B-based; to the right is more rock-based.

All these formats, including three of the new niches, are strong success stories (soft oldies and soft & contemporary are too new to be verified yet). Each success is based on the following factors: tastes of the

market, programming hole for that particular AC variation, clear positioning campaign, marketing dollars and other factors (strong morning show, community service, contesting).

As the next decade approaches, and with the baby boomers continuing to be the largest audience segment, when you combine all the variations, AC will continue to be the most successful Radio format. 🌟



C h a p t e r 2 2

The Unwritten Rules

Question Them To Challenge Obsolete Thinking

By Cliff Berkowitz

In Radio there are certain rules we all must abide by: operating in the public interest, avoiding the “seven dirty words” and certainly not defrauding the public. These rules, among others, are the law of the land. However, there are a lot of unwritten rules that guide most in our profession — the rules of habit and complacency that keep most Radio stations confined in that box that was defined long ago.

Most of us rarely ask the question “why?” in matters of programming and promotion. We simply do things the way they have always been done. This is much like the story about the woman who always cut off the end of a roast before putting it into the pan to cook. One day her husband asked why she did it. She replied: “I don’t know. My mother always did it that way.” So they called Mom and asked why she always cut off the end of the roast before cooking. Her response was simple: “Because my roasting pan was too small.” Here is a clear example of a rule that once made sense but is now obsolete, yet is blindly followed because that’s the way it’s always been done. We do a lot of this in Radio.

- The unwritten rules of habit and complacency limit stations’ potential.
- Challenge the obsolete by asking “why?” and “what if?”
- Challenge staff by posing different what-if questions in brainstorming sessions — and uncover the best ways to stay on top.
- Make sure your unwritten rules are not based on obsolete circumstances.

Challenging Conventional Wisdom

In consulting Radio stations on matters of promotion, one of my most useful exercises has been the brainstorming session. In one of these standard sessions, we ask the question “why?” a lot. We challenge

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the conventional wisdom, especially the unwritten rules that govern most of us daily. One of my favorite things to do with these sessions is to pose “what if” questions. Some are absurd, some are poignant, but all of them get the participants thinking outside the box. Sometimes I’ll pose the question: “What if you had no promotion budget?” or something absurd like: “What if all your listeners were deaf. How would you promote your station?”

One of the more interesting “what if” questions asked of stations is: “What if the FCC handed down a ruling that all Radio stations play the same songs at the exact same time and play the same commercials at the exact same time.” The challenge is, with these new restrictions, how do you make your station No. 1? Then the participants are asked to begin listing what they would do to come out on top. This is an exercise that I highly recommend you try with your staff.

Here are examples of responses I’ve gotten in the past: become more visible; have great personalities; have great promotions; become involved in the community; be entertaining; be creative; talk about issues important to the community; increase street presence; be part of all local activities, parades, fairs and happenings; make promotions entertaining; have the engineer maximize the signal; put in the best audio processing; be relatable to the audience; etc. After milking as many answers as I can out of the group, I then turn to them and say: “The FCC has come to its senses and has reversed its ruling. But, guess what: It doesn’t matter. This list is what you need to do to win.” We then take the list apart and tackle each issue separately. Because the fact is, if Radio stations actually do what they put down on that list, they will be No. 1.

No Preconceived Ideas

This list is just an example of what I have received in the past; each Radio station is different and comes up with slightly different answers. So, if you do decide to try this exercise with your staff, don’t go into it with any preconceived ideas of what the answers should be; let them happen. As the moderator, you can certainly make suggestions and help nudge them in the right direction, but let the answers flow from them. Let your staff create their own agenda. Let them define what is important and how to win.

This is just one step in getting outside that box that we’ve created for ourselves. To stay fresh and on top, keep challenging your station. Keep asking “why” and keep posing new “what ifs.” Finally, be sure that your unwritten rules are not long-obsolete. 🌿

Chapter 23**On-Air Basics****A Sound Policy***By John Lund*

Editors in the print media use a stylebook to maintain consistent policy on language usage and spelling — or “style” — for all their articles. In Radio, a stylebook for your station can define the basics of your sound and on-air policy. Top stations, regardless of format, exemplify a strong command of these basics.

The programming stylebook states the station’s format and specific format-ics in writing, including program policy, mission statement and demographic goals. Most important, it should detail every element of performance to assure that all elements are in perfect harmony in all dayparts.

The following are primary format-ics that are relevant to every successful station. This outline can assist in constructing your station’s own programming stylebook.

- Call letters should be the first and last item spoken in talk sets — when attention levels are at their highest.
- Call letters should be sold, not just said, by talents.
- Repetition is the cornerstone of recognition; call letter redundancy is rewarded.
- Talents build time spent listening and create forward momentum by alerting listeners to what’s coming up.
- Give listeners what they want, when they want it and in sufficient quantity.

Air Talent Mission

Objectives for on-air performers include the following:

- Promote the station with live liners, call letter sells, format positioning, produced promos, special station services, etc.
- Entertain listeners with music, promotions and other elements of programming.

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- Sustain audience with news, sports, discretionary time information (DTI), people- and consumer-oriented information and local reliable community information (PSAs).

Gain trial, maintain audience and extend time spent listening.

Calls Of Fame

The “calls” are the station’s call letters, station name or alphanumeric symbols.

1.) Calls should be the first and last item spoken in all live talk sets. Attention levels are highest at the beginning and end of songs.

2.) Calls should be sold, not just said, by talents. Calls should be presented so they stand out and sparkle.

3.) There should be one station name; keep it simple and memorable. Since repetition is the cornerstone of recognition, redundancy is rewarded.

4.) Vocalize the dial position often, so even the casual listener knows where to find the station again.

5.) Every program feature and attribute should contain the calls or station name to ensure that these features are “owned” by the station in the listener’s mind. Thus, talents replace “Here’s the weather” with “(Calls) Exclusive SkyWatch forecast.” Give the time and calls often in newscasts. Associating the station name with its features is important to strengthen identity, as well as to increase call letter recall.

6.) Station liners sell the station positioning or listening benefit. Example: “(Calls), clearly the best country.” The calls are mentioned in every liner and updated at least twice a week to ensure freshness.

Building TSL

- Talents build time spent listening and create forward momentum by alerting listeners to what’s coming up. This “preselling” of program features and benefits provides listeners with a genuine reason to stay tuned.

- Give listeners what they want, when they want it and in sufficient quantity. For example, morning talents should provide frequent time checks as well as brief weather updates.

- Talents frequently provide positioning statements and station liners that promote other benefits. Liners can be both dated promotional announcements and updated ones that sell a listener benefit (how to “use” the station), program promos, etc.

Format Mechanics & Ingredients

Each talent understands the station’s format and adheres to the special methods of executing it, including placement of programming elements.

- **Music:** The music selection software should provide safeguards on rotational elements. Music-related concerns (beyond the software) include: segue policy, record “posting” and policy on talent talk-ups to vocals, front and back announcing, promoting music ahead, etc.

- **Other topics include:** ingredients of the stop set, areas of ad-lib freedom, promote aheads, weather, public service announcements/local relatables, news and sports format (content and execution), aesthetics of talent performance (flow, creativity, enthusiasm, delivery and presentation), show content and show preparation. ✎

C h a p t e r 24

Reach The People Who Count

Don't Just Count The People You Reach

By Ted Bolton

A hugely successful credit card company called Advanta has decided that bigger is not necessarily better. While the other credit card companies react to a deluge of new competitors by lowering their interest rates, the little guys at Advanta have been following a more effective marketing strategy. A strategy so brilliant, it's probably the most efficient marketing strategy ever invented. This same strategy can work for your Radio station. Here are the secrets to their success.

- Not all listeners are equal. Approximately 70 percent of all quarter hours come from just 35 percent of a station's audience.
- Target core listeners with custom-designed appeals that address their needs.
- Maintain listener loyalty by creating an emotional bond with core listeners.

Secret No. 1: Selective Selection

Not all credit card customers are equal. Some are more credit worthy, and some spend more money than others. Advanta figures that profitability is a function of both. To avoid deadbeats, Advanta conducts the most extensive customer research in the industry. Their careful customer selection has paid off: Credit card receivables have grown by 35 percent to 40 percent a year, vs. the 6 percent industry norm.

The Radio Application

Not all listeners are equal. This Radio fact of life is further accentuated by the Arbitron method. Research Director Inc. released an analysis of more than 37,000 Arbitron diarykeepers. The report showed that approximately 70 percent of all quarter hours come from just 35 percent of a station's audience. Talk about separating the wheat from the chaff!

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Reach The People Who Count

Radio efficiency depends on your ability to understand that 35 percent heavy-user group. Since Radio profitability is directly tied into Arbitron, it is crucial to understand this highly profitable audience segment. Mine it for gold from an information and marketing perspective.

Secret No. 2: Micromarket Your Target

The larger credit card companies follow a blitzkrieg marketing strategy of mailing 30 million to 45 million pieces of mail offering virtually the same interest rates and annual fees to everyone. Advanta follows a much more targeted strategy.

Advanta researches its individual target customers to discover exactly what doesn't satisfy them about the credit cards they already have. Advanta then carefully tailors the pricing, terms and credit lines for each prospective customer. The result is the Advanta customer uses the credit card more often and maintains a higher-than-average outstanding balance.

The Radio Application

Instead of the mass-marketing approach, develop research that identifies pockets of heavy core listeners. Find out exactly what they want from your station, and what they don't like about your competitors. Then target these listeners with custom-designed appeals that address these concerns. Today's database technology allows for this kind of accuracy. Use it on your 35 percent heavy usage core. Always remember that even at a core target level, not all listeners are equal.

Secret No. 3: Always Be Cutting Edge

Because Advanta maintains such an up-to-date database on its most profitable current and potential customers, it usually beats the competition to the punch in terms of new products. With better products and customer-driven service, Advanta has the lowest customer defection ratios in the industry. Advanta understands that the cost of getting a new customer is six times higher than keeping a current one.

The Radio Application

Maintaining listener loyalty means going the extra mile for your core listener. It means being perceived as a leader. It also means knowing enough about your core listeners to create an emotional bond with them because you speak their language.

Great marketing must be effective and efficient; it must also regularly feed management with a stream of updated audience feedback. You must understand target marketing, selective selection, increased

product usage techniques and loyalty marketing strategies to produce profits in today's Radio environment. So, before you pick up the phone one more time to call your favorite TV spot syndicator, ask yourself the question ... Is there a better way? Start researching and targeting the people who count most.

And remember, it's more important to reach the people who count than to count the people you reach. ✦

Chapter 25**The Perfect Mix****A Radio Success Story Step By Step***By Guy Zapolean*

To borrow one of my mentor's phrases, here is a "(Dwight) Case" study of one of the most successful Radio stories in the last two years, Mix 96.5, KHMX, Houston. Why? Not because I was involved, but because it's a benchmark for building a great Radio station.

Compelling Need

Time/Warner's Bob Pittman stated this pearl of wisdom very simply to me one day: "Before any Radio station or any product succeeds, there must be a compelling need for the product." This was certainly the case in Houston for Mix 96.5.

Dave Robbins and I were sent as scouts by Nationwide Communications to analyze potential format opportunities for their new station, Energy 96.5.

Instinct told me that there were four compelling needs not being met by Radio stations in Houston:

1.) There was no Radio station for women who grew up in the late '70s with soft rock artists like Fleetwood Mac and the Eagles and in the early '80s with pop-rock artists like John Mellencamp and Journey.

2.) Top 40, which had been many people's favorite and everyone's second-favorite format, had become too extreme for the mainstream audience.

- Hire a staff of not only talented people but people who can put together a cohesive team effort.
- First research the programming hole in the market.
- Sell your benefits to a new audience using TV, then reinforce those benefits on your own airwaves.
- Create the right promotions to touch all aspects of your listeners' lives — their fun and serious sides.
- Constantly evaluate yourself and the marketplace and make the necessary adjustments and course corrections.

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The Perfect Mix

3.) ACs in town were primarily too soft. Adult women no longer had a station that was their “feel good” station.

4.) There was no Radio station that acted as a companion and reflected the attitudes and lifestyles of females 25-40 in Houston.

The Plan

There has never been a Radio station that was better planned, had more support from the parent company or had a larger brain trust behind it than KHMX.

Nationwide VP of Radio Mickey Franko started the project by flying in experts in every format to voice their opinions on the Houston market: Alan Burns, AC/Top 40; Larry Bruce, AOR; George Burns, multiple formats; Don Hagen, strategic research; John Parikhal, multiple formats, futurist, strategic research; Dave Robbins, Top 40/AC; Clancy Woods, KHMX General Manager; and myself, multiple format experience.

In addition, Franko had a stroke of genius: Invite a Rice University professor as the local representative. At meeting's end, everyone felt that some sort of AC was the best long-term option.

First-Class Vision

As national program director for Nationwide for seven years, I realized two key elements were needed to separate KHMX from the pack:

1.) Always attempt to create something unique and not just settle for the first idea.

2.) Everything about Mix had to be first-class.

Nationwide President Steve Berger and Franko had the vision that KHMX would require a budget that heretofore was unknown in the company's history. I don't mean to imply that KHMX had money to throw around. However, having the right budget gave all department heads the ability to think big and create a lot of magic for listeners on and off the air.

A Hole In The Market

Research became as important an ingredient as anything else in the creation and development of Mix. We researched the hole in the market and continued to research the listeners' wants and needs. Don Hagen, along with Joint Communications, did a dual cluster analysis report for adults 18-49 using artist groupings and musical style hooks.

We split the AC pie into mainstream AC (Michael Bolton, Gloria Estefan) and soft rock (Henley, Winwood).

The research confirmed:

1.) Several stations were imaged as playing AC. There was a

tremendous love of soft rock, but no station specialized in this musical style or had a strong image for playing this music.

2.) Women 25-40 had no strong allegiance to any Radio station in Houston other than country.

3.) There was no Radio station that supplied the “pick you up” for adult women.

4.) There was no station that people with varying music tastes could all agree on.

5.) People could not find a station they liked that didn't have a lot of meaningless talk.

Musical Recipe

I went through more than 10,000 songs to pick the list of 1,500 song titles we tested. Joint Communications' cluster analysis expert David Oakes combined his cluster analysis techniques with tradition favorability scales to help create the initial music library.

Steve Casey assisted in setting up a callout research department to test current and recurrent music and later to do ongoing perceptual research as well.

The Mix musical recipe was programmed so every quarter hour there was a consistent blend of all the various musical styles and tempos found on Mix.

The Packaging

We tested many of Mix's major elements: station voice, Randy Reeves; slogan, “More Music, More Variety and a Better Mix”; station logo; station colors.

Joint Communications held focus groups for Custom Productions' Steve Stockman. We tested TV storyboard concepts mixed with audio that we had developed. We researched quarterly marketing perceptions for the market and the core audience. We also researched TV viewing habits of the target.

Bottom-Up Marketing

Everything about KHMx was bottom-up marketed to please the target audience from the original concept.

In various forms, we constantly researched and got feedback on the lifestyle, attitudes, and wants and needs of the target audience, women 25-40.

During listener advisory boards, we researched listeners' feelings about each air personality and the type of elements they wanted from the station, and each personality and daypart, specifically the morning show.

The People Mix

Everyone on the staff was carefully selected not only on talent but on their potential for adding to the morale. The air staff were all former program directors, and the sales staff was made up of street warriors giving me constant feedback.

Every one of the personalities, including drivetime personalities, was given the plan: first, music; second, service elements; third, personality. However, humor and topical discussion of the days' events on a local and national basis were interwoven into Mix 24 hours a day, seven days a week. After the first year, personality played an increasingly more important role, with the introduction of morning talents Larry Morgan and Susan Lennon.

Touching Listeners' Heartstrings

Former operations director Jeff Scott and Bob Vance helped produce the unique jingle package from Thompson Creative in Dallas. They also worked with me to create outstanding image promos and voicers.

Marketing director Joe Pogge was extremely important in creating promotions that were fun, relatable and often touched our listeners' heartstrings. Mix 96.5 had regular "Mixers" featuring entertainment and food from local restaurants, and also featured several live on-air unplugged concerts with artists like John Mellencamp. However, the most important promotions were the benefit shows. One such show featured Kenny Loggins in a sellout benefit after the shooting of a policeman. This ability to seize the moment helped emphasize the station's PSA slogan: "We care about Houston. We're Mix 96.5."

Television Advertising

People think that one of the keys to success for Mix was its advertising budget. During the first book, the station blasted the market on TV with Stockman's breakthrough TV spot "Open Radio." However, as time went on, Mix advertised only in spring and fall, often with only a handful of prime-time spots. So, while television advertising played a big role in the initial success, its contribution later wasn't as great as people think.

Ongoing Evaluation

As Mix went into year two, people like Joint Communications' Bob Elliott, David Oakes, Creative Resources facilitator Gerry Tabio and Operations Director John Clay played an important role in helping analyze the station's strengths and weaknesses. Through research and self-

evaluation, we were able to boil Mix down to the essential elements that listeners expected.

The Future

Mix 96.5 continues with a new program director, Dave Van Stone, who is probably one of the most underrated programming minds in America today. He has enhanced the station with his own spark of creativity and humor without changing the product, as so many programmers might have done in his place. Mix 96.5 has been a consistent top three 25-54 player in Houston for the past two and a half years.

The station will continue to dominate if it remains true to the following premises: Deliver the product that the target expects, strive for unique creativity and make everything possible first-class, continue constant evaluation of the product and the ever-changing marketplace, never take yourself too seriously or your competition too lightly. 🍀

C h a p t e r 2 6**Marketing Urban/Black Radio****An Education In Progress***By Brian Knox*

While they consistently draw a high percentage of loyal listeners, urban/black Radio formats remain an education in progress — more specifically, an education for advertisers. Most urban/black Radio broadcasters agree that the formats that comprise this category have a formidable story to tell. Whether it's traditional urban contemporary or Black gospel, urban/black Radio now represents among the more targeted audience lifestyle and major consumer groups of all genres of Radio formats.

According to the R.H. Bruskin study "Media Targeting for the '90s," during an average week (Monday through Friday) African-American consumers, who comprise a majority of urban/black Radio listenership, spend 46 percent of their media time with Radio, compared with 34 percent for TV, 14 percent for newspapers and 6 percent for magazines.

Taking research a step further, recent Arbitron data shows that African-Americans 12 years of age and older tune to the Radio for an average of 26 hours each week, compared to 22.3 hours for the general population.

"In most markets, African-Americans don't have their own local TV station or newspaper, so they turn to Radio for their information and entertainment," says Darryll Green, VP/station manager for WGCI-AM/FM Chicago. "Radio plays a very important role in their community."

While the number of African-Americans continues to rise (see charts 1 and 2), some agencies and national advertisers still are skittish about buying urban and black Radio — primarily because of years of misperceptions of the buying potential of the African-American consumer. This reluctance, in fact, has become a modern day Catch-22 for these stations.

However, new qualitative research and continuing focus group stud-

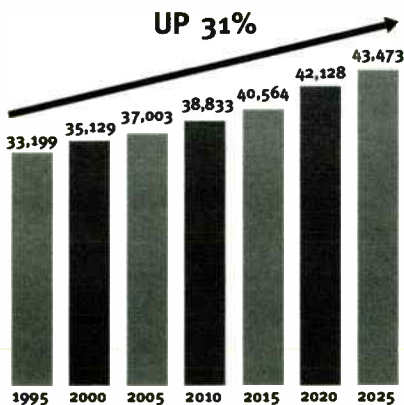
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Marketing Urban/Black Radio

ies with advertisers conducted by The Interep Radio Store's Urban Radio Format Network — a grouping of stations that matches heavy listeners of urban with heavy users of advertisers' products — are prompting the advertising community to look at urban/black Radio and the African-American consumer marketplace as additional avenues for increasing sales.

CHART 1:

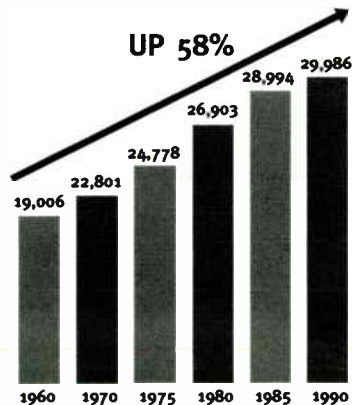
The Census Bureau estimates that the total black population will grow by 30% (to over 43 million people) by the year 2025.



Source: *Statistical Abstract of the United States 1990.*

CHART 2:

The 1990 Census shows that there are 29,986 African-Americans in the U.S. The black population is growing at a rate that shows a 58% increase since 1960.



“Urban Radio stations must sell their strength as a high-involvement medium for African-American consumers,” advises Larry Neuringer, product manager for Western Union Financial Services, an urban/black Radio advertiser. “There is a tremendous opportunity for urban Radio to merchandise this aspect.”

Indeed, a survey conducted by Yankelovich Partners and Burrell Communications on the buying habits of African-American consumers shows that this segment not only tends to be active shoppers, but that they also turn to advertising information more than other consumers. This consumer dedication has led to urban/black Radio's mission statement — “to capitalize on the value of its audience franchise.”

There are so many Radio stations across the country, but few have urban/black formats. “In some (smaller) markets, especially Southern

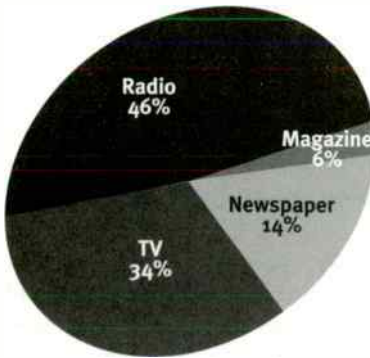
markets, these stations have audience ratings comparable to TV,” says Zeline Kelly Bates, VP/group media director for Burrell Advertising, a Chicago-based media placement agency that targets the African-American population.

Boosting The Power Ratio

From a national perspective, the urban/black format category ranks sixth (8.75 percent) in listenership of all major formats, according to Jim Duncan’s American Radio Report. “Listenership is not a problem for urban/black Radio; it’s the format’s conversion or power ratios that present the biggest challenge,” says Duncan.

Conversion ratio is a format’s ability to convert its percentage or share of the 12-plus audience into comparable market revenue shares. On a national level, urban/black Radio stations convert about 70 percent of their total audience share into revenue, according to a Duncan report titled “The Relationship Between Radio Audience Shares and Radio Revenue Shares.” (The report’s sample size is based on higher-rated urban/black stations.)

This less than one-to-one conversion ratio has caused urban/black Radio executives in the '90s to put a higher emphasis on educating advertisers on the lifestyle of African-American consumers.



*Black adults share of media time.
(M-F, 6 am to 6 pm.)*

Source: R.H. Bruskin

Chicago’s United Front

In Chicago, black Radio broadcasters have united to educate advertisers on why they should target African-American consumers. Initiated by WGCI’s Darryll Green, the group is called Chicago Urban Broadcasters. Its first target product/service category was the city’s banking institutions.

“We felt that urban and black Radio stations were not getting their fair share of financial institutional money, so we set out to educate bankers on the benefits of reaching the African-American market,” Green says. “For us to do a better job of marketing, we must speak the language of the businesses we are targeting.” For WGCI, speaking the language has translated into a significant increase in 1993 advertising dollars from Chicago’s banking community, he says.

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Marketing Urban/Black Radio

A major aspect to urban Radio is the format's interaction with its listeners in the community, according to Green. "Generally speaking, urban and black Radio stations tend to be more involved with the community through benefits and event sponsorships than most other Radio formats," he says. This involvement also includes programming; music-intensive WGCI-FM, for example, recently launched a new issues-oriented monthly program. The feature, called "Stopping The Hits," is a 60- to 90-minute call-in program that addresses different topics from AIDS to education.

Success Lies In The Pre-Sell

For urban Radio stations, pre-selling the format to agencies and advertisers is critical, says Stephen Giles, station manager at urban contemporary KHVN-AM/KJMZ-FM, Dallas-Fort Worth. KHVN is a black gospel music station that has been serving its listener constituency for more than 35 years, while KJMZ programs urban contemporary.

"We have more myths and objections to overcome than general market Radio stations," says Giles, who insists that the way to bring corporate America closer to urban listeners is through special event marketing. "This allows advertisers to learn more about the African-American family," he says.

The two stations sponsor two significant events in Dallas each year — Juneteenth and Black Expo USA — that attract both advertisers and listeners. Juneteenth is a two-day fair that takes place each June, and features live entertainment and seminars that address such topics as how to apply for a mortgage loan. Black Expo USA is a lifestyle exposition underwritten by Coca-Cola USA, and is staged in different cities around the country each year, including Dallas. KHVN/KJMZ are exclusive Radio sponsors in their market. Each event attracts some 30,000 KHVN/KJMZ listeners.

"These events are an important part of the pre-sell for urban Radio," says Giles. "They are part of the positioning and marketing of the format."

As for Black gospel programming, "it is probably one of the most misunderstood formats in Radio broadcasting today," says Giles. "It won't get you high ratings, but it will give you a very loyal listener base that is very consistent. It is a bond to the community."

Tapping Urban's Franchise

By taking advantage of the FCC's new relaxed duopoly rules, Sinclair Telecable now dominates the African-American consumer Radio market in Richmond, Virginia. The company owns Richmond's

only two urban contemporary FM stations, WCDX and WPLZ, as well as a black inspirational AM outlet, WGCV. However, the latter is in an LMA agreement with Hoffman Communications' WDYL-FM, which oversees the station's programming and sales efforts.

"The message here [in Richmond] is that we have a very valuable audience and that is the focus of what we sell," says Ben Miles, VP/GM for all three Sinclair stations. "Urban Radio is getting away from being a 'dollar-a-holler' pitch — that is, you give me a dollar and I will run your spot. We want advertisers to know that our audience spends more money than general market Radio audiences."

Although both WCDX and WPLZ program urban contemporary, each station maintains its own identity ... and each registered impressive 12-plus share audience figures in the spring 1993 Arbitron book. WCDX was first in the market with a 10.9 share, while WPLZ finished with a 7.8 overall share.

Miles sees urban Radio poised for growth. "The resistance from advertisers is less, while urban stations have better qualitative research tools and more professional salespeople trained in selling the format than in years past," he explains.

A Bright Horizon

There appears to be little doubt that advertisers are becoming more aware of urban/black Radio and its ability to move product. And this attention given to the format category should only continue to increase. 🌟

C h a p t e r 27

Tejano

New Music Means New Formats

By Guy Zapolean

When different cultures intermingle, marvelous new ideas can emerge. This has certainly been the case with the growth of the Hispanic community in the United States and the new music that has developed as a result, opening up even more possibilities for Radio formats in these markets.

In San Antonio, where the Hispanic population is 68 percent, a new form of music has evolved by combining Mexican folk music, rock, country and polka. The contemporary new sound is known as Tejano.

Like its American cousins, country and rock music, Tejano features music for romancing as well as dancing, with lyrics about life and love. Most of the music is up-tempo, although a majority of Tejano artists feature passionate ballads. Most of the music is recorded in Spanish language and the language blend known as Spanglish.

Important Influences

The first real Tejano pioneer was Santiago Jimenez, who performed the original Tex-Mex Tejano style “Cojunta” in 1936. His influence is seen through his son, Flaco, one of the most important artists in popularizing the Tejano sound.

Sonny Ozuna created what many consider the first complete album

- The growth of the Hispanic community in the United States has spawned several new kinds of Hispanic-influenced music and formats.
- Tejano combines Mexican folk music, rock, country and polka. Other popular forms of Spanish language music include Banda, Salsa and International.
- As the popularity of this music grows, so does the popularity of the Radio stations that feature it.

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Tejano

of Tejano music, Corino Nuevo, in 1970. Other important influences include Tejano pioneer Little Joe and Manny Querra of Manny Records, who gave many Tejano artists their first recording contracts.

As Tejano became more popular, big record labels began signing artists to long-term contracts. When this happened, what was approximately a \$2 million- to \$3 million-a-year business became a \$2 billion- to \$3 billion-per-year industry. In 1994, Tejano was introduced for the first time to Mexico as well as Europe and Asia.

Some of the other popular forms of Spanish language music include Banda, Salsa and International. Banda is a regional Mexican music style that dates to the 19th century but became popular with a dance fad called La Quebradita. Another sound, known as tropical, features the fast African/Antillian rhythms of Salsa and Merengue. International is more ballad-based.

Another format which is very strong in Mexico and just taking hold in U.S. Hispanic markets is called Grupo, which features the keyboard-based ballad and tropical style of name artists like Los Bukis and Los Temerarios. The top three stations in Monterey, three of the top five in Mexico City and the top two stations in Guadalajara are Grupo-formatted. KKHJ in Los Angeles and KWIZ in Santa Ana are the only two Grupo stations in the United States at this time.

The Ratings Result

As the popularity of this music grows, so does the popularity of the Radio stations that feature it. With San Antonio's 68 percent Hispanic population, KXTN-FM has dominated that city's ratings since 1991.

The most recent case of any new station changing format and moving from "worst to first" is KLAX, Los Angeles, which has led in the Arbitron ratings since it became No. 1 for the first time in the Fall 1992 sweep. Carefully picking its signature call letter X — the first letter of all Mexican Radio stations — KLAX specializes in Banda.

It will be interesting to see the development of these formats in other areas with a strong Hispanic population. In heavily Hispanic Miami and New York, Miami's WQBA and New York's WSKQ have just changed to an all-Salsa format. It is surprising, then, that such cities as San Diego, Fresno and Houston lack a highly rated Spanish-language station.

Still, as Hispanics are the fastest-growing population segment according to the 1990 census, the next decade should see these music styles and even newer forms of Spanish-language music thrive, meaning an ever-thriving group of new formats — and stations — to follow. 🌿

C h a p t e r 2 8**Ain't It Grand?****Adding Value With Grand Openings***By Dwight Case*

I received a phone call from some great folks in Missoula, Montana, who are using banners and signs as a value-added sale for their advertising time (Call Katy Ward, Western Broadcasting, 406-728-0516). It made me look at something that was slipped into my suspense file regarding: Grand Openings.

Every town, city and metropolis has grand openings all the time (you, of course, subscribe to New Business licenses in your city). The key to this is:

1.) A banner 25 feet across that is beautifully painted with the words Grand Opening, your call letters and frequency.

2.) A box 12 inches square with a slot in the top for folded entry blanks. On the sides paint: WIN WITH KXXX-FM, xxx.x.

3.) Print 50,000 recycled entry blanks: WIN WITH KXXX-FM XXX.X. Provide space for entrant's name, address and phone number.

4.) Trade a Radio with a perceived value of \$100. (Any prize will do; a Radio is best!)

5.) Try to make room in your weekend programming for some spots.

6.) Sell your grand opening package to someone who has a \$1,000 to \$5,000 budget for the entire grand opening function. They get it all: commercial, banner, contest, entry blanks, first prize, etc. All they have to do is offer two or three prizes for the drawing, fill out your copy order and pay.

(I like the idea of every salesperson having this kit in the trunk of their car!) 🍀

Chapter 29

Coats For Kids

Help The Needy — And Make Some Money

By Mike McDaniel

Here's one you can put together in a hurry for a warm holiday feeling ... Coats for Kids. In every community where the weather turns chilly, there are children without proper clothing. Sometimes the hand-me-downs are down and out before they get to the children who need them. That's where the Radio station comes in with Coats for Kids.

Use your Radio airwaves to solicit used coats from families of listeners. Have the coats dry-cleaned and distributed by a local civic club to the needy kids in your community. Sell the whole thing to a major sponsor to share the glory with the Radio station. "WXXX and Big Cola Present the 1995 drive for Coats for Kids."

- Coats for Kids is a good way to serve the community while promoting your station and making some money.
- Find a sponsor, a dry cleaner and a civic club to participate in the promotion.
- Plan and sell during first half of October and kick off promos by Oct. 15. Collect coats through Thanksgiving.
- Listeners donate coats; the civic club finds needy children to distribute to.

Plan And Sell Early

Plan and sell it during the first half of October and kick off promos on the air by Oct. 15. Collect coats through Thanksgiving. Accept coats only with the size tag still attached. Ask listeners to bring coats to live broadcast collection points. After the live broadcasts, have a specific pickup point. Convince a local dry cleaner to clean all the coats (could be 1,000 or more) in exchange for heavy mentions.

Ask the school to let you distribute the information by sending a

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Coats For Kids

note home with the kids. The note explains the project and asks mom and dad to look through the closets for coats to help those who are less fortunate. Of course, the note mentions the sponsors and the pickup points and times of broadcast. You could also send letters to the churches in your area explaining the project. If you don't have all the churches in your database at the station, now is a good time to get that job done.

On collection day, give every person who delivers a coat a promotional page of information thanking them for their donation and explaining how the coat will be used. Give credit to the main sponsor, the dry cleaner and the civic club. It is also a nice touch to have a coupon on the bottom of the letter, or attached, from your major sponsor (Burger and fries, 1 liter bottle of cola, etc.). Don't promote the freebies when you ask for coats. It is value-added and works best as a surprise.

Quiet Distribution

After the coats are collected and cleaned, put a "Coats for Kids" type tag on every coat with the size so helpers don't have to open the dry cleaner's bag to search for a size.

The coats are distributed quietly by the civic clubs, with no embarrassing publicity as to who gets a coat.

Do a few live broadcasts on collection day and one printed piece for givers. Run promos all during December telling of the number of coats given away. Toot your own horn, make the sponsor feel good — and go to the bank with the sponsorship money. 🐦

C h a p t e r 3 0**The 500-Title Library Trap***By E. Karl*

Radio needs to find a way to play more than 500 titles per format. I'm not saying that what we've learned from "auditorium music testing" is wrong, because all of the evidence we have suggests that a "tight-listed gold library" works wonders in the world according to Arbitron, which will soon be FCC-approved.

It's just that we're seeing gold (or library) playlists in all formats — from A/C to CHR, from Classic Rock to Oldies, from AOR to Country — shrinking in size every year.

I know this for a fact. I've been tracking the results while going through piles of tens of thousands of music test sheets for all formats as I've worked with PDs in sorting through music tests for the last 11 years.

And, I have to admit I don't know the solution, even though I was an integral part of the problem: While I was working with The Research Group in 1981, we were toiling over the right kinds of oldies the Sunbelt Communications A/C station in Fresno (Y94) should be playing. A bunch of us "guys" were sitting around on a Saturday morning going through stacks of 3x5 cards, saying yes or no to gold titles we thought the station should be playing between the currents. I made a remark about us not having any women in the room, especially since we all knew that women were only about 60 percent of the target for the station. I mentioned that it was a shame we couldn't do "some kind of a focus group kind of thing" to help find out the right oldies to play on Y94. Bill Moyes thought about it over the weekend, and on Monday announced that he thought an auditorium music testing group just might work. It did, and the rest, as they say, is history.

Now, most stations in all formats do regular music testing of some kind, from 600 to 900 titles per test (often stretching over three nights), and, regardless of format, the breakouts look something like this: About

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The 500-Title Library Trap

75 “power gold” of one form or another, about 250 “regular gold” and then about 175 “secondary gold,” if a station is lucky enough to get that many song titles at all. In short, just over a decade ago, we were able to get around 700 titles or so out of music testing, but now are only able to find 500. That’s a loss of 29 percent. Three out of 10 songs. Gone.

Is it true that people only like what they know? Or is it now true that people only like what they hear? Keep in mind that I fully understand how Radio has changed dramatically in the last decade. Formats have fragmented into extremely narrowcasted formats, and competition has heated markedly as many more stations per market have appeared on the ratings map. I’m not saying in any way, shape or form that what we’ve been doing in testing music is wrong. Again, ratings results are always the great equalizer in that regard.

But all of us in Radio have to admit that something’s going on. And, hopefully, we have to admit that if we don’t do something about it, we’ll be in trouble not too far down the road.

The bottom line appears to be that if songs aren’t exposed to listeners of a format on the Radio, they won’t get heard enough at all for people to make decisions in testing situations as to whether or not they would like to hear those songs on the Radio. Especially in our “listen-to-this-five-second-hook” world. Will they know the songs if they’re not played in full? No, especially with new listeners moving into a format’s targeting window to score songs they have had no history of hearing.

What do we do about this dilemma? Right now, we’re living in a world that says this: We can’t play a song if it doesn’t test well, so, over time, we can only expose to listeners songs they hear on a regular basis, and then they vote on that group of songs. A troublesome Catch-22.

It only makes sense, then — and historical data prove it — that, over time, listeners are voting for fewer and fewer songs to hear on the Radio. We’ve got to do something about this — fast. There are alternatives to look at, including the following:

- Since we’re so hooked on hooks, and the testing situations they’re presented in, during each test night, we should allow for a separate session of longer hooks that listeners can hear and then vote on in terms of wanting to hear this song at least once in a while on your favorite station.
- We should use station listener databases to send cassettes of long-form hooks or complete songs that a Radio station is interested in playing. These selected listeners can each listen to 10-12 long hooks or total songs — more than once, preferably — and then “vote” as to whether or not they want them on their favorite station.
- We should take one song per hour (in a 12-song hour, that’s a whole 8 percent of the music we’re playing) and showcase it as a “spe-

cial song” that we want listeners to enjoy, and hope that enough exposures will allow a score in the next test without all of the “not familiar” votes that are shrinking our libraries.

You’re reading all of this from one of the original “play-as-few-songs-as-you-can-get-away-with” programmers in Radio. But I’ve been working on my analysis and have been taking the time to see the grave we may be digging for ourselves. It’s incumbent upon me to say something about the 500-title library trap we’re falling into. Before it’s too late. 🐦

C h a p t e r 3 1

Developing Your Own "25% Tuesday" Sales Promotion

By Mike McDaniel

It was a long time ago when the newspaper cooked up a retail event to generate ad sales. They called it "Dollar Days," and they sold the concept to retailers all over town. Now, "Dollar Days" sales are commonplace in every market in the United States. Now, Radio can do them one better with "25% TUESDAY."

How It Works

Contact merchants and tell them about this spectacular retail event (not a Radio station promotion, a retail event). On the Tuesday you select (be sure it is not the Tuesday the Social Security checks arrive), merchants everywhere will offer EVERYTHING in the store at least 25% off regular price. Tuesday only. One day only. 25% Tuesday.

Packaging The Event

Prepare a package with three choices on price that promote the sale items, to be broadcast beginning the Sunday before 25% Tuesday. A Sunday, Monday, Tuesday package of four selling ads per day, seven selling ads per day or 10 selling ads per day. For every three stores in the promotion, the Radio station will broadcast a "Generic" 25% Tuesday commercial, listing three participating stores. These umbrella commercials will be broadcast Sunday, Monday and Tuesday also.

Broadcasting The Event

As an added attraction, and to make 25% Tuesday a retail event one better than the newspaper, broadcast "live" from EVERY store in the promotion on 25% Tuesday. You can do this by making a telephone call from every location. No need for fancy remote equipment. The authentic sound of the telephone adds urgency and realism to the event. Talk

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Developing Your Own "25% Tuesday" Sales Promotion

for one, two or three minutes. Be sure to put the store owner on the air. Just hold the telephone like a microphone. One broadcast per store.

Promoting The Event

Use a shareware (free) computer program to print large window banners for every store, "We are a part of WXXX's 25% TUESDAY — 25% OFF ALL REGULAR PRICES — Tuesday (date) Only." Make smaller, one-page signs for the doors and cash registers. Ask them to be put up at the close of business Saturday. If you sell 25 stores, you will have three or four remotes per hour on 25% Tuesday. Now that's a retail event!

On-Air Copy

Included here is selling copy for the merchant sale items, generic promos and teasers to run Thursday, Friday and Saturday before the event. Here are three pieces of selling copy to use on the air. Make the same donut for all advertisers and plug in their copy in the middle. Because all the copy is alike at beginning and end, your promotion will have an even bigger sound.

SELLING COPY 1

It's WXXX's 25% Tuesday, this Tuesday, at merchants in Yours and Mine County. Everything at (merchant) (location) will be on sale at 25% off the regular price, or more ... Tuesday only. Don't miss this one great day of bargain hunting. For example ... (list three or four 25% examples). There's never been anything like this ... 25% off regular price at merchants all over our area ... all for one day, WXXX's 25% Tuesday ... (merchant) (location) will be open at (time) Tuesday (date) with bargains of a lifetime. Keep listening to the Radio for more 25% Tuesday specials.

SELLING COPY 2

You don't need a coupon to shop and save at (merchant) (location) during WXXX's 25% Tuesday. Everything in the store will be 25% off regular price one day only, this Tuesday. Doors open at (time) for bargains like these ... (list three or four 25% examples). These sale items and more will be available at (merchant) (location) on 25% Tuesday. There are dozens of stores participating in this gigantic sale event ... keep listening to the Radio for more bargains.

SELLING COPY 3

Save 25 dollars for every 100 you spend ... that is 25% off and that happens on 25% Tuesday when WXXX Radio and merchants all over

celebrate with a 25% off sale on one day and one day only, Tuesday, everything at (merchant) (location) be 25% off regular price ... imagine bargains like these ... (list three or four 25% examples) 25% Tuesday, all day, this Tuesday only at (merchant) (location). It's the WXXX's 25% Tuesday Sale ... 25% off regular price ... everything in the store ... keep listening to the Radio for more 25% Tuesday bargains.

GENERIC COPY 1

It happens Tuesday ... WXXX's 25% Tuesday ... 25% off regular price at stores all over Yours and Mine Counties ... Save 25 (list three stores and locations) WXXX presents 25% Tuesday ... one day of bargains. 25% off regular price everything in the store. Tuesday only. Keep listening for others stores participating in 25% Tuesday.

GENERIC COPY 2

25% Tuesday, where you save 25% off regular price on everything in the store. 25%! Tuesday only at these participating stores (list three stores and locations). 25% Tuesday, this Tuesday only ... one day ... the sale event you've been waiting for ... Tuesday 25% off.

GENERIC COPY 3

Everyone is talking about 25% Tuesday ... the sale event that takes 25% off every regular price in the store, every item 25% off regular price ... Can you afford to sit at home Tuesday? Here are some participating stores (list three stores and locations). WXXX proudly presents 25% Tuesday, your chance to save big at the merchants you love the most. This Tuesday only, and only at the stores identified here, on the Radio.

TEASER COPY 1

It's coming, Tuesday ... the biggest sale event ever ... WXXX's 25% Tuesday. Your chance to save as never before ... it's coming Tuesday.

TEASER COPY 2

Tuesday is the day, the biggest sale event in history, WXXX's 25% Tuesday ... not just one store, not just one area ... but one whole day, Tuesday ... it's coming.

TEASER COPY 3

Keep listening for details as we tell you about the biggest day ever for you to save ... WXXX's 25% Tuesday. It's coming Tuesday for one day only, and it's coming to your favorite store ...

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Developing Your Own "25% Tuesday" Sales Promotion

TEASER COPY 4

Now, what you want is what you get at super sale prices ... pick it out, it will be on sale Tuesday ... This Tuesday for one day only ... the biggest sale event ever ... WXXX's 25% Tuesday.

Signs And Banners

Make a 4" x 6" cash register sign and/or shelf talker to be used by all merchants in your promotion. Consider it a mini-poster. Make it with all details and photocopy a lot of them. Place them at the cash registers of every merchant and give them extras to put around the store and on merchandise. It doesn't have to be fancy. Here is suggested copy: "WXXX Radio Presents 25% Tuesday Everything in our store will be 25% OFF Tuesday (date). Listen to WXXX for details." It can also double as a bag stuffer for merchants. Let the merchant pay for duplication if he plans to stuff. You can use the same design and layout, only larger, for a door sign, and even bigger for a window poster. When the merchant goes for your idea, help him make it a success in every way.

Other Things You Can Do To Make 25% Tuesday A Success ...

Create "man-on-the-street" interview promos and toss into the schedule as extras. "... I can hardly wait for 25% Tuesday ..." Post a list of 25% Tuesday stores at each store. Do this only if the list is impressive. Deliver to merchants Monday afternoon. Make a news story for your promotion. It IS an event, and newsworthy. The newspaper ALWAYS makes a front page story for Dollar Day!

Pricing Your Promotion

Merchants get ads, signs, banners, a live broadcast and promo mentions. Pricing can be done on a multiple basis using the average 30-second spot rate. You could offer four ads per day Sunday, Monday and Tuesday for 25 times the 30-second rate, seven per day for 45 times your rate or 10 a day for 60 times your rate. Make as much money as you can, and have fun, because you just created a community event the newspaper can't touch. 🎉

C h a p t e r 3 2**Community Involvement***By Cliff Berkowitz*

Community involvement — a nicer way of saying community service or worse yet — public service. These words tend to leave a bad taste in the mouths of most Radio broadcasters. They conjure up images of endless reels of taped programming occupying most of Sunday mornings with such riveting topics as Prune Juice and Better Health or A Debate on Pancake Breakfasts vs. Car Washes as a Church Fund-Raiser. With these kinds of images it's no wonder most of us in Radio run screaming into the night whenever the topic is mentioned. So with this in mind, you may find what I'm about to write about hard to believe. But here goes anyway: The next real growth area for Radio promotion in the '90s is in community involvement. Before you panic, I'm not talking about old boring Sunday morning programming, I mean real roll-up-your-sleeves-and-get-your-hands-dirty community involvement.

Do some good for your community. Actually demonstrate that you care about the community you serve, and you'll win true loyalty (generally from a much broader demographic and psychographic spectrum than a single station is used to getting.) The unfortunate truth is that you can go into any city in any state and hear much the same thing. Generally speaking, if you were dropped in the middle of a city blindfolded and asked to listen to the Radio, you'd be hard-pressed to find out where you are. Although we like to think we are, most of us are not very well-plugged into our respective communities.

There is no better way to get "plugged in" fast than by taking on issues important to your community. What are these issues? Generally, they're obvious. Just ask a few people; you'll know what they are. Sometimes they're relatively small and may seem insignificant to an outsider, but they may be more important and dear to the community. It's important to get out and be with the people (not just clients and fel-

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Community Involvement

low Radio folks). Talk to them, but more importantly, listen. Once you've ascertained the concerns of the market, pick an issue and tackle it. Don't spend too much time thinking about what you are about to take on, or you probably won't do it. I've seen stations take on issues so big it would make your head spin. Issues far too big for a mere Radio station to solve. Don't let that scare you. Sometimes solving these issues isn't the answer.

Sometimes making a genuine effort or taking on a small part of a bigger issue is all that's needed. Take the gang violence issue, for example. No station is ever going to be able to put an end to it completely through their efforts. However, over the past few years, dozens of stations who have taken on this concern on big-time have made an impact in their respective communities. In return, they have earned a positive impact in their ratings. Stations have gotten warring gangs to sign peace treaties, they've convinced hundreds of citizens to turn in their guns, some have put convicted gang murderers on the air to convince gang bangers to stop the violence. In each case, listeners strongly supported the Radio station's efforts, because they were actually doing something about an issue important to them all.

Taking on big issues works in building a Radio station's positive images. But don't discount smaller issues. For instance, let's say you have an old historic park in your community which, over the years, has deteriorated into a weed patch. The people of your market feel strongly that it should be restored to its former glory, but the city can't afford to do it. By taking this on, your station, in cooperation with your community, can do it. Starting with the Morning Show, the station should get passionate about the issue. Then make your plan public and ask for volunteers to help. Ask area businesses to donate the raw materials or work with a client or clients for mentions. Set a concrete date for restoration and let it happen. All along the way, air every step of the process. Put volunteers on the air and have them challenge others to join in. As it snowballs on the air, this process will create a sort of synergy which can be tremendously powerful. When all is said and done, the town has a new source of pride, the community can feel good about what it did for itself, and your station will have earned a newfound respect. Done correctly, this kind of promotion can be so powerful in affecting listener loyalty, it can help minimize those inevitable dips in the ratings all stations experience. Taken for the example that it is, this park restoration could apply to anything in your community that needs a fresh start, involvement or rescue.

Another realm where Radio stations can excel in being of service to their communities is in fund raising. Traditionally, stations deal with this

as a big “have to” rather than the powerful promotional vehicle it is. Raising money to save, build or finance something important to the people of a community can pay your station back enormous dividends. Events such as benefit concerts are always a good start. But, as with the other community-based promotions, fund raising works best when you involve the community in your efforts. These types of pursuits also lend themselves well to providing “added value” promotions to your clients. For example, merchants can advertise in their commercial schedules that if one purchases their products or utilizes their service, they will donate X amount of dollars to the cause. They can also be deemed as one of the “proud sponsors” of the campaign, much the way the U.S. Olympic Team raises money through national sponsors. This can be a real win-win situation for everyone involved. All in all, Radio’s community service campaigns, done properly and taken to their fullest potential, are one of the most evolved and effective forms of Radio promotions. Something to keep in mind next time you’re planning on “buying” your audience — consider earning it.

I live in the Los Angeles area, where we are still recovering from the well-publicized rioting of 1992. This story has to do with the rebuilding of a Taco Bell restaurant in Compton which was burned in the uprising. This event was covered on every Los Angeles TV station. It even beat out many major stories for the top spot on the news. Why? After all, who cares about a Taco Bell going up in Compton? Was it because the people of Compton love Taco Bell? No. Was it because this business was rebuilding? Well, maybe a little, but lots of businesses have begun to rebuild, and why would we care about a big national chain’s franchise? Good question? The reason for the coverage and hoopla wasn’t due to what they were building, but how they were doing it.

Taco Bell turned the arduous task of rebuilding one of their stores into a major community-based promotion. After hours of meetings with the Compton City Council, Taco Bell (owned by Pepsico) convinced them to streamline their process to allow them to completely rebuild the restaurant from the ground up in only two days. They even came up with a catchy name for this stunt: “From Rubble to Re-employment in Two Days.” With Compton’s commitment to have city inspectors on site for the entire 48 hours and to push through all required paperwork quickly, Taco Bell hired 250 contractors and workers, mostly minority and from the community, to do in two days what normally takes two months. Forty-eight hours after the first nail was driven, the first taco was being served.

Why would they do this? After all, the costs in time alone trying to cut through the miles of local government red tape were enormous, not

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to mention the expense of hiring many times more skilled laborers than normally needed. Why? Because this was a “home run” of a promotion. Look at what they got out of this: a) More press than you would believe. It was covered for two solid days, start to finish, with updates from the scene. b) It portrayed them as good guys with a heart committed to bringing lost jobs back to the area quickly. c) They came off as a company that cares about the concerns of the community by hiring local minority contractors to do the job.

Nice story, but how does it relate to my point of “It ain’t the prize, it’s the promotion?” Simple. Think of the newly rebuilt restaurant as the “prize.” Conventional wisdom would dictate that the “prize” is so good it stands on its own merit. After all, it means bringing back badly needed jobs to the area. Yes, the “prize” was good. Many businesses have been skittish to rebuild since the riots. However, if Taco Bell had gone the usual route and rebuilt in the standard manner, no one would have noticed, and no one would have cared, with the exception of the handful of people who got their jobs back.

A good promotion is a lot more than good prizes. A good promotion will shake the earth and make people take notice of what you are doing. There are too many stations out there that I would consider to be merely “jukeboxes with prizes.” Dare to be different. Stand out from the crowd. ✪

C h a p t e r 3 3**Grabbing The Hearts Of Your Listeners:****The Secrets Of Hypertargeting***By Ted Bolton*

There's a new world of Radio strategy that says less is more. And, for the first time, this "less is more" thinking is beginning to win big. The theory goes that instead of making large groups of people feel lukewarm about your station, you should instead "hypertarget" a narrowly-defined group of listeners who are incredibly excited about your station. To understand why this theory is beginning to work for stations like WMMO (Rock AC) in Orlando, KYNG (Young Country) in Dallas and WFAN (Sports/Talk) in New York, you first have to understand why mass appeal Radio is losing its appeal.

The days of mass appeal Radio are suffering from a newly educated listener. Increased choice has bred a population of instant gratification-oriented "I want it now and I want it my way" listeners. It's not because these people are self-centered saps. It's because they truly can have it their way in everything, from cars to soft drinks to burgers to beer and now to Radio. They have been taught to expect products designed specifically for their own needs. Our own focus group has shown a group of people who know what they want and, more importantly, they are growing increasingly uncomfortable with less. The trend is toward hypertargeting a specific group of people and going straight for their hearts, because we know if we get 'em by the hearts their Arbitron minds will follow. Mass appeal Radio is starting to feel like sitting down to a Chinese dinner ... the listeners frequently go away hungry.

The Education Of Hypertargeted Rita

Growing up in the '60s and '70s, Rita could choose from a wide variety of mass-produced products. In terms of soft drinks, she could have had a Coke, a Pepsi or a 7-Up. When Rita wanted a beer, she looked for a Bud or a Miller. Because competitive and economic factors allowed

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manufacturers to mass market these products to Rita, she happily went along her consumption way, not knowing any better.

Things abruptly changed for Rita when Pepsi introduced Diet Pepsi and Miller came out with Miller Light. Now she had two products that she really liked. In fact, she used to not even care if she had a Bud or a Miller, but now she *had* to have a Miller Light. Sometimes she even selected bars and restaurants on the basis of whether or not they served Miller Light. So Rita became a Miller Light fan, and the researchers of Miller Light found dramatic increases in loyalty and consumer satisfaction with their new product in no time at all. They had Rita by the heart, and her purchasing behavior was following. What had happened to Rita was that she learned to differentiate between certain products and she found out about a new level of satisfaction in beer and soft drinks. These two factors are driving Radio toward a world of hypertargeted formats. From a listener's perspective, mass appeal programming is fast becoming both undifferentiated and unsatisfying. So how do you win in such a demanding world of persnickety listeners?

The Rules Of Hypertargeting

1.) *Try To Be Non-Competitive*

Stations successful in hypertargeting first look toward demographic groups that are being underserved in the marketplace from an Arbitron and a music perspective. By selecting a non-competitive niche, the probability of success is greatly heightened. This makes intuitive sense, but it's surprising how often stations decide to compete in highly contested demographic arenas instead of looking for the obvious "holes." Look for the opportunities and then test them against actual listeners. Seek out new format franchises that you can own and defend.

2.) *Hypertarget The Values Of Your Target*

Hypertargeting means more than targeting a 10-year demo span. Saying you target 25-34s, and that's all, simply won't do. To be a successful hypertargeter, you have to go for the heart, and that means understanding what moves these people. If your target audience is really into the music, then you have to prove it to your listeners with on-air presentation, program features and talent that communicates in a caring way. For example, when WMMO makes the statement: "We're true to the music," virtually *everything* that the station does embodies that promise. Successful hypertargeters understand what their target listeners value most. It then becomes a religion at the station, and all the elements of the station grow from the value commandments.

3.) *Dare To Be Different Or Die*

The foundation of hypertargeting rests upon the principle of differ-

entiation. Follow the tenet of only doing that which is currently *not* being done in the marketplace. When you hypertarget, you innovate, you don't imitate. Remember that the Ritas of the world are trained consumers who won't settle for second best. If you do something that is already being done, you lose your image and you lose Rita.

The Hypertargets Of The Future

Hypertargeting has already paid off for stations that are willing to live by the new rule of "less is more." Other opportunities will grow from increased marketplace compression. In other words, if you only need a 6.0 share to be a top five-ranked station, hypertargeting will become even more attractive.

Certainly AM-oriented formats such as News and News/Talk become new hypertargets for FM operators who update and hypertarget these formats for new groups of listeners. Country and Rock music have grown in popularity and become enormously fragmented, spelling further hypertarget opportunities for the future. And the aging population bulge is moving the boomers into all kinds of new format possibilities. What was new only 10 years ago has suddenly become an oldie for a 25- to 34-year-old. Even new relation stations can be hypertargeted for a whole new group of listeners who need to relax in brand new ways.

The hypertargeter of the '90s seeks out the emerging opportunities and looks for non-competitive franchises. They dare to be different, and they try to reach for the hearts and minds of their Arbitron targets. Sure, maybe the rules for Arbitron success have changed in the '90s, but it is comforting to remember that good Radio will always be good Radio. The only problem is now we have to deal with Rita. ❁

C h a p t e r 3 4

The One-Hour Acid Test

By Rick Ott

Over the years, I've developed a simple test that tells me the future likelihood of success — in terms of ratings and revenues — of any Radio station. The "test" is nothing more than observation of three key indicators, and takes only about an hour to complete. In other words, I can walk into any station for the first time, observe for about an hour and tell you whether that station (a) is successful now, or (b) will be successful in the future. And history has shown that this acid test proves accurate 95 times out of 100. (The 5 percent error occurs when stations defy the odds by either succeeding despite doing things wrong or failing despite doing things right. In either case, however, the stations inevitably experience a "correction" in the not-to-distant future that aligns their success with the indicators.)

You don't need me to show up at your station and run the test. You can do it yourself, provided you can see things through unbiased eyes. The secret is knowing what to look for (the three key indicators are outlined below), and knowing how to look unobtrusively. (You never tell people that you're observing these things.)

Success Indicator #1

Attention to detail. Do the people at this station pay attention to detail? Does the receptionist make sure each caller gets the attention he requires or the information he seeks, or is he or she foisting callers off in rapid, carefree fashion? Are the salespeople willing to stay into the evening to complete their paperwork and visit clients evenings or weekends to assure satisfaction, or do they become invisible from 5 p.m. 'til 9 a.m., regardless of the state of affairs? Do the jocks turn out technically correct production — perfectly timed, tightly queued, in phase, splice-free — or do they turn out slop? Observe a number of people throughout the sta-

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tion as they work, and check their work when they're not around. Attention to detail is crucial for two reasons. First, it increases quality and reduces errors, which makes a big difference in results. Second, attention to detail points to a positive underlying culture. People will pay attention to detail when they're happy and when they feel they're being treated fairly. Management deserves good work in return. It's an outward sign of high morale, which supplies the energy and enthusiasm necessary to conquer obstacles and be highly productive.

Success Indicator #2:

Top-condition equipment. Take a look at the equipment in the main control room and in the production studio (more than one production studio is, in itself, a positive indicator). Check the board, cart machines, CD players, reel-to-reel decks. Is it relatively up-to-date, or does it look like you've just quantum-leaped 15 years into the past (if the studio looks like something from the '50s or '60s, you can end the test immediately — there's no hope). Each piece of equipment need not be state-of-the-art, but the overall condition must be high.

Top-condition equipment is important for two reasons. First, it contributes in many ways to a high-quality on-air product and high air talent morale. Second, it shows that top management values the station enough to constantly reinvest in it. And if management believes in reinvesting in equipment, they're probably also reinvesting in other areas not so readily visible. Caution: Reinvestment in other areas to the exclusion of studio equipment is not a positive sign. I remember one station that did plenty of reinvesting in the owner's palace-plush office (the latest improvement was a gold-plated drinking fountain), yet operated with a decrepit television audio board from the 1950s and cart machines so worn the jocks had to karate-chop them to get them to fire. That kind of reinvestment demonstrates misplaced priorities and is a major negative indicator.

Success Indicator #3:

Healthy marketing expenditures. Everyone says they believe in marketing (advertising and promotion), but unless they're spending a decent amount of cash on it, they're not really marketing.

Putting it bluntly may lead you to believe I'm one of those spend-happy consultants who derives supreme pleasure from watching a client's money fly out the window. Actually, I'm about as frugal as one can be. I don't believe in spending one marketing dollar if it won't generate at least \$60 in revenue. (Yes, that's a 6,000 percent return on investment!) I also have a great deal of respect and admiration for marketing finaglers

— those talented people who manage to pull off some brilliant marketing maneuver on a shoestring. The problem is, finagling is a tough way to operate on a continual basis. It's just not powerful or sustainable enough to make a difference that lasts.

Actual spending on marketing — when it's done correctly — produces short- and long-term results and a phenomenal return on investment. It also indicates management is really committed to win — which separates those who succeed from those destined to fall short. 🐦

C h a p t e r 3 5**Turn Monopoly® Money Into Real Money***By Mike McDaniel*

There are many ways to cook up fun, moneymaking promotions. Perhaps the easiest is to look about for the things people do to have fun. All you have to do is convert one or more of those fun things into a contest, promotion ... or a tournament.

Monopoly® (a registered trademark of Parker Brothers) is one of those fun things. Monopoly makes my memory water. I guess I have been playing that game and having fun for more than 40 years. Gads.

Think about that. If I have been having so much fun for so long, there must be others. I am not that different. So I had this idea: Have a Monopoly Tournament. Let Radio listeners register to be players, time-limit the games so they don't play for three days (like I did many times in my youth) and work an elimination grid toward an overall champion.

It would lend itself to play-by-play (or would it be transaction-by-foreclosure?) and could be an interesting moneymaker. Moneymaker? You bet. Mike's Rule No.1: If it doesn't make money, don't do it. Some of the greatest promotions and events ever have not made a dime. Many have cost money. All could have been profitable with the right thinking. If it ain't a moneymaker, don't even think about it.

The Monopoly Tournament can make money many ways. Sell it to a bank and supporting sponsors. The bank becomes the anchor sponsor. They pay you for the privilege of hosting the tournament in their bank lobby after hours and (get this) their bankers become the Monopoly bankers. You can do the entire promotion in three weeks on the air.

Let's take it from the top and see how we can make this one pay off.

Pick The Date

Check the calendar for a great time for an evening Monopoly tournament. Look for conflicts with local sporting events or school or social

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plans. Early fall is the best time of the year, after most folks have tired of the rigors of summer play and won't mind an evening "in." Back up three weeks for the first on-air time, add another week for preparation and two weeks to sell it and you come up with a "kickoff" date.

Decide On The Money

Calculate what the tournament will cost you, cash, out-of-pocket. Add to that the value of commercials in your package, value of promos and the cost of a two-and-a-half-hour remote on your station. Also, include the "X" factor (the "bump" percentage you use to make it all worthwhile).

- Figure out-of-pocket
- Place — no cost, bank pays you
- Prizes — no cost, trade them with sponsoring merchants
- Tables and chairs — no cost, call your favorite church and beg a favor
- Transportation — use the station van
- Registration forms — use the station computer and copy machine
- Hmmm, this is really going to be profitable.

Sell The Bank First

Decide on the bank that you would like to be the host. It may not be the bank where you have the station accounts or the bank that spends the most money. The bank you select should be appropriate for a Monopoly Tournament. Yes, decide on the bank. Once you make the proper selection and present your case, the bank should fall right in line. If you have less confidence in your presentation ability, perhaps you should have a backup bank in mind.

The bank will be mentioned in every promotional announcement and will be the location for the tournament and remote broadcast. They pay you and supply bankers for the games. Your plan could include a schedule of regular commercials (no mention of the tournament), plus promos for the tournament and broadcast and mentions in the promos that promote the registration points. Figure 18 or 24 commercials a week for three weeks, four promos a day for three weeks, one remote (2.5 hours) and mentions in registration promos (which feature the names and locations of where to go to sign up to be in the tournament). For the sake of math, 24 commercials at \$10 = \$240 x three weeks = \$720; value of 28 promos per week for weeks at half that, \$360; mentions in the registration promos at half that, \$180; a 2.5-hour remote with talent for \$500 totals \$1,760. Add a 20T "X" factor because promotions add a premium to schedules. The total for the bank is \$2,112 for a \$10 rate.

Sell Registration Locations

Registration sponsors agree to be a pickup point for tournament information and registration, and they supply a prize valued at \$100. Each registration location gets two name mention promos per day (each promo mentions two registration sponsors to keep the clutter down). Plus, they receive credit for donating a prize in the master promos. Two promos a day for three weeks is 42 promos at \$5 — \$210 plus \$20 promotion “X” factor makes it \$252 plus the \$100 prize. The prize doesn’t have to have anything to do with Monopoly. Sell this to a minimum of six sponsors (be sure the number increases by two for the promo math of two in every promo). High-traffic sponsors that in no way compete with the bank. $\$252 \times 5 = \$1,260$ plus \$2,112 from the bank makes \$3,372 in three weeks. You can increase the take by bumping rate higher than \$10, and/or selling more registration locations. A \$20 rate means \$6,744; a \$30 rate, \$10,116!

Select 10 registration locations and make your pitch. If your staff can close only 40 percent of their pitches, you have the minimum.

Make Some Signs

Turn on the computer in the sales office and get some window banners and pickup point signs ready for the registration locations. Create a tasteful sign for the bank to put on the counter with the deposit slips. Design a registration slip. Half page, use both sides. Run them off on the copy machine on colored paper, two per page, and cut in half. Decide how to get the registrations back to you. Mail, leave in store, take to bank. Be creative. Set a deadline. Put the rules on the back.

Tournament Rules

Monopoly Rules apply. Timed games only. Highest net worth (cash and property) at end of time is winner and moves to next level. Banker settles all disputes. Prizes awarded to final four players. Give the fifth prize to the biggest loser.

Limit Entries

Contest limited to (you pick) 32 players, four per table. Games begin at 7 p.m. Radio station will select by random drawing those to play and notify by telephone one week before game should there be more registrations than playing slots, etc.

Make Noise And Do It Right

Enhance your tournament with news releases. Invite a celebrity or

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two to “stop by” during the remote broadcast. Be sure your staff and on-air people are Monopoly buffs and know the game. Use card tables if possible, or put two games on each six-foot church table. Find those old-time eye shades and sleeve garters for your bankers. Prepare a certificate for everyone participating. These are shareware computer programs to do this. Purchase and award a Monopoly game for each banker (eight tables, eight bankers, eight games. Less than \$100 bucks!)

If you really want to ice the cake, Parker Brothers, the Monopoly people, will sanction your tournament and make your winner eligible for the state, national and worldwide contest with big prizes. All you have to do is ask for their Monopoly Tournament Kit. Write: Parker Brothers, Monopoly Tournament Director, P.O. Box 1012, Beverly, Massachusetts 01915.

Imagine the envy of your friends and neighbors when your Radio station is first in fun with a Monopoly Tournament, and you made a pile of loot to boot. 🍀

Chapter 36

Waiting To Open New Stores

By E. Karl

People use different Radio stations for different things. And way too often we in Radio forget that simple fact.

It's a lot like people going to different stores for different things. When we need groceries, we go to a grocery store. When we need clothes, we go to a clothing store. Need hardware? There's a store that specializes in items we want because of the expectation we have of finding those things in those places.

Radio listeners treat the stations they use much the same way. When they need Oldies, they go to the Oldies "store" on the dial. When they're in the mood for Rock, they'll seek out a station that plays Rock. When they want information, they'll go to their News/Talk store. They know there's a station that offers Country, so they'll go there when they want that.

When we ask listeners if it's "OK for your Classic Rock station to play new Rock," they'll look right back at you and say: "Huh?" It doesn't compute. If they're Rock fans, they already know that there's a Rock station for oldies and another Rock station for newies. Is it all right for a Soft A/C station that specializes in Streisand and Diamond to mix in some newer, up-tempo songs of today by people like Vanessa Williams and Rick Astley? Ask Soft A/C listeners that one, and they'll say no to that, too. They already have another store to get that music when they want it.

- If you see a format "hole" in your marketplace, be careful not to change your station to fill it.
- Have the courage and discipline to "be true to your skew."
- It's OK if listeners leave you to go to another "store" to sample its wares ... as long as they love you!
- If a format hole is begging to be filled, hop on an LMA, or get out the check-book when the duopoly rules change!

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It's all very simple to listeners. Just ask them. But, we in Radio have a hard time with that kind of thinking — and usage. Especially in the narrowcast world in which we live.

For instance, I recently had a manager of a Soft A/C station ask me about some research he just looked at. It showed that “on a one-to-10 scale, where one is slow and 10 is fast,” his station's overall tempo was right on the ideal, and that the CHR station was also on the money for its target's ideal. The data also showed that there were about four to five points' difference between those ideals and performances. The question: “Should we move ourselves up the tempo scale a couple of points to block anyone coming in with a hotter A/C than we are right now?”

The answer: “If you want to change format, go ahead.” Surely, there was a lot of room in the scaling analysis between the Soft A/C and the CHR. But the room was not there for the Soft to move up or the CHR to move down. The room was for another format, another store.

Once a station has staked out its territory to be a specialist in one thing — with a clear position and listening expectation — the most dangerous thing it can do is “crank up” or “crank down” the tempo. That move will mean a dramatic change in sound, and fans of the cranked station will become traumatized. They'll wonder what happened to their store.

(Imagine what you'd think if you walked into Kroger's to get your groceries this week, only to find they had thrown out a couple of food aisles and had sweaters, suits, slacks and skirts hanging there. You, too, would be going: “Huh?”)

Radio station management teams must just have the courage and discipline to understand that if there's room for another format in a given marketplace, it will probably show up, and when it does, the other stations in the same general format arena will go down. People rarely have time to add to their Radio listening allocation every day, so there is little to do except worry and wait ...

... for the duopoly rules to change.

I've been in many strategic planning meetings where we all sat wringing our hands after we discovered a format hole the size of Montana. And we said: “Wouldn't it be neat if we could put one of those things on before someone else does?” But, until now (or at least the near future, it appears), we couldn't open another format store and have all of those customers, too. I'm sure there is a lot of looking going on out there, with many sights set on finally getting to open those other format stores.

And when that happens, we'll finally be able to complement existing formats and open our own malls with all of our specialty stores under the same roof. It will also make us realize once and for all people do use different Radio stations for different things, and that it's OK. 🌿

Chapter 37**Why Good Strategists Win***By David J. Rogers*

It's an axiom of warfare that all battles are won first in the mind. That is, in warfare (and in fact any form of competition), the first and most crucial conflict is the one that pits the mental capacities of one strategist against those of his or her rival. What happens in the field of competition — who wins, who loses — is already determined. The better strategic thinker will almost always win; a poorer thinker up against a good thinker is destined to lose.

The axiom sounds true and has the proof of history behind it. The better strategic thinker will almost always win, even when two great minds are involved. For example, whenever Robert E. Lee was a better thinker than the Union generals opposing him, he was victorious, even though he was repeatedly outnumbered. But the moment Lee faced an even more facile thinker — Grant — Lee was beaten, twice, in fact.

This truth of war-truth of competing has important implications for Radio. It suggests a basis on which GMs and marketing directors should be hired, for example. And it reminds us that all the money the station spends on researching this or that, on billboards or matchbooks, high-visibility promotions, etc., is not remotely as important as the GM or PD who are good strategists, sitting alone thinking.

While the axiom of competing we're discussing proves to be true, no one yet has explored why it's true. Why does the effective strategist win? What does he or she do while thinking that the poorer strategic thinker does not do?

How Strategists Think

In every strategic situation, there are two conditions at work. If you're the strategist, you should consider:

- 1.) The factors that bear on the situation;

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2.) The relationships between the factors.

Immediately, at the very beginning of the strategic thinking process, there is a major difference between good and poor strategists:

The better strategist “sees” a number of factors that should be considered. The poor strategist “sees” just one or two. The high-excelling strategist lives in a completely different world from the poor strategist. The poor strategist “sees” much less out there: The world is simple. The good strategist finds even apparently simple things to be rich in meaning. His or her world is fraught with more complexity than meets the eye — at least the eye of the poor strategist.

In short, the winning strategist has a fertile brain, enjoys dealing with information and is thus open to receiving it. The poor strategist’s mind is not capable of seeing more than a few factors. When he or she identifies the one or two factors, thinking is stopped.

The second condition of the strategic situation is tying the factors together so that they make sense. The skillful strategist can hold more information in mind than the poorer competitor. The good strategist sifts through the strategic factors, then integrates them by finding an overriding principle, concept or core strategy. “Given station X’s style, staff, leadership, history and view of the market, combined with Y changes among listener’s tastes, and considering that station Z will most likely change its format, we should ...”

The poor strategist, seeing only one or two factors, thinks in very traditional, uncomplicated, black or white terms: “We need more research. We’ll do a couple of studies.”

The excellent strategist hungers for information, and has the station’s environment monitored in many ways. This GM finds listener’s tastes, demographics, advertisers, competing stations, other media, technology, politics, the FCC — and reads, attends community meetings, visits advertisers, serves on boards, etc.

The poor strategist is confused by too much information. His brain cannot cope with complexity. The poor strategist doesn’t want to hear bad news; the excellent strategist is open to any information, good or discomforting.

Because the good strategist’s sensors are actively picking up changes in the station’s environment as they occur, changes can be set in motion at this person’s station quite quickly. On the other hand, the station managed by the poor strategist is unaware of changes until long after they begin. As a result, the station with a poor strategist at its head is often programming its music and pitching its station to audiences and advertiser’s needs of a year ago.

Poor strategists tend to make quick decisions; good strategists delib-

erate longer and more carefully. You can see how this affects the quality of the decision.

Having to make a decision makes the poor thinker very uncomfortable. It's hard for him or her to throw a stake in the ground and declare: "That's it. That's what we'll do!"

Uncomfortable, nervous and anxious while making a decision, the poor strategist wants to bring the decision-making process to an end quickly. Usually, the person ends it as soon as he thinks of the first possible answer.

Good strategists are very different. They have good brains and enjoy using them. The poor strategist is repelled by making decisions; the good strategist is attracted. The poor strategist closes off after uncovering one possible answer; importantly, the better strategist combines the process after the first, second or the third possible answer. The effective strategist thinks, in effect: "These are possible solutions. They seem good, but is there a better one," and continues to think hard.

Every group owner will say that it's people who bring success in Radio, and rightly so. Much of the magic of good staff comes from the heart. We drive to excel, to rise to the level of a person's and station's potential greatness and much of the magic is owed to the human minds, the skill we so often overlook: the ability to think. 🌿

C h a p t e r 3 8**The Death Of Traditional News***By Ted Bolton*

The traditional news media are losing their grip on a population of baby boomers. The numbers speak for themselves. Witness the audience losses of the big three TV news machines. Newspaper readership has been declining for 30 years. And, quite clearly, the all-news Radio formula developed in the '50s and '60s is suspect to a new breed of challengers on the FM horizon. In short, the old news formula of the past is being replaced by new media forms that understand the "new order" of adults between the ages of 25 and 49.

The New Order Of A News Generation

People receive and gather information differently than they did 20 years ago. Twenty years ago, media options were limited. Prior to cable TV, network news executives had a lock on the general public. You either watched one of the network news shows, or you didn't watch the news at all. These organizations defined the way in which we received news information. The same can be said of the all-news Radio stations across the U.S. We were a captive audience that had to accept TV and Radio as our only choices. And the manner in which this information was presented defined the way in which an earlier generation interpreted the world around them. But now things have changed.

When we talk to 25- to 49-year-olds in focus groups or during telephone surveys, we find groups of people who are definitely "wired" into their own personal world of infotainment. Think about the choices. Between MTV, CNN, Beverly Hills, 90210, Days of Our Lives, Entertainment Tonight, computer bulletin boards, rap, rock, country, Howard Stern, JEK, *People*, *Entertainment Weekly*, Oprah, Phil, Geraldo, Maury Povich, Arsenio, Letterman, PBS, NPR, *The Daily News* and all the other local gossip rags across the country, these people can create a

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completely customized version of their own nightly network news show. No longer does one have to hear the gospel according to Dan Rather.

Unfortunately, it seems as if the old news machines simply don't "get it." They just go on rehashing the same formulas, resisting change and turning their heads away from the new order around them. It's like an elitist death wish masked by good intentions and hearty doses of afterwork martinis once the downtrending quarterly balance sheets come out. Popular culture has been redefined and this new culture no longer fits into the tidy compartments of the old news past.

The old news media tend to draw conclusions for their audience, while the new media culture would instead prefer to draw conclusions for themselves. The preaching down to the old must be replaced by a stark sense of "tell it like it is," expose the facts and draw-your-own-conclusions style of journalism if anyone expects to be heard in the new order.

Oliver Stone showed us how when he created the JFK style of journalism. And Howard Stern understands it when he decides to take an outrageous position on the issue of the day. Even the producers of *Designing Women* correctly read their audience when they took a firm stance berating the Clarence Thomas proceedings. It may not be objective, but it is being watched and listened to.

Radio News Into The '90s

There is a sense of opportunity out there in Radioland. The opportunity still exists mostly because no one has really tried anything new. Listed below are three of the major strategy points to consider before you venture into uncharted waters.

A. *Target the disenfranchised.* You should first identify the slightly younger and less-than-satisfied news listening target. Be sure to research those issues that relate to this target. Understand the context of the world in which these listeners were raised and develop a news product that reflects this reality.

B. *Sound different.* Creating a different sound is essential to success. Stand out from the crowd in dramatic ways. If you sound like your competitor, expect to lose.

C. *Be controversial.* In other words ... take a stand. Forget objectivity and take a position on all the major issues. We already know that many and even most people may disagree with a controversial personality like Howard Stern, but they truly appreciate and enjoy his perspective (i.e., they listen).

There's a new world out there. And they don't seem to be buying the tried and true ways of the old. Look and listen for a brand new style of news soon to come to your market.

The Breeding Ground For Change

The boomers born between 1944 and 1968 have been part of an emerging media experience unlike that of any prior generation. First, you must consider the incredible impact of television. By the time these people had reached the age of 25 they would have logged, on average, over 20,625 hours of TV (or approximately two years and four months). The end result of this massive “educational” process is twofold.

First, as a research company, we talk to hundreds of thousands of adults every year. A common theme reflective of a TV-educated generation continues to surface in the course of our interviews. Our respondents have shown us that ordinary news presentations are starting to get lost in the shuffle. In other words, these ordinary presentation styles are receiving sub-ordinary responses. If the presentation style looks, sounds and feels like “much more of the same,” it frequently becomes sublimated into the homogenized mass of a forgettable media experience.

The major TV news organizations on both a national and local level think that changing the color of a set design, or replacing one face for another, will hit the hot buttons for their desired younger target. Meanwhile, the content remains unchanged and the newscast once again becomes the background noise for a mostly forgettable media experience. Instead of sticking with the old, the new targets can now explore the newly formatted journalistic outlets of *USA Today*, CNN and *People* magazine. Granted, these are not journalistic icons, but they ARE different and they ARE getting noticed and remembered by the new media culture. When you have pretty much seen and heard the same news presentation style for over 20 years, it’s no wonder a new generation looks for and enjoys alternative news sources.

A Generation Of Disbelievers

The second impact of a culture submerged in a TV environment has been the evolving sense of skepticism, doubt and disbelief for the traditional single-source news outlets. Simply because this new culture is so media smart, they have learned over time that the old news doesn’t always tell the “whole truth.” It’s not because they lie, it’s just that the old news objectivity is not perceived as being attainable in today’s world.

The media-smart already know that they have to draw their own conclusions because a single news source just isn’t enough input! This is a culture that has learned to draw its own conclusions through multiple media inputs. 🍷

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Ear-Catching, Eye-Catching

Remote Broadcasts

By Chris Gable

Remotes are a great vehicle for getting your station visible in your community. They also can be great value-added promotions for your clients. Doing them right takes planning and attention to detail.

Great remotes are more than live cut-ins on a cellular phone. They are an attitude, a sight sensation and an audio sensation. Here are some helpful hints for making your next remote a success.

Location, Location, Location

Your remote site is everything. High traffic areas generate more opportunities for audience awareness and interaction. Make sure you are at the front and center of the activity.

Be Selective

The right event is important too. Just as your involvement is perceived to be value-added, is the event itself an added value to your station's sound or look?

It's equally important for both you and the client that the chemistry, audience mix and image of the event be compatible with your sound, format, target audience and mission.

Look Super!

Your physical presence should say "We're special!" If you use a giant boom box, inflatable mascot or regular mascot, much has already been done to improve your visible image.

If you don't already have similar assets, be inventive. Imagine a carnival midway. Which booths attract your attention? Why? Do they have banners, flags, flashing lights, colorful displays, displays with motion, the

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appearance of lots of prizes, characters in costume, fun sounds? All of these can be used to make your remote location an attraction.

Get some helium-filled balloons and float your banner high enough above your location to attract attention. Buy some flag streamers like car dealers use and string them above your site to give motion and color.

You can also be creative about how you display your prizes and merchandise. A table can be draped in colorful paper or cloth. Lay out your giveaways so it looks like you have tons of stuff to give away.

Keep most of your equipment out of sight. The audience should only see speakers and your microphone.

Your staff should also look special. A visitor to the remote should be able to spot the staff immediately. Wear bright colors: orange, yellow, electric blue or green. Make sure your logo is front and center on the shirt. Wear hats that show your logo. Have a dress code for remotes. Your look will tell the client and the audience how much effort you put into your business. If it looks like a show, it probably is one.

Activity

Activity draws attention. A jock sitting in a van won't attract much notice. Remotes are not the place for introverts. Make it a rule that all station staff are out working the crowd. Remember, you're campaigning for votes. You have to kiss babies and shake hands to be remembered.

Hire jugglers, clowns, mascots, magicians, musicians to add a special touch. It can all be built into the remote package and it separates you from the run-of-the-mill mike and van package your competitor sells. Value added is value added.

Spread The Word

Have a means of getting passersby to spread the word about your location. A simple way is to print up thousands of brightly colored three-inch-round stickers with your logo. Slap one on every person who comes by. Guarantee special bargains at the check-out counter or have spotters randomly award prizes at other locations to badge wearers. The key is to multiply the number of times and locations your logo is spotted.

Promote, Promote, Promote

Hit it hard for the three days just before the remote. Make a big deal of the event. Use hourly produced promos that plug the event, time, location and your involvement. Again, these :20 second spots are part of the whole remote package. For a Saturday remote, run 8x Wednesday, 12x Thursday, 18x Friday and 6x Saturday. Remember to use frequency! It's our one powerful weapon.

Get The Client To Promote, Too

Your event should be special enough to be the focus of all their advertising and promotion activity leading up to the event. If they're doing print, newspaper, TV, billboards, flyers, point of purchase, you should be included in a big way.

Sound Like Fun!!!

The event should sound like a festival on the air. If your location is the focus, you'll have built-in activity, noise and crowds. If not, move to the busiest location available.

Listen for production value. Play small group crowd effects under the broadcast at the station. Add background voices, sounds that are appropriate and compatible with the day. Use every device and technique to make your event sound special.

Sound Tight

Your station probably has standard rules about production. Have similar guidelines for remotes. Be ready for problems. Have prerecorded breaks done at the station just in case equipment fails or the line goes dead.

Provide your personality with lots of information before the event. A pre-remote meeting is the best. Introduce them to the key players. Have the salesperson act as a floor director by getting people who are to be interviewed to the mike on time.

Keep breaks to specific length. Resist the temptation to ramble. Remotes are the one place to have copy written in advance! Too much is at risk here. There are no second takes. Plan it out. Rehearse it. Deliver it with passion, flair and professionalism.

Learn, Adjust, Improve

Every event is a learning experience. Take time afterward to study success. You can learn from mistakes so your next event is more special, more alive, more of what you wanted it to be. 🌟

C h a p t e r 40**The Quarter-Hour Maintenance Myth***By Cliff Berkowitz*

A long time ago in a school of thought far, far away it began: The Quarter-Hour Maintenance Promotion. The concept is rooted in a sound principle: Arbitron's methodology measures quarter hours as listening for five minutes or more within any given quarter-hour period. The basic tenant of the "Quarter-Hour Maintenance" concept is that if one could keep a listener tuned in from say 10 past the hour to 20 past, a station could earn credit for two quarter hours for only 10 minutes of listening. On paper it's a great idea, but in practice it just doesn't work. However, to this day, a majority of PDs and promotion directors still subscribe to this school of thought. Here's why it doesn't work. Listeners do not fill out their Arbitron diaries while listening to the Radio. Most participants (those who actually return the diaries) fill them out at the end of the survey week. A few actually fill out their diary at the end of each day, but virtually no one records listening habits while listening. This would be necessary for this type of time-manipulation promotion to work.

There have been countless numbers of promotions designed to "trick" people into listening longer by convincing them to "sweep" through the quarter hours. If listeners sat studiously watching the clock and filling out their diaries, this might work. Following this outdated logic has resulted in a great deal of frustration for programmers and GMs alike. With times so tight, promotion budgets are being slashed, partly because so many of these "Quarter-Hour Building" big budget promotions aren't getting the expected results. The answer isn't to say: "Promotions just don't work." Good promotions do get results.

So if quarter-hour maintenance promotions are not effective, how can you increase time spent listening through promotions? Simple: entertain and sell! Game shows have been a staple in the television industry forever. Viewers aren't tricked into watching; the shows are

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entertaining! And, since viewers have no chance of winning the prizes, that's not what attracts them. The shows are just fun to watch. Likewise, Radio promotions should be fun to listen to. They should add entertainment value to the station. These stimulating promotions get people listening longer by adding an additional entertainment element.

In addition to adding more enjoyment to your station, a good promotion should sell the benefits of your station. Traditional wisdom dictates that in order for promotions to accomplish longer listening, they should "force" listeners to stay tuned for an extended period. This is generally accomplished by offering a prize, and dragging listeners through a few Arbitron-defined quarter hours. This type of promotion not only requires that the listener keep accurate tabs on how long they are listening, it also requires the listener to play the contest and be holding a diary. A standard contest of this type is the "count or "name the songs" promotion. It is thought that having listeners keep track of songs in this manner will result in longer listening. Fewer than 1 percent of listeners play contests. Unless the promotion has added entertainment value, you are affecting less than 1 percent of your audience.

Radio today faces a lack of fresh thinking. We need to ask "why" a lot more. If you can't clearly answer why you're doing something, it's probably not right. It is vital to have a tangible goal for each promotion you commit to. Even the "count the songs" promotion I denounced earlier has merit if modified and applied to a special goal. Let's say, for example, that your station plays many songs in a row. If you launch into a song-counting contest with the goal of promoting your station as the one that plays lots of songs in a row, what would you do different? Make it easy to follow for those not playing. Remember, your goal is to get across that you play lots of songs in a row. Help people "cheat." Tell them often how many songs you've played so far, "just in case they've lost track." At the end of the sweep say how many you played in a row, then ask a caller to tell you how many you played. Update the count constantly and focus the promotion on the music more than the prize.

Your winner promos should also complement the goal. Do this by cutting together winner after winner answering the question: "How many songs did we play in a row?" Talking about how much cash they won is OK as a side, but as a focus of the promotion or the promos it does nothing to sell the goal. On the other hand, if your goal was to position your station as the one with the big bucks, then you would design a promotion around that and focus on the cash and prizes.

When you promote with a purpose, promotions work, and they work well. Thinking for yourself and questioning conventional wisdom is a good answer to the question: "Why ask why?" 🐦

C h a p t e r 4 1**Why Back To Basics Can Put You****Back In The Basement***By Ted Bolton*

The Radio rules for success have changed. In fact, the old “let’s roll up our sleeves and go back to the basics” kind of thinking may be the most direct route to the basement in the ’90s. The reason this kind of thinking doesn’t work anymore is because the competition has changed and, more importantly, the listening audience has changed.

Audiences across the U.S. have undergone dramatic changes in just 10 years. If you understand these changes, you may be the first to find new opportunities in your own back yard. But first you have to take a realistic view of the landscape around you. Here’s what our own research is telling us.

I Want The World, And I Want It Now

It’s no accident that Burger King has re-embraced the “Have it Your Way” campaign of the ’70s. Today’s consumers have grown accustomed to having it exactly their own way, and the trend is building. Walk down the aisle of your local grocery store and think about the total product customization that is made available to the average Joe every single day of the week. The world has become a gigantic “have it your way” kind of world, and the consuming public has learned to accept nothing less.

Audience targeting has therefore become a paramount principle for success in the ’90s. If you expect to build winning levels of loyalty and TSL, then you have to know how to “turn on” a very defined group of people. Sure, good Radio will still produce good ratings. But in the ’90s you have to be more than just good to get the big win. You have to be great to your target audiences. You have to be really special to a defined group of listeners who want it exactly their way, or no way at all. You can bet listeners will be leaving the mass appeal stations of the past for the

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“have it your way” stations of the future.

Back To Basics, Hell

In the course of many discussions on how to win with a back-to-the-basics type strategy, the inevitable subject of positioning liners comes up. Frequently a big part of this strategy centers around the mantra-like repetition of “positioning liner.” The logic behind the strategy is to drive into the listener’s mind a singular position that will capture the true essence of your Radio station. Unfortunately, this basic of the ’80s has become increasingly ineffective in the ’90s.

First, you must recognize that most all your competitors are doing exactly the same thing. It’s either the most music, best variety, best mix, 10-in-a-row, continuous hits or we play your favorites language that has become lost in the 1990s’ shuffle. Somehow, today’s listeners have figured out that not every Radio station is the best or most, so somebody out there must be telling a half-truth. Audiences may have bought it in the ’80s, but they definitely are not buying it in the ’90s.

The second reason that a back-to-the-basics positioning liner mentality is no longer effective is that most stations have spent too much time talking about how great they are and too little time actually showing people how great they are. The listener of the ’90s has become a “prove it or lose it” consumer. Just shouting your positioner will no longer get you to where you want to be. You not only have to do it, but you also have to produce it, package it and market it — in a very convincing way.

New Radio Rules For The ’90s

The groundwork has been laid for a very persnickety and incredibly skeptical listening audience. Twenty-some years worth of back-to-the-basics type thinking has anesthetized our audiences, and it is now time to try something new. That means the new rules in the ’90s are going to be very much different from the back-to-the-basics rules of the ’80s. Here are a few guidelines for what seems to be working right now.

1.) *Hypertarget.* Go far beyond a demographic understanding of your target audience. You have to get inside the motivating hot buttons that drive people toward certain outcomes. That means you have to pick up where the Republican Party left off when they decided to talk about “values.” Values are the things that most people think are important in their lives. Get inside these values and have your station develop a personality that reflects these driving forces.

2.) *Go for the differences.* A ’90s marketplace forces you to look for non-competitive advantages. That means you can best succeed in

today's cluttered Radio world by creating a brand new battleground. Instead of fighting for market share, create a new market. "Hit 'em where they ain't" suggests you look for new opportunities that redefine the Radio playing field. The best way to achieve this is to look for things that are truly different and brand new. Being the second or third dog out doesn't compare to the win you achieve by creating your own franchise.

3.) *Heart marketing vs. head marketing.* Finally, you have to go for the heart, not the head. Breaking through to the listener of the '90s means reaching for the heart and dealing with emotions. Go beyond the 10-in-a-row sell line and, instead, sell the feeling. After all, if music is your product, then you can be sure your music can create an emotional response from your listener. Sell it! You'll probably be one of the few stations crazy enough to avoid a syndicated talking head TV spot that sells the best "(fill in the blank)." Guess which spot will stand out from the rest?

Radio isn't as easy as it used to be. But who ever said winning was easy? Put the back-to-basics thinking where it belongs ... back in the archives of Radio history. Deal with the realities of the 1990s and develop a hypertargeted franchise that grabs your listeners by the heart. These are the basics of the '90s that will keep you on top of the ratings and definitely way out of the basement. 🍀

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A Heartwarming, Moneymaking Wish For The Holidays

The Christmas Wish

By Mike McDaniel

There are a number of variations on almost every promotion. You can count on one hand the promotions traceable to a specific birth date and creator. Many of the promotions presented in this space, and many of the promotions in my book *A Year of Great Promotions* are not represented as “all mine”; rather, they come with years of experience and fine-tuning and are not intended to be taken as gospel. To the best of our research, none of these promotions is copyrighted, nor does anyone charge for their distribution. You can edit them, change them, redo them, customize them for your market, even tell your cronies at the coffee shop you “think it up.” We hope you use them and make lots of money, have lots of fun and add another great image brick in the continuing building process of your Radio station.

The Christmas Wish is one of the most trying yet heartwarming promotions you can ever produce. It is not designed to make a lot of money, just enough to make you smile on the way to the bank. The after-feelings are superb, both inside the station with your staff, with the advertisers you involve and with your listeners.

The Concept

Select four advertisers with large hearts, and approach them in October. Your Radio station and the four advertisers will grant one or more wishes, as requested by your listeners, in time for Christmas. Don't turn the page yet. This is, indeed, a moneymaker, not a money-spender. Your four “sponsors” will get an unusual mix for their trouble. Every request for wishes you broadcast will include the sponsors' names and indicate they have agreed to help the Radio station grant the wishes. The sponsors purchase a package that includes name and location mention in your promos and mentions in the wish grant announcements, and entitles

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them to sit down with the Radio station and decide which wishes can be granted and how it can be done. The sponsors are not required to grant any wishes at personal or company expense, but merely to act as counselor and adviser to the station to help in granting wishes. Many wishes will cost little money and will only require a telephone call.

Beginning the first week in November, the Radio station will broadcast an announcement, X-times per day, telling the listeners it will grant someone's Christmas Wish. How many per day should be compatible with your most effective commercial package. If you sell ads to customers saying three times per day is a good schedule, then use three times per day. But if you believe three times per day is good, don't kill your promotion with 10 times per day. After New Year's, as advertisers are all abuzz about your big heart, tell them you used a schedule just like you sell to them, three commercials a day.

Listeners mail their wishes to the station as instructed. No matter what size market, you will receive far more than you expected. Fix a deadline for receipt of the wishes. Do not open them on arrival. Store them in a safe place and, when you have at least 15 envelopes, call a meeting of your four sponsors, to read and discuss the requests.

The First Meeting

The first wish meeting will take several hours. Someone should take copious notes. Number the wishes and the envelopes, clip them together. As the meeting progresses, list the wishes by number and the action taken. Set the meeting for mid-afternoon, when your sponsors may have more available time and not feel pressed to end the meeting in a hurry.

Most wishes received will be for someone else. Sure, there will be the nut who wants a million dollars to go around the world, but the majority will surprise you. "A little ol' lady next door needs a new crutch," "My neighbor put a coat on layaway and can't pay it off," "Two little kids I know will not get any toys this year," "The man across the street has 10 kids and works two jobs"... etc.

The wishes should be sorted into categories/piles. A pile marked "No Way," where you put the obvious selfish requests. Another marked "Possible," where the granting of the wish would make an excellent addition to the plan if time permits. And a third "Absolutely, no matter what, we have to find a way to grant these wishes."

The first meeting will be an eye-opener. If you have selected your sponsors carefully, many of the wishes will be granted right there, with a promise to "call so and so" or "I know who will do that." Note: Your group may decide to grant one or more wishes of a very sensitive nature and ask you not to make any mention of broadcast. So be it. Just smile

and feel warm inside. Don't be surprised by some of the letters; there may not be a dry eye in the meeting. Listeners will ask you to help other people and many of the requests will pull at your heartstrings. Your heart will ache at the ones beyond your help.

Follow up immediately; you don't have much time. If a third party agrees to grant a wish (i.e., a shoe store operator offers to fit a special pair at no cost because of a call from one of your sponsors), determine who should contact the wish recipient and when it should be done. Note when it should be complete, and check to see it was done and get any tearful details from the Grantor.

Once a wish is complete, prepare an on-air announcement for the wish by actually reading the letter on the air. Be careful to remove all names and any other information that could lead to discovery of the recipient. The Christmas Wish is the most open, yet private of all gifts. Sell the sizzle, tell your listeners what you and your sponsors did, but don't tell them everything.

Make a chart of wishes granted, ranking them in order so the biggest or neediest or most heartwarming and tearful wish is at the bottom. Start your Christmas Wish Granted announcements at the top of the list and schedule your broadcasts according to your chart, as you get closer and closer to Christmas. Start your Wish Granted Announcements about December 10 and go through Christmas Eve. Use the same schedule you used for call for wishes.

Have one more meeting with your sponsors to discuss the progress and review the final batch of letters. Should any more letters come in after the deadline, you will have to decide if they are serious enough to merit a special meeting. Most will be on time.

Thanksgiving Deadline

Start the announcements on air the first week of November asking for wishes. Set a deadline that all wish requests must be received no later than the day before Thanksgiving. Hold the first sponsor meeting about the 20th of November. Read wishes granted on the air beginning December 10 through Christmas Eve.

All wishes should be granted before you put them on the air. For those that take more time, be sure the commitment is total by the person/sponsor granting the wish, and steps are under way that cannot be reversed. It is the same old rule you have heard hundreds of times: Don't start your Wish Granted Announcements until you are sure the wish has been granted and the recipient knows Santa has arrived. The goodness and warmth turn cold and ugly when you announce a wish as granted that never happens. Be sure you announce "done-deals."

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A Heartwarming, Moneymaking Wish For The Holidays

Who Ya Gonna Call?

Do you tell the wish recipient the name of the person who sent in the wish? A judgment call. Some should be told, others not. Some of the wish letters will ask you not to use names. Ask your sponsors for advice.

Do you tell the wish recipient the name of the person or persons who granted the wish? Some yes and some no. Keep in mind the idea is to make people happy.

Should you make any effort to recognize those who wrote the original letters with the wishes you granted? Again, your judgment. Some will be so close to the situation they will know instantly when the wish was granted, others may need to be told. Sponsors may know the person making the request and agree to call and explain how the wish will be granted. You may send a station letter to some, thanking them and telling of the steps taken to grant the wish. Some may be just remain anonymous.

How much do you charge? A nominal fee. Something to represent the advertiser's name and location used in the wish request announcements and the wish grant broadcasts. Radio stations don't work for free, and charging for this promotion reinforces that maxim, but a light charge shows you care.

Here is a sample for the "send your wishes" copy:

"Does this sound familiar? 'This Christmas I wish' Well, this Christmas you can! By special arrangement with Bill Jones at Bill Jones Ford, and Henry Smith at the National Bank and Harvey Greenjeans at the Feed Store, WXXX announces "The Christmas Wish." What is your wish? It could be granted, no questions asked. Mail your Christmas Wish to WXXX before Thanksgiving. If we grant your wish, we will need to know all the details, so tell us everything in your letter. The number of wishes to be granted depends on the wishes received. There are no rules or limits for your wish, just put all details in your letter, including everything we need to know to grant your wish. Incomplete requests will not be considered. Mail your wish to Christmas Wish, WXXX, 123 Main Street before Thanksgiving. The WXXX Christmas Wish is a project of WXXX and the Feed Store, the National Bank and Bill Jones Ford."

You can produce the Christmas Wish year after year. All have advantages and disadvantages. No matter how often you do it, the warm feeling in your heart will last a long, long time. ❁

C h a p t e r 4 3

Research As A Programming Tool

By E. Karl

Radio stations have many research options these days, and while one research company might say it has a “trademarked” item it offers that another company doesn’t, most all of the research going on out there is pretty much the same. The real bottom line for programmers today is how the research is fielded and interpreted.

There are basically three types of research programmers can use: focus groups, strategic/perceptual studies and music testing. And the key item in each project is the screener. The screener for any research project dictates who gets in the room or on the phone. If a Radio programmer isn’t talking to the right people in all research being done, the data are worthless and the research budget has been wasted.

- Focus in on your format arena with focus groups. They’ll shed light, but not answer any questions.
- Field a representative sample strategic/perceptual study to answer questions you have about your station.
- Test your music to the target your research says you should be super-serving.
- Market, market, market — and do it all again.

Getting Into Focus

Focus groups are fielded and conducted to get a general feel of what’s going on in a specific format arena. An A/C station, for example, should field people in the age/demo/life group target who listen to the station and its main competitors. Unfortunately, programmers often hang on the word of one or two people in any focus group, and may feel they have to make changes based on those comments. Wrong! Focus groups are designed to raise questions rather than answer them.

If a programmer gets a general feel in three or four focus groups that

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there may be too much talk on the station, or that it appears the morning team is offending people, or that a main competitor is getting more tune-in than expected, those items should be written down and explored in a larger, representative sample study. Focus groups do what the name implies: They focus in on a small, artificial world of listeners, and they should only be used to help a programmer get an overall feel of the lay of the programming land. If the right people have come into the rooms, the focus should be clear.

The Big Picture In Detail

Perceptual or strategic research centers on in-depth questioning of a representative sample of a specific target. Programmers need this kind of input on a regular (once or twice a year) basis, as Arbitron simply does not offer representative data to help programmers make decisions. In a typical project, listeners are questioned about their attitudes, behaviors and opinions regarding the Radio they listen to:

- What stations are used on a regular basis?
- Which station is a favorite?
- What kind of Radio (format) gets most of a respondent's listening?
- What other kind of Radio do they listen to?
- What programming elements are important when a listener chooses a station?
 - What stations do the best job with the important stuff?
 - What do listeners want in the morning?
 - What do listeners want in the afternoon?
 - What do listeners want at work?
 - What personalities do they like?
 - What makes them tune from one station to another?
 - Have they seen advertising?
 - What are specific direct competitors doing right and wrong to cause tune-in and tune-out?
 - What would happen if a new station came on the air?

When a sample of 500-700 people who listen to the Radio (remember, that's more than Arbitron requires) are asked questions like those listed — with no fewer than 50 to 75 in any given discrete cell (say, Women 25 to 34) — the answers can be read with confidence, and a station's strategy can be designed with ease.

For A Song

After a Radio station conducts focus groups to help determine areas that need investigation, and after that investigative study is fielded and analyzed, the station should have a finite identity of the target. Those

bull's eye target listeners (an example might be “25- to 44-year-old FM daily cumers who are members of the Hot A/C audience segment who are diary cumers of the station and one or more of its competitors with perhaps 50 percent or more partisans of the station doing research”) can be recruited to come in and listen to hooks of music the station is thinking about playing.

When the results come back, a station can determine the “power, regular and secondary” gold to play, and then put those songs, with a specific mix of “currents or recurrents” (again, determined by the strategic research), on the Radio.

And, with proper marketing to the target, and only proper marketing, everything should work out fine. The station will “win” what it needs to win. It simply works that way every time.

Start Tracking

Then, the entire process starts over again. If a station has followed through its strategic and tactical moves as determined by good research and better interpretation of the data, the station's progress can be easily “tracked” and monitored. It's a lot like getting a physical and going back in for check-ups and progress reports.

For instance, a station can set focus groups again early in the year (February or March), get a feel for what's going on, write down anything that looks interesting in light of marketplace changes or events and then plan another perceptual project (April to June) that can track important data and look into other questions raised by the focus groups. A station can check on its targeting, and then invite that specific target into the room again for music testing (in time for fall). And then it can market itself to its target. And win.

Along these lines, research can indeed be the most effective tool a Radio programmer can have. Without it, a Radio station has to rely on Arbitron to make programming decisions — God forbid. 🌿

C h a p t e r 4 4

**How To Determine
Your Station's Research Needs**

By Rhody Bosley

“**W**hat decision am I trying to reach?” This seems to be the most difficult part of the task. A broadcaster should know what information is needed to make the decision. A quality research house can assemble the data collection instrument and execute the research project. Some research companies provide analysis of the data collected. If the research does not answer the question or help make the decision, then it was a wasted effort.

In the Radio business, the scorecard of station performance is the Arbitron ratings — at least for now. So, start with as much information as you can glean from Arbitron. Use the book, AID, Diary Review or outside vendors to find out how the audience is using your station, using your competitor's station and using Radio. Before investing in new research, you need to know where you are. Then, you can plan a direction to go or, at the very least, have a bench mark for change.

Here are some typical scenarios for which research may be the next step:

1.) My station is doing well, but there is a competitor coming into the market. What should I do? A perceptual study may tell you how your audience feels about you. If they like you and feel good about the station, you may just need to hold the line in competitive action. If you find an audience is consuming your station because there is not another good choice, then you may need to take specific actions to shore up your defense.

2.) How does my audience respond to our programming, promotions and air talent? A focus group may be enough to get you thinking through some areas of station performance that have been neglected and reinforce what is right about the station. A perceptual study may be the second step.

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3.) We have a long playlist. How many songs should we be playing and how often? What songs? Auditorium testing or telephone research may be needed to find out if a song or an artist is burned out, fatigued or hot.

4.) How does my audience identify the station? Do they clearly know the station's name?

5.) How can we be sure our programming is still on target? Listener panels may help. Collect comments from listeners.

6.) The current format is not drawing an audience sufficiently large to be profitable. What format would give the best chance for success? Study the existing ratings report to determine if there is a "hole" in the market. Compare data from other markets. Is there something happening in another market that can be transferred to this market?

7.) We are about to run a major TV campaign. How will the audience respond to the commercial? A focus group or listener panel may provide some clues as to the commercial's acceptability. Another piece of information that may be helpful is a pre/post awareness analysis. The purpose of most Radio station commercials on television is to increase the awareness of the station's call letters, slogan and/or positioner. Use research to determine if the commercial is doing what is expected of it.

8.) The station is doing well in the ratings, but our billing is not consistent with the audience share. Why? This assumes there is a report on Radio billing in the market so you will know your billing share is not keeping pace with audience share. A perceptual study of the sales staff among advertisers and advertising agencies may be in order. Also, market data and market total advertising expenditures and retail sales figures may be helpful in calculating a sales forecast.

9.) One area overlooked is general market information. Visit the local library or Chamber of Commerce. Check out the first few pages of the Arbitron report. It has useful information about the demographic and media use of the citizens of your community.

The research project requires a clear definition of the problem or the opportunity. You might even find a research company that will help define the type of research needed. ✎

Chapter 45**Living Or Dying By Arbitron's Numbers***By E. Karl*

We all have to program our Radio stations in a world according to Arbitron.

Now that the ratings service is government-approved, it makes it even more incumbent upon us to program to the 167 or so diaries out there in any given week that will come back to form the quarterly report we live or die by. That's right — only about 167 or so diaries make it back to Arbitron per week in a market that shows a 2,000 diary return in a 12-week survey period.

Oh, and remember that those 167 diaries per week represent everyone aged 12 to death. That doesn't take discrete targeting cells into account at all. For instance, when you get into a broad targeting demographic such as 25- to 54-year-old adults, you're looking at perhaps 80 to 90 diaries out of the 167 in any given week that are making or breaking you!

It's staggering when you think about it. The 167 or so diaries floating around out there that get back to Arbitron in a seven-day week will represent the "true" listening habits of anywhere from 1.5 to 2 million people! Sure.

Meanwhile, Arbitron's response rate continues to drop. Presently, we're looking at a 39 percent response rate across all of Arbitron's 263 rated markets. That means that for every 10 diaries Arbitron sends out to its sample, fewer than four make it back to be included in the ratings reports. In the top markets (let's make it the top 117 instead of just the top 10), the response rate is even lower. Arbitron is saying they're mak-

- Arbitron response rates continue to decline.
- Learn the ratings "law of averages."
- Program to the diary keepers.
- Build each cume body's number of sittings.
- Become a marketing expert.

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Living Or Dying By Arbitron's Numbers

ing up for the horrible response. The company anticipated the decline, so they increased sample targets in their markets, making the in-tab samples look better.

Arbitron must surely know that the days for diaries are numbered. The old-fashioned paper measurement instrument just doesn't fit with the lifestyles of most Americans. But, we're struck with the company and its listening estimates, so we've got to program our stations to perform well in its reports.

The bottom line is that it's a miracle any station gets any kind of ratings at all, especially when you think of the miniscule number of diaries in a marketplace at any given moment. Radio stations must keep that picture of only about 167 human beings carrying diaries with them on any given weekday in mind, and learn to program to Arbitron with some time-proven basics:

1. *Play the averages.* Everything in Arbitron is based on average quarter-hour listening. That means we've got to play to those averages. On average, whenever a listener tunes in, he or she should be hearing a favorite song. That's what has driven us to tighter playlists, and that's what has given stations that play the same 400 songs over and over the high rating they have. The tighter the list, the better the odds are that the average person, on average, will hear a favorite song whenever tune-in occurs.

2. *Forget about stretching AQH.* People don't have time to listen to the Radio longer than they normally do. They're too busy. There is no way a normal person will add a quarter-hour or more to a "sitting" they normally spend with a Radio station. Think of your own day and how much extra time you have to add on to things you normally do. Rather, you're probably always thinking of ways to make shorter "time spent doing" something.

3. *Build the number of sittings.* The only way to grow average time spent listening (TSL) is to build the number of sittings a cume body has with your station. Within every daypart on your station, within every quarter-hour, try to think of something you can do or say to get the average cume body to come back to your station for another sitting. Think about TSL for a moment:

If your station had 14 hours a week of average TSL, you would win the Nobel Prize! Few stations (I can't even think of a one!) achieve that kind of TSL. But, if a station did, that means that the average listener spends a whopping two hours per day with the station. So, right now, if your station is sitting at eight hours of average TSL, that means that your average listener spends 66 minutes (1.1 hours per day) with the station. And if that listening is spread across three sittings, you're only getting

about 22 minutes per sitting. You've got to get 'em back for more sittings to grow TSL ... thus grow quarter-hours ... thus grow share.

4. *Market like crazy.* Again, think of those 167 or so bodies out there with diaries. How on earth can you remind them you're there? How in the world can you — in a city of an even 100,000 people — make sure those 167 souls see or hear about you to keep your station top-of-mind? You must market your station with everything you can lay your hands on. You have to be on TV, be up on billboards, be in print, on bus cards and cab tops, be in the mail box, on banners, on store windows, be on bumper stickers, on T-shirts and hats and jackets and underwear.

Always keep in mind how Radio listening is measured. Play the averages and market your station like there's no tomorrow. 🍀

C h a p t e r 4 6

Profit From Being A Community Hero

By Mike McDaniel

Drug Abuse. Two words that attract attention no matter how they are presented. Two words that can help you make an impact in your community, and also have a financial reward.

Like Motherhood, Apple Pie and The Flag, everyone wants to be a part of an anti-drug abuse campaign. Advertisers will be jumping on the bandwagon to be a part of anything which will help the community. You can offer them an opportunity to participate and make money while servicing the community. It's a win-win-win proposition for the listener, the advertiser and your station.

Start with a simple, two-month "It's OK to Say No" campaign you can sell on the phone. Then add related options to make even more impact, and money!

If your station is not using telemarketing, now is a good time to start. There are two rules. Rule One: call every business in the White Pages, including those on the air. Rule Two: charge at least 25 percent more for your units than "across the transom" business. About Rule One: Don't let any salesperson tell you an account can be jeopardized by a telemarketing call. It doesn't happen. Telemarketing skims. If anyone gets hurt, it's the local bird cage liner and their page of signature ads for this cause or that.

- **Drug Abuse: Two words that can help you make an impact in your community and also have a financial reward.**
- **Almost anything you come up with is an easy sell with the words Drug Abuse connected with it.**
- **If your station is not using telemarketing, now is a good time to start.**
- **The most inexperienced telephone salesperson can look in the White Pages, beginning with A and call every business, read the message and ask for the order.**

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Selling On The Phone

The on-air window runs at least eight weeks. There are six pieces of copy. Every sixth telemarketing sponsor will have the same piece of copy. How many avails do you have? Work this math: two announcements per hour, 18 hours per day, seven days per week times an eight-week campaign, $2 \times 18 \times 7 \times 8 = 2,016$. Break up telemarketing package into three choices for the advertiser on the phone. Once a week for the eight weeks, three times a week or seven times a week.

We use a \$10 rate to show you the math. To find the dollars for your station, divide your rate by 10 and multiply our totals by that numbers.

About Rule Two: Add 25 percent to your normal rate (after all, this is something special!). For internal billing purposes (not for the on-the-phone pitch), assign a dollar figure to the announcements in each of the three choices. \$12.50 for once/week, \$12 for 3x and \$11.50 for 7x.

The most inexperienced telephone salesperson can look in the White Pages, beginning with A, and call every business, read the message and ask for the order. In no time that person can sell at least 20 of the small package, 20 of the middle package and 10 of the large offering. Just 50 sales, less than a week on the phone. Look at the results (at our lowly \$10 rate) ...

| | | |
|---------------------------|------------------------------|---------|
| 20 1x plans at \$100 each | (8x total on air @ \$12.50) | \$2,000 |
| 20 3x plans at \$288 each | (24x total on air @ \$12.50) | \$5,760 |
| 10 7x plans at \$644 each | (56x total on air @ \$11.50) | \$6,440 |

Just 50 sales on the phone totals \$13,200. Split the billing and you get \$6,600 a month for two months, and you have used slightly over half of the avails you set aside. If you sold all 2,016 avails at the 7x (\$11.50) rate, you rake in \$23,184. With a \$25 rate, \$57,960. With a \$50 rate, \$115,920!

Here is a typical sell sheet for working the phones:

"Hello, my name is _____, and I'm calling from the Special Events Department at _____, the Radio station.

Drug and alcohol abuse is tearing this country apart. The war on drugs rages on ... Here at the Radio station we have taken up arms ... hard-hitting, thought-provoking arms, in the form of a special campaign against drug and alcohol abuse.

This campaign covers the gamut of problems, with special announcements created just for this battle. The more sponsors of this campaign, the more different broadcasts, the better chance of winning the war against drugs. Listen to the special announcement we have prepared for you (read sample copy).

_____ This is a war we must win. We have put together a campaign for our

war against drugs to begin on the air in January and, if you wish, we'll bill you in two easy installments. We will broadcast your special Drug Abuse announcement ...

Three times a week, every week of the eight weeks on our popular Radio station, each almost a minute long with your identification for \$322 in January and \$322 in February. Or, two times every week for the entire campaign, just \$144 in January and \$144 in February.

Or, one hard-hitting Drug Abuse announcement every week of the campaign, just \$50 in January and \$50 in February. How many would you like?"

Type the copy with blanks to fill in. Print enough to meet your goals. Eight copies of copy covers 48 packages. The telemarketer must have a target. Set the goal.

Once an order is confirmed on the phone, have your telemarketer fill in the blanks in the copy and that's all there is to it. The split billing is an attractive selling proposition. Ask for a minimum of 12 pitches per hour on the phone and you'll sell out in record time.

Drug Abuse Telemarketing Copy #1

Our children are our most important resource, and drugs are threatening them every day. Parents are the best protection young people have against drug abuse. (company name) in (city) reminds you that providing accurate information to your children about drugs is your best defense. Sit down with your kids and talk frankly about drugs. Tell them it's OK to Say No. Don't wait until you find out they are using them. And make your talks with them more than a one-time discussion. Children need to be reminded often where you stand on this important issue. This drug abuse message has been brought to you by _____, another _____ county business interested in the well-being of you and your family.

Drug Abuse Telemarketing Copy #2

Don't let drug and alcohol abuse tear your family apart. Your friends at _____ in _____ say if you suspect your children of using drugs or alcohol, tell them about your concern. Tell them you are opposed to drug use because it is harmful to their physical, mental and social well-being. You must be understanding but firm in your position against drug and alcohol use. Try not to be sarcastic or accusatory. Tell them it is OK to Say No. Remember, if your child is using drugs, he or she needs your help. Seeking the help of other parents and drug abuse agencies will enable you to handle the problem in a more understanding and helpful way. This Drug Abuse message was brought to you by _____, another _____

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county business interested in you and your family.

Drug Abuse Telemarketing Copy #3

_____ in _____ says it's OK to Say No to Drugs. If you are a young person thinking about trying drugs for the first time, you should know these facts. Using drugs will impair your ability to think and learn. Using drugs will impair your ability to perform and succeed in sports activities. Using drugs will make you broke and the drug pushers rich. Using drugs won't help you be accepted by your peers in school. Honor Roll students don't do drugs. _____ says it is OK to Say No to Drugs.

Drug Abuse Telemarketing Copy #4

Alcohol is an addictive, debilitating drug. One of every three families in this country is directly affected by alcoholism. _____ in _____ says the more you know about alcoholism, the better-equipped you will be to fight it. Alcoholism is our most serious public health problem today. Ninety-five thousand people die every year from alcohol abuse. Liver damage is the biggest killer. Drunk driving is involved in one-half of all highway traffic fatalities. Fetal alcohol syndrome is the third most-common cause of mental retardation in newborns. Now that you know these facts, why would you want to become an alcoholic? _____ says it's OK to Say No, especially when you're the driver.

Drug Abuse Telemarketing Copy #5

_____ in _____ says it's OK to Say No. Pressures are high on our youth to use drugs and alcohol. When your teen is having a party, sit down with them and discuss your expectations and their responsibilities. Make a guest list and avoid OPEN parties. Set a time limit. Set the rules, such as: no drugs or alcohol, no smoking, no leaving and returning, no uninvited guests, some lights must be left on and some rooms of the house are off-limits. You as parents must stay alert for signs of drug and alcohol use. This Drug Abuse message is brought to you by _____, another _____ county business concerned about you and your family.

Drug Abuse Telemarketing Copy #6

_____ in _____ says it's OK to Say No. Have you lost a friend to suicide? Most of us have. The chances are that drugs or alcohol had something to do with it. The facts are: Alcoholics are 15 times more likely to commit suicide than others. The influence of drugs can also make life look not worth living and lead to suicide. What would you do to have your friend back? Anything, right? There is much you can do now. Say No to Drugs and alcohol yourself, and help your friends do the same.

Life is too precious to allow a few chemicals to take it away. This Drug Abuse message is brought to you by _____, another _____ county business concerned about you.

Enhancements

There is a commercial jingle firm that will, for a small fee, sell you a copy of a singing jingle, Shout No. You can get a free demo from Radio Concepts at 612-656-9259. (We mention suppliers only as a guide. We do not warrant the list to be complete or definitive. We have no financial tie to any firm listed.)

There are at least two firms that produce a newspaper tab-size insert about drug abuse. They contain stories and articles for parents and children. The Radio station pays for the publication and sells ads in the publication to make it pay off. One such firm is Mel Brown, Parents Against Drug Abuse, Inc., P.O. Box 210529, Nashville, TN 37221-0529, 615-320-8585.

Two magic words are now worth big bucks. Put some magic on your station with a Drug Abuse telemarketing campaign. ✨

Editor's Note: Obviously, such a campaign could be perceived as exploitation of an extremely serious problem. We do not condone exploitation of such issues. We offer this article only with the intention of community service — which can also be financially rewarding if presented in the proper spirit.

Chapter 47

Critique Your Fall Promotion

And Improve Your Sweep Numbers

By John Lund

To be totally effective in the Fall sweep, carefully scrutinize your on-air promotions and contests. Here's a guide to help you examine the promotion's objective, design and execution:

I. Promotion's Objective Phase

A. Promotion is a tactical device that should:

1. Have a positive impact to expand cume (when promoted in outside media) and, often, improve time spent listening (TSL).
2. Enhance the image of the Radio station.
3. Recycle listeners into other dayparts. Also, be certain it conforms with:
 4. The target demographic.
 5. The Radio station image.
 6. The listening habits and lifestyle of the station's audience.

B. Examine the objectives of gaining cume and TSL.

1. Are prizes significant enough for your listeners to spend additional time listening?
2. The time that you expect the listeners to stay tuned relates to the prize that you're offering. Without an appropriate prize, it is unrealistic to expect many hours of continuous listening for a chance to win.
3. All programming (music, news, information, talent presentation) must be fine-tuned.
4. Talents should promote ahead and provide genuine reasons for new cume to stay tuned.
5. Live and recorded contest promos should be scheduled frequently enough to generate excitement and additional time spent listening from new cume.
6. Schedule well-produced promos that generate interest for new

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Critique Your Fall Promotion

listeners.

7. After promoting ahead, talents deliver on their promise (as opposed to “delivering an empty box”).

II. Promotion's Design And Execution

A. *The mechanics of the promotion should be established in this phase.* Here is a checklist for the items necessary for promotion success:

1. Contest rules are written and copies are available to anyone who requests them.
2. Legal counsel should read and approve contest rules.
3. The contest should have definite start and end dates.
4. The rules should be available for hand-out.
5. Prepare schedule of live and recorded promotional announcements.
6. There's a written format for talents to adhere to when conducting the contest.
7. Winners' promos are updated frequently:
 - a. If promos are aired 12 to 18 times per day, update every 36 hours.
 - b. If promos are aired six to 12 times per day, update every 48 hours.
 - c. If promos are aired four to six times per day, update every 72 hours.

B. *Talent execution is critical to the success of the on-air promotion.* The following 16 suggestions can help make the promotion a winner:

1. Talents relate the contest information to the audience, not merely read copy.
2. Talents emit a genuine level of enthusiasm.
3. Talents “sell,” not just “tell” about the promotion.
4. Each on-air contest should be conducted in such a way that the promotion conforms to the target of the Radio station.
5. Guard against too much talk or overselling. Examples:
 - a. Talents enlist call-in participation and then repeat details three or four times (phone number, question, prizes available, procedure to win, etc.)
 - b. Talents violate listeners' favorite songs when too much contest information appears over song intros.
 - c. Rules and instructions take too much time. They should be simple enough to be conveyed in 10 or 15 seconds.
 - d. Conversation between the talent and the contestant must flow well, without meaningless conversation.
 - e. Don't air unintelligible contestants who say foolish things or

sound dumb.

f. Talents don't repeat statements made by contestants, and the conversation doesn't have too much talk.

6. Talents don't make negative comments when a contestant has a wrong answer/guess.

7. Talents have a courteous, abbreviated and "adult" phone manner.

8. There is no inappropriate "street" language or references when engaging in phone conversation.

9. Call letters appear at the beginning and end of on-air contestant conversations.

10. Talents promote ahead going into the conversation with a contestant. There are genuine reasons for those not interested in the promotion to listen through.

11. When talent solicits a designated caller like #6, callers one through five are not answered live on the air ("you're the wrong caller, sorry") nor treated poorly.

12. Winner's address or phone number are not given over the air.

13. During each 30-second on-air contest execution, would a song have been better?

14. Talents mention the next time the giveaway/contest is scheduled, a tactic that will increase TSL and ensure continued interest in the contest.

15. Fewer than 20 percent of listeners have an active interest in contests and promotions.

16. The talents' on-air promotion procedure does not alienate or impose on the listener who simply listens for entertainment and information elements.

C. Major promotions demand heavy on-air promotion.

1. Write-in promotions should be prepromoted 10 to 14 days.

2. Use Arbitron reach and frequency calculations to determine promo frequency, or generalize as follows:

3. Recorded promos every hour to 90 minutes.

4. Live liners twice per hour or more often.

5. As interest builds, taped promos should be supplemented with winner promos.

6. Maintain listener interest. Update liners every two days and promos twice a week.

7. Major promotions should be "the talk of the station." There should be a mention of the promotion in every stop set.

D. Minor promotions are often exclusive to a specific day-part, offer smaller prizes and involve less commitment on the part of the Radio station. Live lin-

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Critique Your Fall Promotion

ers and produced promos should be scheduled accordingly.

And be sure your promotion always sounds fun, exciting and fresh! 🍂

C h a p t e r 4 8**Department Of The Enemy****Get The Goods On Your Competition***By David J. Rogers*

Just as an army is blind without accurate intelligence of its enemy, your Radio station must have good information about its competitors in order to thrive. It is surprising how many stations stumble along without a defined method of obtaining that information. Every station needs a "Department of the Enemy." We're not talking about a CIA operation. Instead, it's a group whose members must know the competition so well that they practically "become" them.

The group — Department of the Enemy — may be composed of full-time members, or of managers with other duties. Its job is to anticipate the competition's strengths, weaknesses, tendencies and intentions, and to gather insights on your own assets and vulnerabilities.

Once your system is in place, you can protect yourself from surprise attacks. Miller Business Systems Inc. of Dallas enters competitor information into computerized profiles, then analyzes the profiles to spot trends and strategies. While browsing over one competitor profile, Miller's vice president of sales and marketing noticed that the company had hired nine furniture salesmen in just 10 days. Correctly seeing this as a sign that the company was making a move into the office furniture market, Miller threw its office sales force into a major offensive and successfully headed off the competitor's incursion.

But good intelligence is more than a defensive necessity; it offers the chance to score some stunning victories. John Grubb owned a San Francisco-based construction company. Together with his brother Robert, he systematically asked the firm's customers (architecture firms) what they felt their competitor's shortcomings were. They were told poor manners, dilapidated construction trucks and thoughtless workers who tracked dirt into houses.

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Department Of The Enemy

Salesmen Make Perfect "Spies"

To mold their company into the contractor for the Bay Area's affluent householders, the Grubbs bought a new truck and kept it immaculate; their job estimators wore jackets and ties; their workmen, schooled in politeness, made sure to unroll protective runners over carpeting before entering a customer's house. Within two years, the company's annual sales leaped 400 percent, from \$200,000 to \$1 million.

Harvard University's Michael Porter suggests gathering intelligence in four areas: goals, assumptions, strategies and capabilities.

- *Goals.* How secure, anxious, or alert are competitors about your moves?

- *Assumptions.* Identify their opinions about themselves, the economy, and other stations in the industry; this can reveal the basis of their decisions.

- *Current strategies.* How do they intend to maintain their current position or challenge the marketplace? Plan countermeasures.

- *Capabilities.* Estimate their strengths and weaknesses in products, distribution, marketing, research, costs, finances, production facilities and management ability. This information will generate both offensive and defensive opportunities.

You needn't look far to find your basic sources of raw intelligence — you already possess an extensive intelligence network. Your sales force is in steady contact with the world. They can be coached to sift, coax and measure information from their sources, suppliers and callers. You can interview managers who have left or who have been fired.

Finally, one of the best ways to keep your station on its toes competitively is to stage "corporate games." Have your Department of the Enemy prepare simulated offensives against your station, and plan your response. Major companies devote substantial resources to such exercises.

As the Italian proverb says: "Though thine enemy seems like a mouse, watch him like a lion." 🦁

C h a p t e r 4 9

How To Build A Positive Relationship With The Press

Ten Pointers Learned From Hard-Won Lessons

By Charles Furlong

A Boston Herald reporter called a local Radio station one day to ask the general manager some tough questions about an on-air personality whose contract was not being renewed. The GM was at lunch — they always are — and when the reporter identified himself to the GM's secretary, she shrieked into the phone: "Agggg! You! You're that terrible man my boss says writes all those horrible things about us."

True story.

Here's another one — and I've got the press clippings to prove it. Another big station talent is let go. The local newspaper columnist calls to ask the circumstances, and a department manager reads from a carefully prepared statement. Philosophical differences. That sort of thing.

The reporter isn't buying it, and coozies up for the kill: "Yeah, but you can tell me ... what's the real reason the station let him go?"

And as if summoned by God to speak the truth, the station person responded: "Well, don't print this but the real reason is our GM thinks he's a no-talent guy and says he's not good enough to work in a market this size."

That no-talent guy won a \$600,000 lawsuit against the station for impairing his ability to find employment elsewhere in the market. Never mind that the decision was overturned on appeal. Do you want to play \$600,000 roulette with the press?

I've been hammered a time or two myself by the news writing fraternity in various broadcasting jobs over the years. I've learned some hard-won lessons about working productively with reporters, from which I offer the following advice:

Ten Ways To Improve Your Press Life

- 1.) *Establish clear procedures.* Responding to press inquiries should-

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How To Build A Positive Relationship With The Press

n't be a tag team event at your location. Designate one person for the job, and be sure everyone knows who that person is. It ought to be the general manager or operating head, unless there's someone on staff who's experienced in this area. Whoever has this responsibility should be accessible within an hour, night or day; it's amazing how many nutty things happen after work hours and on weekends.

A corollary to this: Other staff members with some particular expertise should be encouraged to become good sources of information for reporters. They do, however, need to be seasoned people and people of integrity. The rule at your shop should always be that every conversation with every reporter be reported to the GM or press person at your location.

Someone working for you may think they know why something is being done in your business, but their understanding of why you're changing format, for example, might be inaccurate or incomplete. You should all be on the same page.

2.) *Make friends, not war.* People in management positions tend to treat reporters like they're space aliens. Too bad, because, as a class of people, they're a whole lot of fun to be around — and they can tell you some important things about what's going on in the business.

The best managers I've seen over the years make a regular habit of seeing reporters socially away from work. They calendared it ... lunch with so-and-so every 60 days or so, which allows them to build friendship and trust before the two of them ever have to transact any real business.

3.) *Listen before you speak.* If the topic a reporter wants to discuss is of a serious nature to your business, never get on the phone and attempt to wing it. Write down the three most important things you need communicated in such a situation — actually write down the exact language you'd like to see in print — and then work from those words when you get on the phone. If you're surprised by a call, ask the reporter if you can call him or her right back. Compose your thoughts and then return the call.

4.) *The rule of inside-out.* What you say inside your organization must be consistent with what you say outside it. I'm still amazed how many managers call a meeting to announce something, issue information externally that says something else and wonder why the paper or Radio trade publication has the "inside" story the next day! Speak to your people as if you're speaking to page one of the next day's edition, and be prepared to read all about it.

5.) *Don't pander.* How do you react to people who are always quick to bad-mouth others? While it's tempting — and sometimes necessary — to savage your competition in print, you won't win any long-term respect from writers if you're into gossip mongering. You may think

you're developing a close "insider" relationship with a reporter by passing along dirt; I suspect the reporter is really getting to know you as a petty and probably unscrupulous person.

6.) *Equal news for everyone.* Make sure every reporter who needs to know about some important news you have gets the information in the same detail at the same time. Some people like to parcel out news on an "exclusive" basis to curry favor with particular writers or publications. But once you develop a reputation for doing this, reporters have every right to wonder whether you're giving them equal treatment at any given time.

7.) *News releases are mostly old news.* Most news releases aren't worth the time and postage spent on them. Newsworthy items move best by telephone, with FAX backup for details. If you're looking to place more of a feature or "enterprise" story in a particular publication, a thoughtful letter to an editor or reporter translates better than a news release.

8.) *Build news value in at the beginning.* Here's a particular favorite of mine. Everyone at a station or a network or a company goes nuts working on some special project, and when it's all done the person in charge looks around and screams something like: "We did all this stuff and we didn't get any press!"

If press coverage is important, it needs to be anticipated in the original design of the project or event.

If a lot of time and resources are going to be committed, it behooves the organizers to ask themselves at the outset: "How are we going to make news doing this?" It's too late to ask this question after you've picked the theme, or venue, or charity, or participants, or date. But choose all of these things correctly at the outset and you won't need to look for coverage. People will end up hounding you to write about what you're doing.

9.) *Bad words.* Saying "No Comment" to a reporter is about as satisfying to him or her as saying "Your mother." It may feel strong and authoritative saying it, but it comes across as hostile and defensive. A simple statement like: "I'm sorry, but I can't discuss that" will work better ... even if you need to repeat it several times.

"Off the record," as nearly everyone understands, is dangerous territory. You can speak "off the record" with a reporter, but you'd better know *and trust each other pretty well before you venture too far here.*

10.) *Never lie.* We've saved the best for last. The truth. There will for sure be times when a reporter has information you don't want to see in print. You're asked a direct question about it. What do you do?

You say the following: "I wish I could help you with that question, but I can't. If you have information you're certain is accurate and you

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How To Build A Positive Relationship With The Press

feel you have to report it, I understand it's your job to do what you think is right."

The reporter will, of course, keep asking. You need to repeat over and over again: "I'm sorry I can't help you with that story."

Why not just deny or stonewall? The exact ethics of it aside, if the information the reporter has is accurate, it's rather pointless to resist. The truth usually comes out sooner or later, and you should never trade your good name and credibility working for a little spin control in a negative story. 🌿

Chapter 50**Beyond Resumes & References****How To Hire A Great Promotions Director***By Cliff Berkowitz*

Way back in “The Good Old Days” of Radio, the position of promotions director didn’t even exist. As the position emerged, promotions directors were recruited from the least likely sources: traffic, interns, phone “girls,” van drivers, etc. Because of its shady beginnings, the position does not often get the respect it deserves. When run properly, the promotions department can be as instrumental to a station’s success as the music department. This is not an entry-level position. A good promotions director is creative, works well with others and, above all, gets things done.

If you’re in the process of hiring a new promotions director or thinking about it in the near future, put the word out, sift through the candidates and take your time to find the right one. The qualities that make up a good promotions director are many and varied. However, many of us really don’t know what to look for when selecting a promotions director for our Radio station.

There needs to be some sort of chemistry between you and the candidate. This is a person you will be working with daily, so it is imperative this person possess the “people skills” necessary to get the job done. It is critical this person be a self-starter.

Traditionally, promotions directors put in long hours and work on weekends. This situation should be disclosed from the very beginning. The promotions department traditionally falls under programming, as well it should, since promotions affect what goes out over the air. However, your promotions director’s time should be divided evenly between programming and sales. It is, therefore, crucial that your promotions director have a clear understanding of what the sales department is all about and what their needs are. Since Radio created the “added value” monster, many clients now require a promotion to go

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with the buy. This is where a promotion director's creative talents are fully tested.

Not all client's products or services lend themselves very well to traditional Radio promotions. In fact, some are nightmares. A creative promotions director can come up with a good promotion for nearly anything. By good promotion, I mean one that keeps the client and account executive happy, satisfies the needs of programming in such a way that they will be eager to put it on the air. For example, a couple of years ago a station I know of just got a large buy from Black Flag Ant & Roach Killer and, of course, they wanted a promotion. This is the kind of client you pray never asks for added value, but always does. Without skipping a beat, the promotions director, realizing that they had the premiere of the film "Arachniphobia" coming up, tied the two together, giving away passes to see the new Steven Spielberg film along with a can of Ant & Roach Killer just in case you get the heebie-jeebies after the film. The client was ecstatic, programming loved it and so did the listeners.

A good way to test for this in any prospective promotions director is to put one of these situations before them. If you currently have a client who is looking for a promotion that no one at the station can come up with, put it in their court and see how they handle it.

Another important aspect of a candidate's creative abilities is having the skill to expand upon an existing idea. You want someone who is never satisfied with what is, but what can be. A good way to test for this is to tell your perspective promotions director about an existing promotion and see if they can expand on it.

Another aspect of a great promotions director is the ability to think big. Grand vision is important when creating new promotional concepts for your Radio station. Even if the ideas are beyond the scope of your Radio station to implement, you want your candidate to have creative foresight.

Another thing to look for is their attention to detail. Great ideas require a great deal of follow-through. You need someone who can take care of the nitpicky paperwork, making sure your promotions are in legal compliance, and making sure all the steps are followed so the promotion can be executed smoothly and in a timely manner.

Writing skills are also important, since the promotions director traditionally is the one to send out press releases. You want their writing to be intelligent and informative, but not written over people's heads. Ask for an example of their writing skills. Have them write a press release for a promotion you're already doing.

One of the most important skills a promotions director can possess is the ability to get things done. Great ideas and meticulous attention to

detail mean nothing if obstacles keep getting in the way. When trying to implement creative ideas, it almost seems that people stand in line ready to tell you what you can't do. It is crucial that the person you hire for this position be able to blow past the obstacles and achieve the goal. In my office, I have a poster-size graphic with the word "Can't" on it with a heavy, red universal "no" sign right through it. That is the kind of attitude you need in a winning promotions director. I think the Nike ad says it best: "Just do it!"

As stated earlier, the position of promotions director is not an entry-level position. It requires substantial skills to be effective. Although a few hired from the ranks of traffic and interns have risen to the occasion becoming great promotions directors, the odds are against those without background and training. Finding a good promotions director is a hands-on process. You can't be sure of the best candidate by sifting through resumes and references. Interview as many applicants as you can one-on-one. For those out of the area, conduct an in-depth interview by phone and give them projects to complete through the mail. Since the skills required for this position are so specialized, it won't be long before you have it narrowed down to just a few candidates. ✦

Chapter 51

Basics You May Have Forgotten

By E. Karl

It all comes down to good basics. If there has been anything that has stayed constant in Radio during the last dozen years I've been training and working with programmers, it's basics.

The basics I'm talking about all seem "given," but you'd be surprised at how many stations miss the basics all the time. So, this piece will serve as a quick primer on basics that you must cover at all times to have a winning Radio station.

Station ID: Remember that "station name" is the only question Arbitron asks. Put your station name — call letters, nickname, whatever your main ID is — all over the Radio. A good rule of thumb is to have your name on your station about 100 times per hour in the morning, and 50 to 60 times per hour at all other times. And to be sure you don't have too many "I forgot!" sessions with air talent, you should put your name in formatics on the station: First thing after songs, right before music begins after a stopset, every time a news/talk station takes a caller, as a "handle" on all information elements on your station. Take an hour right now and log the ID on your station, and you'll hear the importance of the most basic basic.

Positioning: What is it that makes your station unique? A good posi-

- **ID Your Station:** It's the only question Arbitron asks.
- **Position Yourself:** Sell what makes you unique in your market.
- **Hit Your Target:** Put things on the Radio your listeners want to hear.
- **Draw Some Pictures:** Circle clocks can be worth a thousand words.
- **Rotate Your Songs:** Check song histories every day.
- **Talk to Listeners:** Do regular research with real Radio listeners.
- **Advertise:** If you don't advertise, you will fail.

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tion for any Radio station must be unique, credible and always based on a key benefit (something you know is important to the target audience). What is KOST in Los Angeles famous for? Continuous Soft Hits. What is WLTV in New York all about? Lite Music. What is KTAR in Phoenix related to in an instant by listeners? News/Talk Radio. Sell your positioning constantly to remind your listeners of your specialty.

Hitting The Target: Your station's target audience should be on a sign in your office to always remind you who it is you want to superserve. I've always said that 12 plus is not a target; it's a family reunion. And now, in the narrowcast world we live in, a 25- to 54-year-old target is damn near a reunion as well! Remember that even in a 20-year targeting posturing (say, 25 to 44), you're trying to program to people at the young end who weren't even born when the people at the old end graduated from high school. Make your target realistic, and always put on the Radio exactly what they want to hear.

Clocks: A picture is truly worth a thousand words. I'll often ask programmers to let me have a look at their clocks, and they'll sit down at the computer and have Selector spit out a number matrix that looks like the Dow. It may be old-fashioned, but it's always better for talent to see a picture of the clock they're supposed to work with every hour. Remember those things — the circle with 60 little marks on it, with space in the middle to write with colored pens? It's always fun to sit and clock four or five hours of a Radio station and lay them side-by-side to look for consistency. Try it this week, and see how much you can learn about your station by looking at pictures of what you're doing on the Radio. You'll get to see that your news is running long, that you're missing a ton of ID opportunities, that your stopsets really aren't three minutes long and that four-song sweeps are too often three.

Rotate Your Music: One of the most frightening things I see are songs in a certain category not rotating as they should. "Lyn' Eyes" by the Eagles is frequently in the same song category as the group's "Tequila Sunrise." But "Tequila" gets played about four times more often than "Lyn' Eyes." Why? "Lyn'" is too long. So the short song is four times more important for your listeners to hear than the long one. Oh. Take the time to get into your music rotation robot and look at the songs you've put into each category. Check the play histories and make sure you're not fooling yourself about rotations. If things don't look right, change the parameters or clocks or something.

Track Your Performance: The only way you can really find out how your station is doing is to go into the field and conduct a research project with target listeners. Arbitron simply cannot give you reliable, representative audience data. Set some kind of schedule to talk with listeners at

least once a year — in focus groups or perceptual/strategic studies — based on what you can afford. You cannot get where you're going without a road map, and good research can give you that map. Often, no one really likes what you're doing except the people, and you've got to get to them to find out what they like and expect of your station.

Market Like Crazy: Once you have the right product on the air, based on what the target audience wants to hear, you've got to figure out the best way to get them in the store and use your Radio station on a regular basis. Any other successful business wouldn't dream of not advertising, but all too often, Radio stations do a miserable job of marketing themselves to their targets. It could be TV, outdoor, direct mail, print, telemarketing, handouts on street corners, transit, audio samplers, press coverage, bumper stickers, whatever. It should be something, and the marketing should be done on a regular, year-round basis. People make decisions to try and listen to stations every day — not just when the still-important Spring and Fall “books” occur.

The items above are surely not all the basics that we have to get back to in Radio every day. But they are very tried-and-true, and will always help your station win and be as successful as you want it to be. Chances are, if you start hammering out these basics right now, you'll be the only station in town doing so, and just think of how you'll better the odds of being Number One. 🌟

Chapter 5 2

Substance, Performance And Relationships

By Ted Bolton

The 1990s will divide Radio stations into two groups: Those who still think they can manipulate their listeners, and those who have decided to build long-term relationships with their listeners. Interestingly, both stations will participate in what has traditionally been called “marketing.” The only difference is that manipulation has become both ineffective and cost-prohibitive. Besides, now there is a better way.

The Death Of A Salesman

Regis McKenna, author of an excellent article titled “Marketing Everything” (*Harvard Business Review*: January/February 1991), explains the difference between manipulative marketing and relationship marketing. The old “salesman” way of marketing was characterized by telling and selling. In other words, buy enough GRPs in your TV schedule and then beat them over the head with your message. Frequently, we tried to fool the listener into believing that we played the most music, or had the best mix, or had the widest variety.

Throughout the '70s and early '80s, this strategy worked like a charm. Then, in the '80s and '90s, Radio found itself in the unfortunate position of just having too much competition. This increased competi-

- The listener of the '90s knows the difference between hype and performance.
- The goal is to develop a substantive relationship between the listener and the station.
- Consider these things when checking the credibility of your station: Don't just talk about what you do. Don't ever overpromise. Do your marketing efforts reflect integrity and character? Do you have an ongoing feedback between listeners and management?
- Remember to integrate your listeners into the growth of your station.

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tion meant that the listener had far too much choice, which in turn led to decreased station loyalty. You see, when a listener can pretty much choose whatever they want, whenever they want it, it's very tough to fool them with smoke and mirrors. Somehow it seems as if the listeners are saying ... if you want me, I need much, much more.

Not More Marketing ... Better Marketing

Giving them more means systematically integrating the listener into your Radio station. The goal here is to develop a substantive relationship between the listener and the station, a relationship that is built on credibility and trust, just like any other meaningful relationship. McKenna points out that a successful brand is really nothing more than a special relationship built between a customer and a product.

That does not require more of the same old marketing, but instead a whole new way of doing business. A surefire prediction for the '90s is that the Radio stations that continue to rely on the latest bag of tricks will lose out to the stations that emphasize building meaningful listener relationships, product substance and actual product performance. You see, the listener of the '90s knows the difference between hype and performance.

How Credible Is Your Radio Station?

Here are some things to consider when you take an inventory of your own Radio station as a model station for the '90s.

The Credibility Checklist

- 1.) Do we just talk about what we do, or do we have actual on-air examples and proof of our station benefits?
- 2.) Do we ever lie to our listeners and sometimes overpromise and underdeliver?
- 3.) Does our current marketing reflect the character and integrity of our Radio station?
- 4.) How would we rate the quality of our own programming innovations? How would our own listeners rate them?
- 5.) Do we actively invite listeners to participate in our product development process on a daily basis?
- 6.) Is there an ongoing feedback loop between our listeners and our management?
- 7.) Really, how much do our listeners know about our Radio station? Do we actively provide them with opportunities to learn more about the station? Do we take this educational responsibility seriously?
- 8.) How adaptive, flexible and sensitive is our marketing-to-customer feedback? Do our listeners sense this ongoing commitment to product improvement?

9.) What kind of special treatment do our listeners receive? Are they handled internally and externally as extraordinarily special customers? (Hint: Call your own station and pretend you are a listener.)

10.) Does our management team reflect the integrity, substance, character, and trustworthiness of our station to advertisers and to the general community?

From Hucksterism To Quality

If you answered "yes" to all of the questions on the credibility checklist, then you are well on your way to developing a solid, long-term relationship with your listener. Radio stations must shed their image as hucksters and manipulators, and stop wasting time and money on short-term "forced" contests.

The Radio station of the '90s must integrate the listener into the interactive growth process of the station, and move from telling and selling to doing and asking. The end result of this transformation will be the development of a quality product that is completely responsive to the needs of the target audience, and a station that has developed a defensible bond of listener loyalty that stands up to the unavoidable competitive attacks of the future.

Invest in the future of your Radio station. Think of relationship marketing as an equity investment. Say "yes" to credibility and quality, because your listeners will say "yes" in return. ✎

C h a p t e r 5 3

The Turnaround Track

Assuring Your Turnaround's Success

By Rick Ott

As we all know, turnarounds are high-risk endeavors. For every one success that catapults an owner into heavenly bliss, there are nine failures that cast owners into lingering, painful regret. Turnarounds are a fool's game, it would seem.

Then again, it doesn't have to be that way. While most turnaround situations do come with an overwhelmingly high chance of failure, such is not cast in stone. The odds are changeable. You can, through proper preparation, go in with an overwhelmingly high chance of success (and end up with an overwhelmingly high profit)!

Put The Odds In Your Favor

Let's start with the assumption that your chances of successfully turning around a station are 10 percent. Not very enticing. But, what if you could reverse the percentages to the point where there was a 90 percent chance of success instead of failure? Would that change your level of interest? There aren't many investments that carry a 90 percent chance of success that can deliver such a huge payoff as turning a turkey station into a winner.

It doesn't require magic or divine intervention to shift the odds in your favor. You must simply understand why most turnarounds fail and take precautionary measures to avoid the pitfalls. It's no different from what the airline industry does. They've identified the reasons why planes crash, and they devise methods and procedures to avoid crashes. As a result, they have greatly increased the chance that you'll arrive safely the next time you fly. You can do the same with a turnaround.

The Turnaround Track

To shift the odds of successfully turning around a losing station,

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The Turnaround Track

take a preparatory trip on the Turnaround Track. It's a track with eight hurdles along the way. For each hurdle you successfully jump, you increase your chance of succeeding by 10 percent. In other words, you begin with only a 10 percent chance of success. After clearing the first hurdle, you have a 20 percent chance of success. The second hurdle, a 30 percent chance. Successfully clear all eight hurdles and you end up with a 90 percent chance of success (the remaining 10 percent is the luck factor — which you can't control).

Hurdle No. 1: Mental Preparedness And Toughness

You must not only be up for the challenge, you must be excited and enthusiastic. Like a boxer who steps into the ring, you must be raring to go, be able to withstand numerous hits, and maintain your energy and enthusiasm throughout the full 15 rounds.

Hurdle No. 2: Financial Wherewithal

This hurdle scares a lot of people, because they think it means one must have bottomless pockets. Not true. You only need an adequate amount of money, not an exorbitant amount. (What amount is adequate? That depends on a number of variables such as market size, strength of competition, your chosen format, etc.).

You will have some healthy expenses, especially in the areas of programming and marketing, that must be met without flinching. Grabbing for your heart or ulcer medicine each time another check must be signed is not a trait of the successful.

You must also have staying power. The station will remain in the red for a while, which is to be expected. Realistically, it may take two or three years before you get into the black. If money is a problem, you won't pass this hurdle.

Hurdle No. 3: Top-Notch Signal

It's amazing how many broadcasters downplay the importance of a strong, marketwide signal. Without it, this hurdle will trip you up.

Hurdle No. 4: Good Facility Management

The key position is general manager, though the program director and sales manager are also important. The list of desirable traits is lengthy, but here are the top five: trustworthy, intelligent, productive, leadership ability and responsible.

Hurdle No. 5: A Different, Viable Format

Your chosen format must have the potential to achieve high ratings

from the beginning, even though the actual attainment of high ratings comes later. It must be significantly different from any other format in the market (playing four more songs in a row than the other guy is not a significant difference). By the way, there is always at least one — and usually there are many — different and viable formats available in every market, despite appearances to the contrary.

Hurdle No. 6: Format Commitment

Once your chosen format is launched, your commitment to it must be unwavering. If your commitment to the format is not rock solid, you'll get shaky legs during the rough periods and the temptation to cave will overwhelm you.

Hurdle No. 7: Aggressive, Powerful Marketing

Marketing (advertising, promotion and contesting) is the fuel that propels your station skyward. Your marketing must be creative, compelling and muscular. And it must be sustaining, not sporadic. Anything less will fall short of the results threshold.

Hurdle No. 8: Be A Happy Traveler

Those who live each day in agony because success has yet to arrive are doomed. You must enjoy the turnaround process and maintain a positive demeanor throughout.

You must cheerlead your staff along the road to success. Your optimistic, uplifting attitude must infect the staff and keep them pumped, especially during the rough periods.

The Finish Line

If you successfully clear all eight hurdles, there won't be much that can cause your turnaround to fail. At worst, it may take you longer than expected to reach a particular level of ratings and/or revenues. But the financial and psychological rewards you get for eventually turning the station around will far outweigh your expense and effort. 🌟

Chapter 54

Why Ratings Can't Possibly Do The Job

A Bold Concept Worth Exploring

By David J. Rogers

Radio's business is advertising. Stations exist to carry advertisers' information to consumers. Every dollar of the station's earnings emerges from the pockets of advertisers, 100 percent. Not one penny comes from listeners. Listeners lend you their ears, advertisers pay cash on the barrelhead for them. Magazines and newspapers take in advertising revenues and a cover price, too. Cable also has two revenue streams, advertising and subscriptions, both major sources of income. Radio has only advertisers.

The primary purpose of the ratings is supposed to be, as stated in No. 2, above: To use to sell advertisers, agencies and media planners/buyers. If all you want is information to help you knead and tweak your station's programming or to evaluate managerial performance, you needn't subscribe to a rating service. Methods are readily available that are as good or better, conspicuously cheaper and that the station can implement itself, without the extra cost of out-servicing.

Ratings are to be advertiser-oriented. Their reason for being is to provide information that will facilitate the reasoned decision-making of advertisers: which stations to use, how frequently, which times of day and how much to pay each station to carry the advertiser's message. That's the job of ratings, their stated purpose and sole justification. If they couldn't do the job, why would any station subscribe to them? That's obvious.

The main point of this chapter, however, is that ratings data are use-

The main purpose of a station's audience ratings is supposed to be:

1. To use to improve our programming.
2. To use to sell advertisers and advertising agencies.
3. To help station owners evaluate their managers' performance.
4. Other.

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less if their job really is to assist advertisers in making good decisions and wise use of their advertising budgets. The hefty volumes of data produced by audience researchers serve not one advertiser need. That's the oddity — the touch of madness — that all that expensive information, all those dollars invested, are totally irrelevant to their purported task.

The height of madness is that the rating services themselves, working with their data every day, have not seen the inadequacies, not of their methods, but of their final product — or that account executives or advertisers have not very legitimately griped about having to use the ratings.

Radio's Two Contents

What is a Radio station's "product?" It is maximum service, added values and incentives, and more. But the main product is your listeners. You rent them out to advertisers for X number of seconds at a crack at Y dollars a head. Programming, however splendid, is not the station's product. It's the hook that snags listeners and the line that reels them in.

Your core product is the audience within earshot, not of your music, talk, news or jock-talk, etc., but during the commercials.

The two kinds of Radio content the audience is exposed to are:

1.) *Programming*: the audience's exposure to the station's programming content: music, traffic and weather reports, talk, news and on-air personality talk.

2.) *Commercials*: the audience's exposure to the station's commercials.

For program directors, music directors, general managers and air staff, programming is the thing. For the advertiser, however, that's just noise between the real content, the commercials.

Ratings are supposed to tell advertisers what they want to know. All that advertisers really want to know is how many of your listeners, within a reasonable range, will buy the advertisers' goods or services because they heard the commercial(s) on your station.

Secondarily, advertisers would be interested in knowing how many people will be exposed to their commercials if they were to buy your time, how many listeners are "hearers" and could be expected to absorb the commercial information and, of those, how many will act on the information by visiting or calling the advertiser to inquire.

While advertisers may rightfully expect this kind of information, they will not get it from the ratings!

There is no possible way — no way under the sun — to gain even the most basic and trivial insights on commercial listenership from the ratings. The very best anyone can do from the ratings is to try to infer how many listeners approximately will stay tuned into and through a commercial set.

Time Spent Listening (TSL) does not confront the advertiser's questions directly or with any certainty. Again, the advertiser, or you, or I, must try like the dickens to infer, and we can't. Quarter-hour ratings merely estimate the number of people who listened for a minimum of five minutes during a quarter hour in a time segment, any person listening who briefly may be exposed to no commercials whatsoever.

Any rating service that claims, as one recently did, that its data "really tells advertisers where to advertise" is either fibbing or needs to spend time with tough and demanding real-life advertisers.

The rating data are essentially useless if their job is to help advertisers make profit-generating decisions. The hefty volumes of ratings data produced by services abet not one advertiser need.

The secondary purpose of ratings — to be used by the station's programmers — has become the major use. Programmers, not account executives, await the ratings with fear and trembling. Again, as said earlier, the station using the ratings to improve programming is being wasteful of money. Other perfectly fine methods can help to improve programming at a relatively small price.

Advertisers need a clear and precise distinction between programming exposure (nice to know) and commercial exposure (need to know). But the ratings don't meet this need. Ratings data are lumped together, aggregated, as if there is just one kind of Radio content, and not two, and two completely different contents.

Hidden Truths

Ratings are damned serious business. They can make or break stations, groups and careers. Radio station owners are the fastest fibbers in any business in America: "A bad book, you're out!" The margin of error permitted a general manager is often, like a mosquito's wing, thin. Given the enormity of their importance, ratings should be definitive and hide no ironies. But ... is possible for a lower-rated station to retain more listeners during commercials than a higher-rated station? Certainly. But which station will get the business? Using the ratings, the higher-rated competitor probably will — even though it's bad for the advertiser. Ratings have deceived the advertiser!

Can we or the advertiser assume there's a positive correlation between excellent programming and excellent commercials? We both know the answer: No. In fact, given the best programmers' tendency to want to protect "their" air waves from "contamination" by commercials, there may even be a negative correlation. Great programming — lousy, unpersuasive commercials. But since ratings measure programming time, the station with bad commercials would get a major share of adver-

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tisers' business. Again, using the ratings, advertisers make bad decisions. The ratings duped them.

Is it possible that a low-rated station is actually producing more dollar business for advertisers than even the market's highest-rated operation? Yes. Will one ever discover this significant information from the ratings? Never.

Tune Out: What The Ratings Don't Tell You

- It's to be hoped that as Radio completes the transition from a programming orientation to a marketing philosophy, it will see the close connection between the trinity of 1) advertisers' information needs, 2) making commercials a station's more major focus and 3) continually reducing tune-out.

- The latter, the station's or program's tune-out level, is significant. Yet the ratings tell us nothing about it.

- Car Radio listening accounts for about one quarter of all Radio listening, so it's important to know that one study of in-car listening concluded:

There were large differences between a listener's exposure to programming or to commercials.

The vast majority of switching stations during commercials occurred during the first ad in a string. Listeners who tune out waste no time.

Overall, listeners in total were exposed to parts of approximately one half of the commercials played.

Forty-one percent of the commercials broadcast were exposed to listeners from beginning to end. That's exposure alone; it says nothing about content absorption or retention. Only four out of 10 commercials were on the car's Radio all the way through.

- Another study found that Radio users are becoming increasingly impatient. In 1981, 60 percent of listeners surveyed never switched stations at all; in 1991, 96 percent switched stations ... and within 20 minutes of the Radio being turned on.

Television is as bad or worse off. A sizable percentage of viewers physically avoid commercials by leaving the room. A number of studies reveal that absolutely no one is in the room for a large part of the time TV commercials are on.

Conclusions

Advertisers in America are growing increasingly sophisticated and thus more demanding of the media. Other competing media are approaching advertisers with information on advertising effectiveness that puts Radio to shame and the account executive, armed with ratings

alone, at a severe disadvantage.

Rating services compete for your business by improving their accuracy — a larger sample size, for example. But what is needed is not these minor incremental improvements, but a leap into an entirely new business — away from demographic data to marketing data.

Why continue to pump out data that the advertiser does not need (programming exposure data) and not produce what he does need (commercial exposure data)?

It's possible to envision a more useful, streamlined research service that would give advertisers the information they really need and would cost your station a fraction of what you now pay: Rate only the commercials.

Why sidle up to what the advertiser wants to know? Why be forced to guess how ratings translate into exposure to commercials? Better to secure the information directly. Research it.

However unthinkable to eliminate traditional ratings and rate solely commercial audiences, the first stations in a market that do so will win the sales game. At least until other stations rate their commercials, too.

If commercial exposure information were used, it's probable that a completely different rating configuration would emerge. The No. 8-rated station might shoot to No. 3, and No. 5 slip to No. 10, etc.

Stations employ music directors, program directors and sales managers. The wise station of the future will be staffed with a director of commercials, the master of on-air advertising and promotions who will be responsible for stringent quality control over all commercials aired, who'll realize that the core of all advertising success boils down to one word — “copy” — and who'll develop ways to increase audience retention during commercials.

The methods to measure advertisement effectiveness don't have to be created by stations. They already exist, and the queries are simple, beginning with:

- What product or service did you hear advertised?
- Do you recall a commercial for ... ?
- Describe what you heard during the commercial. Anything else?
- What did the commercial tell you about the product?
- What ideas did you get from the commercial?

Our purpose here has been to point out inadequacies in the information Radio and the ratings provide advertisers. We've indicated types of information that will be more useful to your advertisers and prospects. We've seen that the ratings, locked in tradition, have not kept pace with the even-more stringent demands of advertisers or the shift of Radio to a marketing orientation. It's been pointed out that until commercials are no longer viewed as necessary evils, but rather accepted by station staff

Chapter 54

Why Ratings Can't Possibly Do The Job

as a separate content needing special attention, management and quality control, Radio will not take its rightful place at the forefront of advertising media.

Two remarks should be added:

1.) The sole guiding idea has been to describe the way things look in this author's field of vision — without ulterior motives or personal bones to pick with the rating services or anyone else.

2.) Although the focus has been commercial exposure, never has it been forgotten that the station's programming, its rightness of sound, is the only reason listeners/consumers tune in. The art of programming is the magical funnel that pours listeners into commercials. The bond between programming and commercials is the key to audience retention. The more appealing the programming, the more listeners will stay put for commercials. The more lively and entertaining the commercials, the more the listeners will come off the set still tuned and ready for more magic. ✎

C h a p t e r 5 5**Stop The Violence****Show Your Community You Care***By Cliff Berkowitz*

I have stated in previous chapters that I feel the future of Radio promotions is in community-based activities. After the latest promotion that I personally got involved with, "Stop The Violence," the truth to that statement is more evident than ever. The Stop The Violence campaign got started three years ago when I was a consultant with Jerry Clifton's New World Communications. We were at WPGC in Washington, D.C., brainstorming a fall promotion. Pushing community-based promotions as I was, I asked: "What was the biggest issue facing listeners?" They all said: "Violence!" Since once again Washington, D.C., was leading the nation in its per capita murder rate, I'd say that was an accurate assessment. Together, we came up with the concept of Stop The Violence Day.

It was sort of based on the "Great American Smoke Out" — a one-day cease fire on violence. The idea was that if we can stop the violence one day, we can do it every day, one day at a time. November 22, the anniversary of President John F. Kennedy's assassination, was chosen for Stop The Violence Day to turn a day of hate into a day of hope. The campaign was an unqualified success for WPGC and has become a staple promotion for them ever since. Over the past three years, the promotion has been expanded and put into action on hundreds of Radio stations across the country. Since inception, I, personally, have been involved in spreading the word about the Stop The Violence campaign, developing new ideas and helping station networks run the campaign. But this year, for the first time since I went back into programming a single Radio station (Wild 107 KSOL, San Francisco), I got hands-on involved in implementing the campaign.

As I write this chapter, staring out over the peaceful greenery of Mill Valley (a town in Marin County just north of San Francisco), it is

Chapter 55

Stop The Violence

November 22. The events of Stop The Violence Day are unfolding before me on the Radio station. Never have I seen a single promotion be so effective so quickly. At this time, let me count the incredible events of the past few weeks which led to this day.

Murder in the Bay

A few weeks back, a high-profile story hit the front pages of all the local papers and led TV newscasts. A father waiting for his daughter to finish band practice outside a local high school was murdered. What made the story so hard to fathom was that the ages of the three suspects accused of killing him ranged from 17 to 11. At the time, the 11-year-old was the prime suspect. This shook the community to the core. The next day, my morning man, "Mancow Muller," generally a high-profile cut-up, dropped all the music and humor for the morning and went straight talk. We let listeners call in and talk about the murder. We asked them for solutions. From there we focused on the broader issue of the spiraling national murder rate, including the Bay area. Response was overwhelming. Calls continued to come into the campaign. We installed what we called a "Stop The Violence Hot Line," basically an answering machine for listeners to give their suggestions on how to stop the violence and increase the peace. We took some of the better suggestions and turned them into promos.

Based on many of the suggestions concerning education, we, in cooperation with Marcus Foster Educational Institute in Oakland, created the Stop The Violence Scholarship Fund. We then went on to create several methods of raising money for the future. The first was Stop The Violence T-shirts. We printed up thousands and worked a deal with Nordstrom department stores to distribute them. Nordstrom was good enough not to take any of the monies as profit, which enabled us to give 100 percent of the proceeds to the scholarship fund. Next we arranged a concert — "Peace Jam '92." A portion of the proceeds also went to the fund. Aside from raising money for good causes, the other purpose of this promotion is to call attention to the problem and in turn call attention to your Radio station as one that deeply cares for the community it serves.

We Changed People's Lives

Last week, to this end, I arranged for our morning show to do a broadcast from within the walls of the San Quentin State Correctional Facility, the prison housing the famous gas chamber. Again, the music and usual levity were pushed aside for an incredibly eye-opening show. We spoke face-to-face with five inmates, most of whom are serving life sentences for murder. This show was so riveting listeners couldn't tune

away. Again, the station was flooded with calls from people asking for copies of the show or recounting stories of how many were moved by the broadcast. Several teachers have asked for copies to play to their classes. We will be making a copy for every school in the market. One father told us his son had been heading down the wrong road and that nothing he has said to him had sunk in. While taking his son to school, they listened to the show, sitting in the car until it was over. The man thanked us for getting the message through to his son. After the broadcast, a high school principal called to let us know that as a direct result of the program, 30 competing gang members agreed to a truce and signed a peace treaty.

On Friday, November 20, in cooperation with the Berkeley Police Department, we ran a gun amnesty program — “Guns for Gold” — using \$6,000 in jewelry trade. We set up shop in front of St. Joseph’s Church and broadcast live from 6 a.m. to 6 p.m.

While they lasted, we offered 100 merchandise certificates to anyone who would turn in their gun, legal or illegal, registered or not, no questions asked. The turnout was great. The showing by the press was even better. We were covered by the *Chronicle*, and most of the local papers, and were the lead directory on the NBC affiliate’s 5 p.m. and 6 p.m. newscasts.

On Stop The Violence Day, we aired one of the most moving and poignant moments I’ve ever heard on the Radio. With the “Bay Area” murder rate at 470-plus and the year not even over yet, we got the homicide victim lists from all the area municipal facilities and at noon read all the names. Then, in memory of the victims, we ran a moment of silence — one second for each. The silence lasted nearly eight minutes! Later, at 1 p.m., we rebroadcast the San Quentin program. While doing something like this runs completely contrary to what we would consider a “time spent listening” promotion, the results have been nothing less than phenomenal. Listeners called in disbelief that we had actually taken the time out from playing music and running contests to do something so special. This is long-term listener loyalty in the making. It is now late in the afternoon and the sun is setting behind the Madro tree outside my office window. I just checked with the personality on duty. He tells me the calls to the station haven’t slowed.

In a time when people are scared by what many consider to be an uncaring world, when many Radio stations of like formats sound the same and a time when you can win millions of dollars in a state-run lottery, making a radical departure from “business as usual” to benefit the community can go a long way in cementing listener loyalty. If, indeed, most stations sound alike, then something as simple as this can make you the station a listener chooses first. ✨

C h a p t e r 5 6

Mystery Car Promotion

Little Trouble And A Lot Of Fun

By Mike McDaniel

The Premise: Secure a Detroit-built car, display it for all to see and offer a prize for the person who can identify its make, model and year. It sounds simple and it is. That's what makes this Mystery Car promotion so great. It will take you a month to get ready, a month to sell it and a month to make money with it.

The Car

The key to this promotion's success is secrecy, and the car you offer for identification — a car crushed and squeezed into a 4-foot cube. During all discussions with advertisers and staff, the car's make and model should never be mentioned. In fact, the answer should be notarized and placed in a sealed envelope. The fewer people who know the answer, the better.

Only a few car crushers are left that can squeeze a car into a cube. Most newer crushers flatten the car like a pancake. Start with junkyards and auto-wrecking firms outside your area to find the right one.

Once you locate a crusher, make an appointment for a visit to personally make your pitch. Tell them you want a car for display as part of a promotion. Structure the pitch so the car will appear to be only part of a much larger promotion. Find out if they will sell you a car and squeeze it for you.

The further away from your market you can get this car, the better. You might even elect to leave out the Radio station part of your pitch and come up with a better story. Maybe you need a cofferdam off the pier at your fishing cottage. Remember, the junkyard man might have a brother-in-law in your market.

The car will cost less than \$100, squeezed and with documentation of authenticity (you can't get a title for a junker). The car will not have a

Chapter 56

Mystery Car Promotion

motor or tires, but will weigh about 2,000 pounds, squashed. Have it squeezed before your very eyes. If you feel there may be need for further proof, take pictures of your car before, during and after the compacting process. Those pictures can be part of your documentation of authenticity.

Get a trailer big enough and with a sturdy base — plywood over several steel supports — to haul your treasure away. Anchor the car securely before leaving the junkyard and cover it up so no one can see it. Find somewhere to hide it until “roll out” day. Most “cubed” cars are 4 feet square. Remember, licensure and insurance are a must for your trailer, along with a vehicle to properly pull it. A small car with a bumper-mounted hitch will not work.

Keep It Secret

When you get back to town, hide the car, begin your other promotional plans and get your sales plans ready to go. Be very careful not to mention the promotion to anyone.

Signage

Suspend large signs over the wreck on the trailer, on all four sides like the top rope of a boxing ring. Supports can be welded to each corner of your trailer to hold square steel tubing posts upright. Connect the four corner posts with the signs. Let the signs proclaim the event: “What is it?” ... “Guess and win!” ... “Who made it?” Keep the word count to four or less per side. Use colorful letters and styles, like the carnival or circus trucks use. Attract attention with your signs and your wreck.

As people gather 'round your promotion to look, point and stare, be sure “museum” signs — 8-by-10 plastic-covered signs — are placed at all four corners on the bed of the trailer telling people about the display. Use headlines on your museum signs similar to those around the top of the trailer. And always cover your “Hapless Heap” during any move.

Planning The Event

Pick an entire month to display the car at various advertiser locations. Pick a month that has at least 20 business days. Display the car Monday through Friday, with Saturdays as an option. Pick a month when the weather will encourage onlookers to study the car in comfort. Since you already have the car before you take this step, the event month can be closer to your planning stage than it is in most other promotions. Now plan a month to sell the promotion.

Every advertiser who buys into your promotion will have the car displayed right out front at their business location for at least one day during the month. That's 21 or 26 advertisers. If you think you can handle

the hassle, move the car to two locations each day, doubling your number of potential advertisers. Always secure the car at night, never leaving it at an advertiser's location.

When you park the car at a sponsor location, broadcast a 2-minute live report: "This is super salesperson, live, at The Big Store, where we have just parked the XXXX Mystery Car right out front. The car will be on display all day. Come on down and take a look. If you can guess its make, model and year, you could win the grand prize of ... and while you're here, check out the bargains in the underwear department ..."

Do not mention in any promotion, on the air or in pitches, that the car has been ... altered. Talk up the average Detroit-built, American-made car, a standard model, a popular make.

Selling It

Ask each salesperson to use the same pitch: "XXXX has an American-made car and will park it, on a trailer especially built to display it, in front of your business for customers to register their guess as to its make, model and year ..." Don't tell your salespeople the car is squeezed. Don't tell anyone until you roll it out on day one!

The prize you offer will be incidental to the guessing of the car. People will guess even if you don't offer a prize. Two airline tickets to somewhere are easy to trade, as is a new stereo. Give cash only as a last resort.

Costs

Total cost for the car, trailer, license, signs, etc. should not exceed \$800. Divide that by 20 locations and you get a \$40 premium to pay for your out-of-pocket expenses. Add in the share of the prize value and you come up with another \$40 for a total of an \$80 premium.

Twenty locations must be sold for at least \$80 each to make ends meet (\$1,600 tops as out-of-pocket cash expense). Add commercials to make your package interesting, say \$500 worth, as well as \$50 for the remote for a total of \$630. Twenty locations at \$630 is an easy \$12,600.

Reduce your expenses by sharing them with a Radio station in another market. Discuss the plan in advance and let them help you locate the car and trailer. When your contest is over, tow the car to the other station so they can do the promotion in their town. Again, keep it a secret. Don't tell anyone where the car is going next.

Add in the five Saturdays in your event month and you can sell five more sponsor locations at \$630. Or pick a month with 21 business days and you get another \$630. Again, move the car to two locations each day and double your money.

Chapter 56

Mystery Car Promotion

Promoting It

A week before the car hits the streets, use generic promos to announce that a Mystery Car is coming to town. The day before, use promos to announce where the Mystery Car will be. Each day the car is on display, use promos to announce where it is and where it will be the next day.

The Pitch

Factors for a successful presentation:

- The car will attract attention.
- Onlookers must come inside to register.
- Plan a sales event for the day the car will be on display.
- The registration box will be inside the store all month.
- A picture of the car will be on the registration box all month.
- Registration blanks will be supplied.
- There will be no charge for name mentions in promos.
- The remote broadcast from your store can contain sale information.
- The commercials as part of the promotion can be co-op.
- Schedule the commercials anytime during the month.
- Be a part of the most exciting attention-getter, ever.

Generic Promo — Week Before

“It’s coming ... Monday ... the XXXX Mystery Car, and you could win two tickets to Mexico if you can guess its make, model and year. The Mystery Car will be displayed all over town, on a special trailer. Come see it, and register your guess. That’s all there is to it. The XXXX Mystery Car could be your ticket to a trip to Mexico for two. The mystery is a standard production model, made in America in the last 25 years. Just guess the make, model and year. In case of duplicate winners, a random drawing will determine the grand prize winner.”

Day Of Promo

“Now’s your opportunity to see the XXXX Mystery Car. And if you guess its identity, you could win a ... The XXXX Mystery Car is on display, right this very minute, at The Big Store on Main Street. Look at the car, then register your guess as to its make, model and year. Registration blanks are at The Big Store right now. The person correctly guessing the make, model and year of the XXXX, American-made Mystery Car will win a ... Duplicate winners go to a random drawing. Now’s your chance. The XXXX Mystery Car is on display right now at The Big Store, on Main Street.”

The Mystery Car is a big moneymaker, not much trouble, and a lot of fun. Just be sure that you keep it a secret until the first day of display. 🌟

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